



## Conductor Kerry Stratton



### **Jack Price**

**Managing Director**

1 (310) 254-7149

Skype: pricerubin

[jp@pricerubin.com](mailto:jp@pricerubin.com)

### **Rebecca Petersen**

**Executive Administrator**

1 (916) 539-0266

Skype: rebeccajoylove

[rbp@pricerubin.com](mailto:rbp@pricerubin.com)

### **Olivia Stanford**

**Marketing Operations Manager**

[os@pricerubin.com](mailto:os@pricerubin.com)

### **Karrah O'Daniel-Cambry**

**Opera and Marketing Manager**

[kc@pricerubin.com](mailto:kc@pricerubin.com)

### **Mailing Address:**

1000 South Denver Avenue

Suite 2104

Tulsa, OK 74119

### **Website:**

<http://www.pricerubin.com>

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## Kerry Stratton – Biography

Kerry Stratton is the Conductor and Music Director of the Toronto Concert Orchestra. He also serves as Conductor for a varied schedule of performances and recordings with a long list of European and international orchestras. In Toronto, he hosts a classical music radio show as a means to expand exposure, and is a very capable speaker as well. Stratton enjoys meeting and working with board members and donors.

He has pursued a modern, successful vision in his career. Stratton's objectives include having his orchestras perform in many venues, many styles, and many configurations while presenting a repertoire that addresses the maximum number of constituencies. It is his belief that musical excellence can be found from the concert stage to the dance floor, and significant experience shows that this philosophy works.

### Orchestras Conducted

- Jerusalem Symphony Orchestra
- The Czech Philharmonic
- Vienna Konzert Verein (Vienna Symphony Orchestra)
- Budapest Concert Orchestra
- Hungarian Chamber Soloists
- Berlin Brahms Orchestra
- Prague Chamber Philharmonic
- Bohemian Chamber Philharmonic
- Slovak Radio Orchestra
- Slovak State Philharmonic Orchestra
- State of Mexico Symphony Orchestra
- Lithuanian Chamber Orchestra
- Taiwan National Symphony
- Seoul Philharmonic
- Prague Radio Orchestra
- Zagreb Philharmonic
- Janacek Philharmonic
- Beijing Symphony Orchestra
- Moscow Symphony
- Opole Philharmonic, Poland

### Price Rubin & Partners

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LA: 310-254-7149 Skype: pricerubin



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jp@pricerubin.com | <http://www.pricerubin.com>

## Kerry Stratton – Biography

- Murcia Philharmonic, Spain
- Orchestra Internationale D'Italia

Current:

Conductor and Music Director, Toronto Concert Orchestra

Part of any city's vibrant artistic life includes nurturing multiple arts organizations within the fabric of the community. Many of the Toronto Concert Orchestra musicians support and perform for the film, theatre, ballet, and opera presented in the GTA. They are equally engaged in teaching. We serve a larger population than many professional orchestras in smaller communities as we engage in tours and outreach to neighboring regions. TCO has long established relationships with concert presenters throughout the province. As one of Toronto's more adventurous orchestras we have performed in a miscellany of venues expressing our focus on presenting orchestral music to new audiences in new environments.

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## Kerry Stratton – Press

Fanfare Magazine  
May-June 2013

FRANÇAIX String Symphony. Ode sur “La Naissance de Vénus” de Botticelli. Die Kamelien: Pantomime • Kerry Stratton, cond; Sir Georg Solti C O • TOCCATA 162 (52:06)

The light yet well-crafted music of Jean Françaix is extremely popular but not well thought of by the majority of critics and academics. I’ve long loved his Wind Quintet and his Trois Epigrammes, and so did Nadia Boulanger who performed excerpts from the latter with her singers. The String Symphony (1948) is one of his happiest and most popular works, and I found myself utterly charmed by this re-acquaintance with it. Nor is it as much a piece of musical gingerbread as we often hear nowadays: Françaix wrote some very interesting chromatic harmonies and off-kilter rhythms into the score, which oddly enough bear an occasional resemblance to early Britten. Conductor Stratton and his chamber orchestra capture the lightness as well as the lovely textures, and their performance is delightful. So, too, is the brief ode to Botticelli’s “La Naissance de Vénus,” written for a 1961 TV documentary on the artist that was never aired. An unnamed studio orchestra recorded and broadcast the piece to arouse interest in the TV program, but when the show was scuttled that recording disappeared. This is its first official recording, and is an excellent example of the composer’s ability to set a mood with only a few gestures.

Possibly the most arresting piece here is the ballet score Die Kamelien, a retelling of Dumas’s tale of Marguerite Duplessis. It was written in 1950 and premiered in New York the following year with choreography by George Balanchine. This incident was not an anomaly; as Françaix often said, “I live in exile in my own country and am nurtured from abroad.” As in the case of much 20th-century ballet music, the score alludes to the movements of the dancers and does not always develop as concert music, yet I found it extremely well written. The opening piece, titled “Am Grab: Andantino,” is moody and evocative, representing a scene at Marguerite’s grave. According to the liner notes, “Her spirit accepts the camellias from Armand’s ghost and reflects that her legend has become immortal: she invites the audience to see how it came about.” The second piece, representing the ball at which she meets Armand, is

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an interesting waltz in which the rhythms are, again, occasionally skewed. It includes a minuet and ends in a lively vein. The pair dance a “melancholy siciliano” while Marguerite reflects that “the reality of their affair was much more mundane than the legend.”

The next section, “Das Landhaus: Vivo,” is set at the country house of Armand’s father who forbids her to continue the affair with his son. It opens with violin scales that rise and fall chromatically, suggesting the uncertain nature of their relationship. These are altered in various ways throughout the scene—one of them a melancholy and quirky waltz in which the string figures occasionally resolve the harmony only to set off again restlessly. A Gallic sort of polka rhythm also makes its appearance here in the middle section. “Im Spielsaal: Allegro” places Marguerite in the gaming hall with the Baron. The liner notes aptly describe the music as beginning with vivacious dances but eventually veering off into long, sad phrases that depict her death from tuberculosis. The final scene returns her, and us, to the graveside once again, bringing closure to this rather brief (25 minutes) but sad ballet.

This is the first recording of the ballet as well as of the Botticelli piece, thus this disc is a must for Françaix fans. For those who have heard his music and like it, I recommend it highly as well. The string symphony has only been recorded three times previously, and since this disc collects almost all his music for string orchestra it is a valuable addition to the composer’s discography. I particularly applaud conductor Stratton for his enthusiasm for this music and foresight in getting it recorded. Lynn René Bayley

This past year was the centenary of Jean Françaix’s birth, but most of the musical tributes, such as they were, didn’t begin showing up at the offices of Fanfare until late in the season. As a result, it was 2013 before we received this release, containing a work that’s difficult to find on CD, and two that are recorded premieres.

Françaix’s Symphony for Strings was composed in 1948. It’s neither as ambitious nor thoughtful as his Symphony in G Major, but also avoids the assembly-line buffoonery of some of his lighter orchestral and chamber scores. The Symphony for Strings hints at depths amidst the usual breezy elegance and well-crafted interplay of three- and four-part textures. The tug of minor key melancholy particularly affects the slow movement, though the composer performs his best balancing act to keep matters from becoming too weighty.

