TEREM QUARTET.
Next...
TEREM QUARTET.
Next...
St. Petersburg Terem Quartet is a real discoverer, innovator and the world’s first composer group. For a long time Terem Quartet is a symbol of St. Petersburg and Russia, and a ‘messenger’ in the events of international significance, for this reason, the group is called the “city card” and put on a par with the Hermitage, the Mariinsky Theatre, and the Russian museum. Terem Quartet has blown up the traditional notion of music for folk instruments with original adaptations and works of authorship, delighting audiences in different parts of the globe, and discovered new facets of their sounding. The group first brought a folk ensemble music to the scenes of philharmonic halls, raising its importance to unimaginable heights. Using native principles of folk music making as a theatrical style of performance and collective creativity, the musicians create compositions that are close and understandable to a modern listener.

‘For those who have never come across this fantastic group, Terem Quartet are a dazzling, high energy, classically-focused instrumental folk group, whose mission in life is to go where no classical folk quartet has gone before’.
- tRoots

“The Quartet’s immaculate musicianship shines like an illuminated manuscript”
- The Independent

“Mozart, Chopin and Bizet as you’ve never heard them before – classical music become theatre.”
- The Scotsman

“Unveiling all the potential of their instruments, using their innate musical instincts, these Musicians perform in such a way that the heavens seem to open up before you.”
- Leidsch Dagblad

“Love, hatred, irony, more philosophical feelings, all of these are mixed in Russian music, it’s very spiritual!”
- The Independent
The ensemble members

Honored Artist of Russia
Andrei Smirnov
(accordion)

Honored Artist of Russia
Andrei Konstantinov
(domra prima)

Alexei Barshchev
(alto domra)

Vladimir Kudryavtsev
(double bass)

TEREM QUARTET

Honored Artist of Russia
Andrei Konstantinov
(domra prima)

Alexei Barshchev
(alto domra)

Vladimir Kudryavtsev
(double bass)
A MASKED BALL

The programme was prepared together with orchestras of world importance as follows: the Chamber Orchestra ‘Moscow Virtuosi’, the Bremen Camerata (Germany), Bavarian Radio Symphony Orchestra, the Symphony Orchestra ‘New Russia’, the Lithuanian National Symphony Orchestra, the Novosibirsk Philharmonic Orchestra, the Yekaterinburg Symphony Orchestra, etc.

It is not by chance that orchestras and the ensemble, being two different teams of unique characters and unique ways, unite to tell a musical story, which is interesting for a modern audience. Though the most part of this music is already familiar as it was heard many times, but this time music sounds as if it is played and listened to for the first time.

The phenomenon of convergence of different traditions and genres is logical for a contemporary music process, and many sensitive artists are moving in this direction. This program has been created by Terem Quartet for several years, and each piece gained a distinctive Terem approach.

Unexpected combination of orchestra and ensemble of Russian folk instruments promises many surprises and revelations for listeners, but the most important thing is that you hear the music born by two teams which, at this moment, have the same artistic images.

Sense of humor in music is top class in performing arts. Only the best virtuosos can afford such freedom on the stage. Viewers will see familiar faces in a completely different way; they will get a powerful charge of musicians’ energy and a fine fettle.

PROGRAMME

Concerto Grosso g-moll. (N. Budashkin – Terem Quartet, orchestration by E. Petrov)
The Little Prince. (M. Tariverdiev, adapted by Terem Quartet)
Preparance. (A. Piazzolla, adapted by Terem Quartet)
Oblivion. (A. Piazzolla, adapted by Terem Quartet)
Just dream. (F. Canaro, adapted by E. Petrov)
El Aeropiano, Creole waltz. (P. Datta, adapted by Terem Quartet)
A Flea Waltz (Shave and a Haircut). (Terem Quartet)
A Stroll with Fellini. (N. Rota, adapted by Terem Quartet, orchestration by E. Petrov)
Waltz, a soundtrack to ‘Beware of the Car’. (A. Petrov, adapted by E. Petrov)
Imitating Albéniz. (R. Shchedrin, adapted by Terem Quartet)
Time To Gather Stones Together. (E. Petrov)
Libertango. (A. Piazzolla, introduction by J. Bosso)
Oh, It’s Steppe All Around (Step da step krugom). (Russian folk song, adapted by E. Petrov)
Battle of Kerzhenets, a tone picture. (N. Rimsky-Korsakov, adapted by Terem Quartet and E. Petrov)
La Serenata, a musical tournament for two double basses. (E. Petrov)
Polovets Dances. (A. Borodin, adapted by E. Petrov)
Polonaise Oginski. (Terem Quartet)
Garden Symphony. (A. Tchaikovsky)
Overture to the opera ‘The Mermaid’. (A. Dargomyzhsky)
PROGRAMME

Concerto Grosso g-moll.
(N. Budashkin, adapted by Terem Quartet, orchestration by E. Petrov)

Scotch Jig (J.S. Bach, adapted by Terem Quartet)

The Little Prince. (M. Tariverdiev, adapted by Terem Quartet)

A Flea Waltz (Shave and a Haircut). (Terem Quartet)

Once Upon a Time. (Terem Quartet)

A Stroll with Fellini.
(N. Rota, adapted by Terem Quartet, orchestration by E. Petrov)

Waltz, a soundtrack to ‘Beware of the Car’.
(A. Petrov, adapted by E. Petrov)

Preparance.
(A. Piazzolla, adapted by Terem Quartet)

Oblivion.
(A. Piazzolla, adapted by Terem Quartet)

Time To Gather Stones Together. (E. Petrov)

Libertango.
(A. Piazzolla, introduction by J. Bosso)

Oh, It’s Steppe All Around (Step da step krugom).
(Russian folk song, adapted by E. Petrov)

A WIND ORCHESTRA

Concerto Grosso g-moll.
(N. Budashkin, adapted by Terem Quartet, orchestration by E. Petrov)

Aria from the Bachianas Brasileiras No. 5
(H. Villa-Lobos, adapted by Terem Quartet, orchestration by E. Petrov)

El Aeroplano, Creole waltz.
(P. Datta, adapted by Terem Quartet)

Marche Militaire.
(F. Schubert, adapted by Terem Quartet and E. Petrov)

Time To Gather Stones Together. (E. Petrov)

Two Character Dances.
(Terem Quartet, orchestration by E. Petrov)

A Stroll with Fellini.
(N. Rota, adapted by Terem Quartet, orchestration by E. Petrov)

Farewell to the Fatherland.
(Terem Quartet, adapted by E. Petrov)

Libertango.
(A. Piazzolla