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The Ode sur “La Naissance de Vénus de Botticelli” is just as you’d suspect, praise in music for Botticelli’s famous Birth of Venus, and was commissioned in 1960 by RTV Française. It is quiet praise, however, a mix of awe and intimate affection, as though a figure out of Fragonard reacted to Botticelli’s original.

Finally, there’s Die Kamelien—“The Camellias,” a 1951 ballet-pantomime utilizing Alexandre Dumas fils’s 1848 novel, a scenario by Sonia Korty, and choreography by George Balanchine. Presented as a series of six scenes with masked performers, we begin with everybody dead. No, they don’t get better; rather, a ghostly Marguerite is still being courted by a ghostly Armand, and she reflects back on her life a century ago. The opening Andantino catches the mix of eeriness and sorrow perfectly, with both music and scene returning for the finale. In between, Françaix catches the light-hearted pleasure of this courtesan’s life, though without any of the wit, tears, and tension associated with both Dumas fils and Verdi.

The performances are technically assured. The youthful Georg Solti Chamber Orchestra (20 strong, at least on this release) provides sleek performances that are light on vibrato. Kerry Stratton is sympathetic to the music, phrasing gracefully and securing airy, transparent textures from his musicians. The Symphony for Strings has been recorded three times before. I’ve yet to hear Lascae/Arion Ensemble (Ottavo 109459), but the anonymous Orchestra Stringendo that Jean Thorel leads on Cybella 854 sounds under-rehearsed, and a bit stiff. Given the choice of the two, the current reading is clearly superior, even if it didn’t offer a couple of previously unrecorded works for admirers of the composer. The album is admittedly short on content, but nevertheless, recommended.

-Barry Brenesal

*“The music expertly played by the Moscow Symphony Orchestra, Kerry Statton conducting, is a delight throughout.”*

-The Washington Post

*“Full blooded, dynamic, technically well-grasped, convincing and effective.”*

-Korzo Kultura, Slovak Republic

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## Kerry Stratton – Press

*“This charismatic Canadian became an instant hit with his almost swashbuckling approach to conducting.”*

-Abilene Reporter News

*“Stratton projected bountiful energy...the performance was solid, triumphant and truly impressive.”*

-Muzikos Barai, Vilnius

*“The festival orchestra responded with precision, concentration, and sensitivity to Maestro Stratton. The whole evening was a great success judging by the thunderous and relentless demand for an encore.”*

-Denik Mosteka, Czech Republic

*“Aside from his considerable skill as a conductor, Stratton is a master of concert patter, his comments informative and witty, enriching the total effect of the concert.”*

-Calgary Herald

*“Kudos t Kerry Stratton. Stratton recently became the first Canadian to conduct at the Hermitage Theatre in the legendary Winter Palace in St. Petersburg.”*

-The Toronto Sun

*“The performances are all very solid as one might expect not only of the Prague Radio Orchestra but of Stratton.”*

-The Toronto Star

*“The combination of a conductor with a genuine affection for his undertaking and musicians who respond to him has produced a recording of beauteous and bounteous sound.”*

-Toronto Free Press

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## Toronto Concert Orchestra Conductor Shares His Passion For Music

### Making Joyful Music

In the early 1960s, a young boy named Kerry Stratton was growing up in Belleville, a rural town in Ontario. But he found life there much too quiet — literally, very quiet. His parents didn't attend concerts and his home had no record player. But when Kerry listened to the radio or heard a movie soundtrack, he knew one thing beyond doubt — he craved music.

Today, Kerry Stratton is the beloved and much honoured conductor of the Toronto Concert Orchestra. His accolades include being the first Canadian to conduct the St. Petersburg Camerata in the Hermitage Theatre at the Winter Palace, performing with the Beijing Symphony at the Forbidden City, 23 years as conductor and musical director of the Toronto Philharmonic Orchestra, and receiving both the Masaryk and the Gratis Agit awards for his services to Czech and Slovak culture.

His path to becoming a world-class conductor has been a difficult one — including having two fingers surgically reattached to his hand after an accident — but Stratton's enthusiasm for orchestral music never faltered. "I believe music is almost 100 percent joy," he says with a boyish twinkle in his eyes. "People have the wrong idea about music when they say it should be admired and respected. Music isn't written to be respected: it's written to be loved. Music that touches your heart... no one can steal that from you. It's yours... forever. That's what conducting lets me do — share my passion and pleasure with the audience."

This need for music and art, Stratton believes, is part of humanity's genetic makeup. "There are caves in France that are said to have been inhabited in the ages before Christ. They are protected, dry — good reasons for why they would be used for shelter. But no one has ever been able to explain why those early people painted the walls."

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### World of discovery

Stratton describes convincing his parents to give him music lessons as akin to “mounting a military campaign.” As a first step, he persuaded his mother to buy a record player. But records were expensive — \$4.99 each.

“My father said: ‘do you know how many chores you have to do to make four dollars and 99 cents?’” Somehow Stratton makes the word “know” sound like it’s three syllables long. “I said: ‘Yes, and I will do them.’ I also collected empty bottles everywhere I could — along the roads, in dumps, even in junkyards. I’d put them in my bicycle carrier, wash them, and get my two cents per bottle.” He grins. “You need a lot of two-cent bottles to make up five dollars plus tax, plus shipping.”

Then Stratton discovered a mail-order record club and his world changed. “I could get four records for 99 cents if I promised to buy four more at full price.” His first purchase was Fritz Reimer conducting Beethoven’s Pastoral Symphony with the Chicago Symphony. That record is still one of the most prized among the Maestro’s collection. “I felt like an explorer every time a new record arrived. Who was this Chopin, this ‘Miz-oor-ski’? Was that even how you pronounced their names?”

Stratton’s parents gave in and let the boy study music. His first break came in high school when the music teacher said: “So Kerry, you want to be a conductor? Why don’t you try conducting for tomorrow’s Assembly?” In no time, the young man was conducting every Assembly and other musical events for the school.

In McGill University, Stratton became Assistant Conductor for the Montreal Junior Symphony, occasionally covering for the regular conductor and ultimately taking on the full-time position when the elder man retired.

### Art and passion

“Everything you need to learn about the technical side of conducting can be taught very quickly,” Stratton stresses. After that, the difference between success and failure is the conductor’s personality and passion. “When you listen to an orchestra, you are really listening to the conductor — the same as anyone can read Hamlet but it takes actor John Gielgud to give you the chills.”

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Encouraging aspiring young performers and conductors to develop this ability of sending shivers down the spines of their audience is another facet of Stratton's career. He's particularly delighted when he can offer students a rare opportunity to conduct at summer festivals. "Why is this important? If your child wants to study the violin it's easy — you buy them a violin. Even a cheap violin will do. But if your child wants to be a conductor, their instrument is an orchestra. It's a little more difficult to buy one of those."

Follow your heart

Stratton believes when a child shows genuine enthusiasm for music, ongoing exposure to different styles is key. "Take them to concerts to see what they like, but pick the right concerts. We now have four generations of children who grew up on television — four minutes, stop, four minutes, stop. I don't like it, but you work with it. A lot of people say they're embarrassed to say the first place they heard a symphony is in cartoons. I say — me too! And don't be upset if you hope your child will play violin but they like the clarinet because, ultimately, it's all good."

The maestro is a vocal advocate for the need to encourage musicality for all students during their school years. "We teach so many things in school that those students will never use. Teach music, and it stays with you forever."

One of the simplest solutions, he suggests, is singing. "Voice is the instrument that's free and everyone has it. On the faces of six-year-old children, I've seen the feeling of accomplishment that comes from creating something that sounds beautiful. We helped one primary school put on an opera called Brundibár, and the teacher wrote to me to say that the children still get together at recess to sing."

George Bernard Shaw once said "in heaven, before the throne of God, the angels play Bach — but at home they play Mozart." And whether he's at home, on the international stage, or engaging with the youngest new talent, Kerry Stratton is fulfilling his childhood dream of joyfully filling his life with music.

-Susan Boyce, Taste of Life Magazine (2/5/15)

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## Kerry Stratton – Francaix Reviews

*"Conductor Kerry Stratton clearly loves this repertoire, and his well prepared, sympathetic performances are persuasive. He draws an enthusiastic, committed response from the "Georg Solti" Chamber Orchestra, which sounds at its best in the Symphonie. The Kamelien music is nearly as good...the sound is full, and vivid: the low divided strings in the Symphonie's slow movement are clear and resonant."*

-Stephen Francis Vasta is a New York-based conductor, coach, and journalist.  
Positive Feedback Exchange

*"The performances are technically assured. The youthful Georg Solti Chamber Orchestra (20 strong, at least on this release) provides sleek performances that are light on vibrato. Kerry Stratton is sympathetic to the music, phrasing gracefully and securing airy, transparent textures from his musicians."*

-Barry Brenesal, Fanfare Magazine May/June 2013

*"This is the first recording of the ballet as well as of the Botticelli piece, thus this disc is a must for Francaix fans. For those who have heard his music and like it, I recommend it highly as well. The string symphony has only been recorded three times previously, and since this disc collects almost all his music for string orchestra it is a valuable addition to the composer's discography. I particularly applaud conductor Stratton for his enthusiasm for this music and foresight in getting it recorded."*

-Lynn Rene Bayley, Fanfare Magazine May/June 2013

*"Their musical presentations live up to Solti's memory, as does this disc. The most prominent is the humility as they turn to musical works and the sensitive interpretation with which they approach Jean Francaix's musical world. The Solti Chamber Orchestra adds a lot to the works and conductor Kerry Stratton also proves to be a master of contrasts and musical imagery."*

-E. Kiss "Magyar Nemzet" Hungary's largest daily newspaper May 8, 2013

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## Kerry Stratton – Francaix Reviews

*“Here, the delicately shaped phrasing goes hand in hand with a wonderful sense of transparency. Kudos to Kerry Stratton and GSCO, not only for some fine music making, but for uncovering some unknown treasures that might otherwise have been overlooked.”*

-Richard Haskell, August 2013, Wholenote Magazine (8/29/13)

*“Kerry Stratton gets impressively athletic playing from the orchestra throughout. Elegant and controlled – a gem of a piece.”*

-MusicWeb International 2014

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Barrie Examiner  
Thursday May 8, 2014

BAR

■ **REVIEW:** A night to remember

# Dancing in the aisles

**SANDRA RUTTAN**  
Special to the Examiner

The final concert of the Barrie Concerts series took place last Saturday night at Hi-Way Pentecostal Church.

The church was packed with an audience eager to take in A Night in Vienna, a performance by Conductor, Kerry Stratton and the Toronto Concert Orchestra, along with Soprano, Allison Cecilia Arends and Baritone, Matthew Zadow.

Maestro Stratton has conducted orchestras all over Europe, North America and Asia. He is renowned for his knowledge and promotion of Czech culture. A favourite with Barrie audiences, the charismatic Stratton interacted with the audience with characteristic humour, engaging them with anecdotes and information about the music they were hearing.

Stratton explained that the touring ensemble from the Toronto Concert Orchestra is very much like the kind of orchestra that would have played in the cafés of Vienna in the late 1800s, the silver age of operetta, the golden age of the waltz. With a beautiful, transparent sound, the orchestra played a variety of music of that time, music evocative of balls, billowing gowns and balmy nights.

In the Gold and Silver Waltz by Franz Lehar, the sound of the flute gleamed through the texture of the strings, while the rich golden tone of the horn supported them.

The audience thrilled to the timeless melodies of the famous Blue Danube and Emperor waltzes by Johann Strauss Jr. and clapped to the rousing themes of the Light Cavalry Overture by Franz Von Suppe. Interspersed between the orchestral pieces, Arends and Zadow delighted the audience with animated renditions of favorite arias and duets from Strauss' opera Die Fledermaus, Lehar's The Merry Widow and Donizetti's Don Pasquale.

Arends is well known in the Canadian music scene for her versatile and beautiful voice. Zadow is known internationally with recent debuts in Holland, Ireland



KEVIN CLARK PHOTO

Allison Arends

and Belgium.

Both sang with power and sensitivity and poise, bringing to life the characters they were portraying in their songs.

When, after the final piece was played, the audience stood up and clapped long and hard, Maestro Stratton offered one more selection, on the condition that Barrie's own Bruce Owen take the baton (as well as a donation towards the 2014 Colours of Music festival.) And so the concert ended with yet another beloved melody, conducted by someone whose love of music has done so much to bring such music to Barrie. Arends, Zadow and others finished the night dancing in the aisles.

Sandra Ruttan is a local musician and music teacher.



# localnews

## ■ BARRIE CONCERTS REVIEW: Season opens triumphantly



Submitted

Kerry Stratton conducts the Toronto Concert Orchestra and Chorus at Hi-Way Pentecostal, Saturday.

# Beethoven delights

MICHAEL ADAMSON  
Special to the Examiner

Hi-Way Pentecostal was overflowing with concert-goers on Saturday evening, as they attended the inaugural event of the 2010-2011 season of Barrie Concerts.

The program consisted of two of Beethoven's greatest works — the *Violin Concerto* and the *Ninth Symphony*. Well-known conductor Kerry Stratton directed the Toronto Concert Orchestra, which packed the stage with a full complement of strings, winds and percussion.

The evening opened with Beethoven's magnificent *Violin Concerto*, one of the most important works in the violin repertoire. Interestingly, it was not immediately successful and languished until a 12-year-old Joseph Joachim successfully revived it almost 40 years after its first appearance. The work focuses on beauty of sound and content, rather than instrumental pyrotechnics.

Czech violinist, Vit Muzik, rose to the occasion and drew lyrical sounds from his instrument; his tone seamlessly matched that of the orchestra. Instead of more customary cadenzas, he chose those written in 1972 by a musicologist by the name of Cermak. At times, they sounded as if belonging to the 18th century — perhaps Mozartean? — at others, the 19th century.

After the intermission, conductor Stratton embarked on the huge *Ninth Symphony*, known as the *Choral*. It was exceptionally long for its time, lasting approximately an hour and a quarter. It influenced many composers who succeeded Beethoven, including Brahms, Wagner and Mahler. The famous tune *Ode to Joy* in the last movement was chosen as



Submitted

Kerry Stratton directs the Toronto Concert Orchestra and Chorus.

the anthem of the European Union.

The quiet opening and then, sometimes, stormy first movement, followed by the compulsive triple rhythms of the scherzo, then the lyrical variations of the slow third movement led to a fourth movement, which is a symphony within a symphony. The four soloists, and chorus join the orchestra in the triumphant hymn based on words of Schiller's poem, *An die Freude*.

Stratton and the orchestra portrayed the great beauty and musical depth of the first three movements, after which there was a slight pause, as time was taken to allow the soloists and the Toronto Concert Chorus to file on stage. This interruption was a little

unfortunate, but the reason was presumably because there was insufficient room on stage for the chorus to be seated during the lengthy interval before their entry.

At last, the much anticipated fourth movement began. The orchestra presented the stormy opening passage before lapsing into reminiscences of all three preceding movements. When baritone, Nicolae Raiciu, entered with the call to "raise our voices," the spine tingled. Joined by mezzo soprano Marta Herman, tenor Christopher Mayell and soprano Allison Cecilia Arends for the exposition of the verse, and then the full chorus and orchestra, the effect was immensely stirring.

A glorious sound echoed into the night.





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## CD Review by Barry Brenesal

 **FRANÇAIX** String Symphony. *Ode sur "La Naissance de Vénus" de Botticelli. Die Kamelien: Pantomime* • Kerry Stratton, cond; Sir Georg Solti C O • TOCCATA 162 (52:06)

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The *Ode sur "La Naissance de Vénus de Botticelli"* is just as you'd suspect, praise in music for Botticelli's famous *Birth of Venus*, and was commissioned in 1960 by RTV Française. It is quiet praise, however, a mix of awe and intimate affection, as though a figure out of Fragonard reacted to Botticelli's original.

Finally, there's *Die Kamelien*—"The Camellias," a 1951 ballet-pantomime utilizing Alexandre Dumas *fils*'s 1848 novel, a scenario by Sonia Korty, and choreography by George Balanchine. Presented as a series of six scenes with



D, E. T. A. Hoffman Sonatas / Robert Schumann Kreisleriana, Late Beethoven

Melba: Benaud Trio, The Romantic Clarinet, The Virtuoso Piano Music of George Frederick Boyle, The Art of Nance Grant, Arcadia Lost, Elan Ballet Music from Operas of Saint Saëns, RAKHMANINOV: Leslie Howard, WAGNER: Das Rheingold, WAGNER: Die Walküre, WAGNER: Siegfried, WAGNER: Götterdämmerung, FERDINAND HÉROLD: La Somnambule,

Open Goldberg: Open Goldberg Variations

Sharon Ruchman: Remembrance, Chamber Music, Arrival of Spring

Tod Machover: Resurrection, Hyperstring Trilogy, Vinyl Cello, ...but not simpler...

Ursula Bagdasarjanz: Glazunov & Nardini

Wayne Leechford: Works of Art

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masked performers, we begin with everybody dead. No, they don't get better; rather, a ghostly Marguerite is still being courted by a ghostly Armand, and she reflects back on her life a century ago. The opening *Andantino* catches the mix of eeriness and sorrow perfectly, with both music and scene returning for the finale. In between, Françaix catches the light-hearted pleasure of this courtesan's life, though without any of the wit, tears, and tension associated with both Dumas *films* and Verdi.

The performances are technically assured. The youthful Georg Solti Chamber Orchestra (20 strong, at least on this release) provides sleek performances that are light on vibrato. Kerry Stratton is sympathetic to the music, phrasing gracefully and securing airy, transparent textures from his musicians. The Symphony for Strings has been recorded three times before. I've yet to hear Lascae/Arion Ensemble (Ottavo 109459), but the anonymous Orchestra Stringendo that Jean Thorel leads on *Cybella* 854 sounds under-rehearsed, and a bit stiff. Given the choice of the two, the current reading is clearly superior, even if it didn't offer a couple of previously unrecorded works for admirers of the composer. The album is admittedly short on content, but nevertheless, recommended. **Barry Brenesal**



**This article originally appeared in Issue 36:5 (May/June 2013) of *Fanfare* Magazine.**

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# Album Reviews

**GRIG, E.: Piano Concerto in A Minor /  
EVJU, H.: Piano Concerto in B Minor  
(on fragments by E. Grieg) (Petersson,  
Prague Radio Symphony, Stratton)**

**Grand Piano GP689**

- [Fanfare, January 2016](#)
- [The WholeNote, December 2015](#)
- [American Record Guide, November 2015](#)
- [Gramophone, September 2015](#)
- [The Classical Reviewer, July 2015](#)
- [Infodad.com, June 2015](#)
- [Kulturspeilet, June 2015](#)
- [David's Review Corner, June 2015](#)

English ■ [Norwegian](#) ■ [French](#) ■ [Italian](#)

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**James Forrest**  
[Fanfare](#), January 2016

...a CD which would be self-recommending to many even if it were not well performed and recorded. Fortunately, it is both...a very attractive performance, particularly by the pianist, and adequate sonics. © 2016 *Fanfare* [Read complete review](#)

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**Alex Baran**  
[The WholeNote](#), December 2015

The recording is remarkably clear. Pianist Carl Petersson performs beautifully and seems especially committed to this revised edition. © 2015 *The Wholenote* [Read complete review](#)

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**Alan Becker**  
[American Record Guide](#), November 2015

Evju's Concerto after Grieg is a cunningly shrewd work, very entertaining, and well worth the attention of pianophiles. © 2015 *American Record Guide* [Read complete review](#) on [American Record Guide](#)

BACK TO TOP

**Jeremy Nicholas**  
[Gramophone](#), September 2015

[The B minor concerto] makes the disc appealing, along with Evju's two Earl Wild inspired Grieg song transcriptions, played with commanding virtuosity by Petersson. © 2015 *Gramophone* [Read complete review](#) on [Gramophone](#)


**Bruce Reader**

[The Classical Reviewer](#), July 2015

All in all, this (disc) proves to be a fascinating musical experience.

Carl Petersson brings a spontaneity to his playing with Kerry Stratton and the Prague Radio Symphony Orchestra providing some lovely rather leisurely orchestral passages.


I cannot imagine any Grieg enthusiast not wanting to hear this fascinating disc finely recorded and with first rate performances from all concerned. © 2015 *The Classical Reviewer* [Read complete review](#)

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**Mark J. Estren**

[Infodad.com](#), June 2015

Carl Petersson plays the Evju concerto with the same stylishness and attentiveness that he brings to the A minor... Even that thrice-familiar concerto sounds fresh rather than being a Romantic-era warhorse here... This is a very well-played and in many ways exceptionally interesting release, featuring not only first-rate pianism but also very fine accompaniment by the Prague Radio Symphony Orchestra under Kerry Stratton. The transcriptions and the Evju concerto here receive their world première recordings and are well worth listening to—not just once but repeatedly. © 2015 *Infodad.com* [Read complete review](#)

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**Kjell Moe**

[Kulturspeilet](#), June 2015

A praiseworthy release! © 2015 *Kulturspeilet*

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**David Denton**

[David's Review Corner](#), June 2015

**It comes as a surprise to find Grieg's overly-recorded Piano Concerto appearing on a label we have always taken as a major champion of neglected solo piano music.** There is very good reason, for this is a performance in Percy Grainger's edition, he and Grieg having worked on the score when the young pianist visited the composer's home in 1907 prior to his performance in the Leeds Festival later that year. The edition that resulted marked with those changes made together with the composer, and his own amendments. Listen to this very worthy performance from the Swedish pianist, Carl Petersson, and you will find little has changed when taken in the context of the many encrustations that have appeared in the multitudinous views of the work on disc. The real fascination comes with a Piano Concerto by Helge Evju based on scraps of music left by Grieg that appear to have been for a 'follow-up' concerto that was abandoned. From these the Norwegian pianist and composer has created a score of similar length and in the style of Grieg. The opening bars rather creep the score into life, Evju's use of the fragments being both judicious and without obvious repetition. If he uses Grieg pastiche in the accompaniment, his joyful second movement is very much his own, and just as charming as anything Grieg composed. A quiet cadenza leads to a sentimental slow movement that builds to an impassioned climax before another soft-grained cadenza leads to a vivacious and brilliant finale. Not an earth shattering revelation, but there are certainly many less deserving concertos in the standard repertoire. Two 'encore' pieces, in Evju arrangements, complete the disc. Most enjoyable performances, with good orchestral support... © 2015 *David's Review Corner*

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## Kerry Stratton – Recordings

Stratton's recording projects, listed below, are on various labels. They can be found at Amazon.com, iTunes, online, or in stores.

In the catalog of Naxos Classical Music:

[http://www.naxos.com/person/Kerry\\_Stratton/30604.htm](http://www.naxos.com/person/Kerry_Stratton/30604.htm)

Commercially recorded work:

Slavonic Serenades, Moscow Symphony Orchestra, label Dorian Recordings, now Naxos. Works by Arensky, Suk Dvorak, Glazunov, Kalinnokov, etc

Liszt, De Profundis, Hungarian State Symphony Orchestra, label Hungaraton. World premiere of De Produndis with pianist Phillip Thomson, Fantasia on the Ruins of Athens, Wanderer Fantasy

Hovhaness Celestial Fantasy, Slovak Radio Orchestra, label Dorian Recordings, now Naxos. Works by American composer, Alan Hovhaness, including two first recordings

Dvorak, Prague Radio Orchestra, distributed by Universal. Czech Suite, Songs My Mother Taught Me, Serenade for Winds

Jean Francaix, Music for Strings, George Solti Chamber Orchestra of Budapest, label Toccata Classics. Various works and includes first recordings

Grieg, Piano Concerto in A Minor Grainger edition, Second Grieg Piano Concerto constructed from Grieg's musical fragments by Helge Evju, Prague Radio Orchestra. Label, Naxos Grand Piano Series. World premiere recording. Soloist, Carl Petersson

Rubinstein Piano Concerto No. 4, Slovak Sinfonietta, label Artists Choice Recordings. Soloist, Elaine Kwon

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## Kerry Stratton – Recordings

Beethoven Symphony No. 8 and Piano Concerto No. 5, Slovak Sinfonietta, label Artists Choice Recordings. Soloist, Haiou Zhang

Mozart Clarinet Concerto, Weber clarinet concertino, Slovak Sinfonietta, label Artists Choice Recordings. Soloist, Kornel Wolak

Tschaikowsky Piano Concerto No. 1, Prague Radio Orchestra, label Artists Choice Recordings. Soloist, Lang Ning Liu

Puttin' On The Ritz, Grand Salon Orchestra, label Erm. American Popular Music of the early 20<sup>th</sup> century.

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# Kerry Stratton – Repertoire

## **ADAM**

*Si J'étais Roi Overture*

## **ARENSKY**

*Variations on a Theme of Tchaikowsky*

## **AUBER**

*The Bronze Horse Overture*

*The Crown Diamonds Overture*

*Fra Diavolo*

## **BACH, Carl Phillip Emanuel**

*Symphony No. 2 in E-flat*

## **BACH, Johann Christian**

*Overture*

*Sinfonia, Op. 18/1 in D*

## **BACH, Johann Sebastian**

*Brandenburg Concerti No. 1,2,3,4,5*

*Cantatas*

*No. 39: Bring dem Hungrigen dein Brot*

*No. 51: Jauchzet Gott in alle Landen*

*No. 78: Jesu, der du meine Seele*

*No. 106: Gottes Zeit ist die allerbeste Zeit*

*No. 140: Wachet auf, ruft uns die Stimme*

*No. 142: Uns ist ein Kind geboren*

*Christmas Oratorio*

*Concerto for Harpsichord in D*

*Concerto for Harpsichords (4) in A minor*

*Concerto for Violin No. 1 in A*

*Concerto for Violin No. 2 in E*

*Concerto for Violins (2) in D minor*

*Mass in G*

*Suites Nr 1,2,3*

## **BACH-STOKOWSKI**

*Aria (from "Suite No. 3 in D)*

*Little Fugue in G minor*

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**BARTOK, Bela**

*Dances of Transylvania*

*Suite for Orchestra No. 1, Op.3*

*Dance Suite*

**BAX, Arnold**

*Mediterranean*

**BEETHOVEN, Ludwig Van**

*Concerti for Piano No. 1,2.3.4.5*

*Concerto for Violin*

*Concerto for Violin, Cello, and Piano*

*Congratulations Menuet*

*Consecration of the House Overture*

*Coriolanus Overture*

*Creatures of Prometheus Overture*

*Egmont Overture*

*Fidelio Overture*

*King Stephen Overture*

*Leonore Overtures No. 1,2,3*

*Romance for Violin in F,*

*Romance for Violin in G*

*Ruins of Athens Overture*

*Turkish March*

*Symphonies 1, 2, 3, 4, 5, 6, 7, 8, 9*

*Wellington's Victory*

**BENDA, Jiri Antonin**

*Sinfonia No. 2 in G*

**BERLIOZ**

*Le Corsaire Overture, Op. 21*

*Pandemonium (Scene 19) From Damnation of Faust*

*Hungarian (Rakoczy) March*

*Les nuits d'ete,*

*Reverie et Caprice*

*Roman Carnival Overture*

*Symphonie Fantastique*

*Harold in Italy*

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*Les Troyens incidental music*

### **BIZET**

*L'Arlesienne Suite 1&2*

*Carmen Suite No. 1&2*

*Carmen Exerpts*

*Pearlfishers Excerpts*

*Symphony in C*

### **BOCCHERINI**

*Sinfonia, Op. 1/3*

*Sinfonia, Op. 22/1*

*Sinfonia, Op. 35/6*

*Sinfonia, Op. 37/3*

### **BOIELDIEU**

*Caliph of Baghdad Overture*

*La Dame Blanche Overture*

### **BOULEZ**

*Pli Selon Pli*

### **BORODIN**

*In the Steppes of Central Asia*

*Melody dans ton pays*

*Nocturne (from String Quartet No. 2)*

*Petite Suite (Glazunov)*

*Prince Igor Overture*

*Polovtsian Dances*

*Symphony No. 2 in B minor*

### **BOYCE**

*Overtures in D & F*

### **BRAHMS**

*Academic Festival Overture*

*Concerto for Piano No.1 &2*

*Concerto for Violin*

*Double Concerto,*

*Hungarian Dances Nos. 1, 2, 3, 4, 5, 6, 10*

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**BRAHMS**

*Liebeslieder Waltzes,*  
*Serenade No. 1 in D,*  
*Symphonies Nos.1, 2, 4*  
*Variations on a Theme of Haydn*  
*Piano concerto in D minor*

**BRIDGE**

*Suite for Strings*

**BRITTEN**

*Variations on a Theme of Frank Bridge*

**BRUCH**

*Concerto for Violin No.1*  
*Kol Nidrei*  
*Scottish Fantasy*

**BRUCKNER**

*Adagio*  
*Overture in G minor*  
*Symphony No. 4*

**BUSONI**

*Divertimento, Op. 52*

**BUTTERWORTH**

*The Banks of Green Willow*

**CHABRIER**

*Espana Rhapsody*  
*Habanera*  
*March Joyeuse*  
*Pastorale Suite*

**CHAMINADE**

*Concertino for Flute*

**CHAUSSON**

*Poeme*

**CHERUBINI**

*Sinfonia in D*

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**CHOPIN**

*Concerto for Piano No 1 & 2*  
*Les Sylphides*  
*Variation on La ci darem la mano*

**CIMAROSA**

*Il Matrimonio Segreto Overture*

**CORELLI**

*Concerto Grosso, Op. 6/1 in D*

**CRESTON**

*Saxophone Concerto*

**CRUSSELL**

*Concerto for Clarinet No.2*

**DALL'ABACO**

*Concerto da Chiesa, Op. 2/4*

**DEBUSSY**

*La Cathedrale engloutie*  
*Children's Corner Suite*  
*Dances: Sacree et Profane*  
*Images*  
*Petite Suite*  
*Prelude a l'Apres-midi*  
*Suite Bergamasque*

**DELIBES**

*Coppelia Ballet*  
*Sylvia Ballet Suite*

**DELIUS**

*Brigg Fair*  
*In a Summer Garden*  
*Pieces (2) for Small Orchestra –*  
*2) On Hearing the First Cuckoo in Spring*  
*3) Summer Night on the River*  
*A Song Before Sunrise*  
*Walk to the Paradise Garden*

**DOHNANYI**

*Serenade for String Orchestra*

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### **DONIZETTI**

*Don Pasquale Overture*

*L'Elisir D'Amore*

*La Favorita – Ballet Music*

*Lucia di Lammermoor*

### **DUKAS**

*L'Apprenti Sorcier*

*La Peri incidental music*

### **DVORAK**

*Carnival Overture*

*Concerto for Cello in B minor*

*Concerto for Piano*

*Concerto for Violin*

*Czech Suite*

*The Golden Spinning Wheel*

*In Nature's Realm*

*Legends 1-10*

*Scherzo Capriccioso*

*Serenade in D minor for winds*

*Serenade in E, for strings*

*Slavonic Dances, Op. 46/ 1-4*

*Slavonic Dances, Op. 46/ 5-8*

*Slavonic Dances, Op. 72/ 1-4*

*Slavonic Dances, Op. 72/ 5-8*

*Slavonic Rhapsody in A flat*

*Suite in A*

*Symphonies Nos. 6, 7, 8, 9*

*Notturmo*

*Romance in F minor*

*Songs My Mother Taught Me*

### **ELGAR**

*Concerto for Cello*

*Elegy*

*Enigma Variations*

*Pomp and Circumstance March Nos. 1, 2, 4*

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*Salut d'Amor*

*Serenade in E minor*

*The Wand of Youth Suite*

### **ENESCO**

*Rhapsody in A*

### **FAURE**

*Dolly Suite*

*Fantasia for Flute and Chamber Orchestra*

*Pavane*

*Palleas and Melisande Suite*

*Requiem*

### **FRANCK**

*Le Chasseur Maudit*

*Panis Angelicus*

*Symphony in D minor*

### **GLAZUNOV**

*Raymonda Suite*

*Serenade No 1&2*

*Suite for String Quartet/arr. Stratton*

### **GLIERE**

*Russian Sailors' Dance, from The Red Poppy*

### **GLINKA**

*Kamarinskaya*

*Ruslan und Ludmilla Ov.*

*Valse Fantasy*

### **GLUCK**

*Iphigenia in Aulis*

### **GODDARD**

*Jocelyn Suite*

*Legende Pastorale*

### **GOUNOD**

*Faust – Ballet Music/Excerpts*

*Symphony for Winds*

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### **GRIEG**

*Concerto for Piano in A minor, Op. 16*

*Elegiac Melodies*

*Holberg Suite*

*Peer Gynt Suite*

*Symphonic Dances*

### **HALVORSEN**

*Entry of the Boyars*

### **HANDEL**

*Concerto for Organ, Op. 4/4 in F*

*Concerto Grosso, Op. 3/2*

*Concerto Grosso, Op. 3/3*

*Concerto Grosso, Op. 6/1*

*Concerto Grosso, Op. 6/5*

*Harp Concerto*

*Music for the Royal Fireworks*

*Water Music*

*Concerto for Organ No. 13*

*Coronation Anthems*

*Judas Maccabaeus*

*Messiah*

### **HANDEL-HARTY**

*The Water Music Suite*

### **HAYDN**

*Armida Overture*

*Concerto for Cello in C*

*Concerto for Trumpet*

*Concerto for Violin in C*

*Concerto in Violin in G*

*Overture in D*

*Symphonies No.6, 7, 8, 31, 73, 82, 83, 85, 88, 92, 94, 96, 100, 104*

### **HERBERT**

*March of the Toys*

*Red Mill Selections*

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**HINDEMITH**

*Mathis der Mahler*

*Trauermusik*

**HOLST**

*The Planets*

*St. Paul's Suite*

*Suite de Ballet*

**HONEGGER**

*Pastoral d'ete*

**HOVHANESS**

*And God Created Great Whales*

*The Holy City*

*Alleluia and Fugue*

*Armenian Rhapsody No. 2 & No.3*

*In Memory of a Great Artist*

*Processional and Fugue*

*Celestial Fantasy*

*Psalm and Fugue*

**HUMMEL**

*Concerto for Trumpet*

**HUMPERDINCK**

*Hansel und Gretel Overture*

**d'INDY**

*Suite dans le Style Ancien*

**IPPOLITOV-IVANOV**

*Caucasian Sketches*

**IVES**

*Variations on America*

*Hymn Tune*

**JANACEK**

*Idyll for Strings*

*Suite for String Orchestra*

*The Village Fiddler's Child*

*Sinfonietta*

*Suite from Cunning Little Vixen*

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**Kerry Stratton – Repertoire**

**KALINNIKOV**

*Chanson Triste*

*Symphony No. 1*

**KETELBEY**

*In a Persian Market*

*In A Monastery Garden*

**KODALY**

*Hary Janos*

**KOUSSEVITZKY**

*Concerto for Double Bass*

**LALO**

*Le Roi d'Ys Overture*

*Symphonie Espagnole*

**LARSSON**

*Little Serenade*

**LEHAR**

*Gold and Silver Waltzes*

*The Merry Widow*

*Ballsirenen Walzer*

**LEKEU**

*Adagio for Strings*

**LEONCAVALLO**

*Mattinata*

*Prologue from I Pagliacci*

**LIADOV**

*Baba Yaga*

*Eight Russian Folksongs*

**LISZT**

*Concerto for Piano No.1, No. 2*

*De Profundis*

*Fantasy on Beethoven's "Ruins of Athens"*

*Fantasy on Hungarian Folk-Themes*

*Festival Prelude*

*Hungarian Rhapsody No. 1*

*Hungarian Rhapsody No. 2*

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**Les Preludes (Symphonic Poem No. 3)**

*Rakoczy March*

*Hungarian Fantasy*

**LUIGINI**

*Ballet Egyptien*

**MACDOWELL**

*Woodland Sketches*

**MAHLER**

*Adagietto*

*Lieder eines fahrenden Gesellen*

*Symphony No. 1*

*Adagietto from Symphony No. 5*

**MARCELLO**

*Concerto Grosso, Op. 1/1*

**MARTINU**

*Inventions*

*Intermezzo Sinfonico*

*Lidice Memorial*

**MASSENET**

*Le Cid Ballet Suite*

*Manon*

*Scenes Pittoresques (Suite No. 4)*

*Thais – Meditation*

**MENDELSSOHN**

*Athalie Overture*

*Concerto for Piano No. 1,2*

*Concerto for Violin and Piano*

*Concerto for Violin in E minor*

*Concerto for Violin in D minor*

*Fingal's Cave Overture*

*From A Midsummer's Night Dream:*

*Intermezzo*

*Notturmo*

*Overture*

*Scherzo*

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*Wedding March*

*Symphonies Nos. 3, 4, 5*

### **MEYERBEER**

*March/Le Prophet*

### **MILHAUD**

*Le Printemps*

*Dixtuor a Instruments a vent*

### **MOZART, W.A.**

*Il Seraglio Overture*

*Ave Verum Corpus*

*La Clemenza di Tito*

*Concerto for Flute No. 1 in G*

*Concerto for Flute No. 2 in D*

*Concerto for Horn Nos. 1, 3*

*Concerto for Piano Nos. 15, 20, 21, 23, 26, 27*

*Concerto for Violin Nos. 3, 4, 5*

*Così fan Tutte*

*Divertimenti K136,137,138*

*Divertimento No. 11 in D*

*Don Giovanni*

*Idomeneo*

*Magic Flute*

*Marriage of Figaro*

*Requiem*

*Serenade “Eine kleine Nachtmusik”*

*Serenade No. 6 in D*

*Symphonies Nos. 21, 25, 29, 31, 33, 35, 36, 38, 39, 40, 41*

### **MUSSORGSKY**

*Night on the Bare Mountain*

*Pictures at an Exhibition*

### **NICOLAI**

*The Merry Wives of Windsor Overture*

### **NIELSEN**

*Little Suite*

*Symphony No. 4*

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## Kerry Stratton – Repertoire

### **OFFENBACH**

*La Belle Helene Overture*

*Bluebeard Overture*

*The Tales of Hoffmann – Intermezzo and Barcarolle*

*Orpheus*

### **ORFF**

*Carmina Burana*

### **PACHELBEL**

*Canon and Gigue*

### **PAGANINI**

*Concerto for Violin No.1 & No. 2*

### **PARRY**

*Jerusalem*

### **PERGOLES**

*La Serva Padrona / Exerpts*

### **PLEYEL**

*Concerto for Viola in D*

### **PONCHIELLI**

*La Gioconda*

*Dance of the Hours*

### **POPPER**

*Hungarian Rhapsody*

### **POULENC**

*Suite*

*Concerto for Two Pianos*

### **PROKOFIEV**

*Violin Concerto No. 1*

*Symphony No. 1*

*Piano Concerto No. 2*

### **PUCCINI**

*Arias and Selections from...*

*La Boheme*

*Gianni Schicchi*

*Madama Butterfly*

*Monon Lescaut*

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## Kerry Stratton – Repertoire

Tosca

Preludio Sinfonico

### **PURCELL**

*Dido and Aeneas*

### **RACHMANINOV**

*Concerto for Piano No. 2 & No.3*

*Scherzo*

*Symphony No. 2 in E minor*

*Vocalise, Op. 34/14*

*Sinfonietta, Op. 188*

### **RAVEL**

*Daphnis et Chloe Suite No. 2*

*L'heure espagnole*

*Introduction and Allegro*

*Ma Mere l'Oye*

*Pavane*

*Piano Concerto No 2*

*Le Tombeau de Couperin*

*Valses nobles et sentimentales*

### **REGER**

*Ballet Suite*

### **REICHA**

*Symphony in E-flat*

### **RESPIGHI**

*Ancient Airs and Dances Suite Nr. 1*

*Pines of Rome*

### **REZNICEK**

*Donna Diana Overture*

### **RHEINBERGER**

*Polka and Fugue from Schwanda*

### **RIMSKY-KORSAKOV**

*Capriccio Espagnol,*

*Mlada Suite – Procession of the Nobles*

*Russian Easter Overture*

*Scheherazade*

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## Kerry Stratton – Repertoire

*The Snow Maiden*

*Dance of the Tumblers*

### **ROSSINI**

*The Barber of Seville*

*La Cambiale di Matrimonio Overture*

*Cat Duet*

*La Cenerentola Overture*

*La Danza Tarantella*

*La Gazza Ladra*

*L'Italiana in Algieri*

*La Scala di Seta Overture*

*Semiramide Overture*

*Seige of Corinth Overture*

*Il Signor Bruschino*

*Tancredi Overture*

*Variations for Clarinet and Small Orchestra*

*William Tell Overture*

*Pas de six Ballet*

### **RUBINSTEIN**

*Concerto for Piano No. 4*

*Melody in F*

### **SAINT-SAENS**

*Allegro Appassionato*

*Ascanio Ballet Music*

*The Carnival of the Animals*

*Christmas Oratorio*

*Concerto for Cello No. 1*

*Concerto for Piano No 1*

*Concertos for Violin Nos.1 & 3*

*Danse macabre,*

*Introduction and Rondo Capriccioso*

*Morceau de Concert,*

*Night in Lisbon*

*Rigaudon*

*Romance in F*

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## Kerry Stratton – Repertoire

*Samson and Delilah/Excerpts*

*Bacchanale*

*Suite Algerienne*

*Suite in D*

*Symphony No. 3*

### **SARASATE**

*Carmen Fantasy*

*Zigeunerweisen*

### **SATIE**

*Gymnopedies Nos. 1 & 3*

*Parade*

### **SCHOENBERG**

*Kammersymphonie, Op. 9*

### **SCHUBERT**

*Ave Maria*

*Erlkonig*

*Fierabras Overture*

*Mass in G*

*Military March, Op. 51/1*

*Overture in D*

*Overture in D for Orchestra*

*Overture in Italian Style in D*

*Rosamunde Overture*

*Rosamunde Ballet Music*

*Rosamunde Entreacts I-III*

*Symphonies Nos. 3, 4, 5, 6, 8*

*Wanderer Fantasy, Op. 15*

*Zwillingsbruder Overture*

### **SCHUMANN**

*Concerto for Cello in A minor*

*Concerto for Piano in A minor*

*Genoveva Overture*

*Symphonies Nos. 1, 2, 3, 4*

*Konzertstück for Four Horns*

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## Kerry Stratton – Repertoire

### **SCRIABIN**

*Reverie*

### **SCHAFER**

*Adieu Robert Schumann*

*Cortege*

### **SHCHEDRIN**

*Carmen Suite*

### **SHOSTAKOVICH**

*Festive Overture*

*Ballet Suite*

*Symphony No. 5*

### **SIBELIUS**

*Concerto for Violin in D minor*

*En saga*

*Finlandia*

*Karelia Overture, & Suite*

*Lemminkainen*

*Swan of Tuonela*

*Pohjola's Daughter*

*Rakastava,*

*Symphony No. 1 & 2*

*Valse Triste*

### **SMETANA**

*Bartered Bride Overture*

*Dances from Bartered Bride*

*Moldau*

*Sarka*

*Richard III*

### **SOUSA**

*El Capitan March*

*King Cotton March*

*Liberty Bell March*

*Stars and Stripes Forever March*

### **STAMITZ, Johann Wenzel Anton**

*Sinfonia Pastorale*

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**STRAUSS**

*Acceleration Waltzes*  
*Annen-Ball Polka*  
*Auf der Jagd Polka*  
*Bitte Schon, Polka Francaise*  
*Blue Danube Waltzes*  
*Cagliostro Waltzes*  
*Champagne Polka*  
*Donauweibchen Waltz*  
*Emperor Waltzes*  
*Die Fledermaus*  
*The Gypsy Baron Overture*  
*Hofbaltzaenze*  
*Jubelfest March*  
*Kiss Waltzes*  
*Leichtes Blut*  
*Liebeslieder Waltzes*  
*Morgenblaetter*  
*Roses from the South*  
*Tales from the Vienna Woods*  
*Telegramme Walzer*  
*Thunder and Lightning Polka*  
*Trau-Schau-Wem Waltzes*  
*Voices of Spring Waltzes*  
*Wiener Blut*  
*Wine, Women and Song Waltzes*

**STRAUSS, Richard**

*Ariadne auf Naxos*  
*Concerto for Horn No.1*  
*Der Rosenkavalier Suite*  
*Till Eulenspiegel*  
*Death and Transfiguration*  
*Duet Concertino*  
*Various songs*

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**STRAVINSKY**

*The Firebird*

*Fireworks*

*Petrushka 1947*

*Symphony in E-flat*

*Pulcinella*

*Concerto in D*

*Dumbarton Oaks*

**SUK**

*Meditation on an Old Bohemian Carol*

*Serenade for Strings*

**SULLIVAN**

*Di Ballo Overture*

*Goldoliers Overture*

*HMS Pinafore*

*The Mikado*

*The Pirates of Penzance*

**SUPPE**

*The Beautiful Galatea*

*Boccaccio Overture*

*Fatinitza Overture*

*Light Cavalry Overture*

*Morning, Noon and Night in Vienna Overture*

*Poet and Peasant Overture*

**TARTINI**

*Sinfonia in A*

**TCHAIKOVSKY**

*Capriccio Italien*

*Chanson Triste*

*Concerto for Piano No. 1*

*Concerto for Violin*

*Eugen Onegin – Polonaise & Waltz*

*Mozartiana, Suite No. 4*

*The Nutcracker*

*Pezzo Capriccioso*

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## Kerry Stratton – Repertoire

*Serenade for Strings*

*Sleeping Beauty Suite*

*Swan Lake Suite,*

*Swan Lake Finale*

*Symphonies Nos. 1, 4, 5, 6*

*Triumphal Overture on the Danish National Hymn*

*Variations on a Rococo Theme*

### **TELEMANN**

*Concerto for Flutes (2) in A minor*

*Suite for Flute in A minor*

### **THOMAS**

*Mignon Overture*

### **VANHAL**

*Symphony in C*

### **VAUGHAN WILLIAMS**

*Fantasia on a Theme by Thomas Tallis*

*Norfolk Rhapsody No. 1*

*In the Fen Country*

*Folk Song Suite*

*Greensleeves*

*Tuba Concerto*

### **VERDI**

*Aida*

*Un Ballo in Maschera*

*Don Carlo*

*Ernani*

*Falstaff*

*La Forza del Destino*

*Macbeth*

*Nabucco*

*Otello*

*Rigoletto*

*La Traviata*

*Il Trovatore*

*I Vespri Siciliani*

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**VIEUXTEMPS**

*Concerto for Violin No. 5*

**VIVALDI**

*Concerto for Flute in D*

*Concerto for Guitar in D*

*Concerto in G*

*Concerto for Violins (4) in A minor*

*Concerto for Violins (4) in E minor*

*Four Seasons Complete*

*Sinfonia Nos. 1 & 2*

*Sinfonia No. 3*

*Gloria*

**VORISEK**

*Sinfonia in D*

**WAGNER**

*The Flying Dutchman Overture*

*Siegfried's Death and Funeral Music*

*Siegfried's Rhine Journey*

*Kaisermarsch*

*Die Meistersinger Overture*

*Parsifal – Prelude to Act I (and Finale Act III)*

*Rienzi - Rienzi Overture*

*Tannhauser - Overture and Venusberg Music*

*Tristan und Isolde – Prelude*

*Die Walkure – Ride of the Valkyries*

**WALDTEUFEL**

*Espana Waltz*

**WEBER**

*Abu Hassan Overture*

*Concerto for Clarinet No 1& 2*

*Euryanthe Overture*

*Der Freischutz Overture*

*Oberon Overture*

*Preciosa Overture*

*Ruler of the Spirits Overture*

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**Kerry Stratton – Repertoire**

**WIENIAWSKI**

*Concerto for Violin No. 2*

**WIREN**

*Serenade, Op. 11*

**WOLF-FERRARI**

*Il Segreto di Susanna Overture*

*Serenade for Strings*

**ZELLER**

*Der Vogelhandler*

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## Kerry Stratton – Video Links

Grieg's "Second Piano Concerto"

<https://vimeo.com/125118276>

Kerry Stratton Conductor

<https://www.youtube.com/watch?v=LpVV8wXtYrM>

Putting on the Ritz

<https://www.youtube.com/watch?v=LjvrW3Za75I>

Toronto Concert Orchestra and Chorus, Kerry Stratton, Conductor and Music Director

<http://www.torontoconcertorchestra.com/>

<http://www.festivalkrumlov.cz/en/current-year/artists/kerry-stratton-conductor>

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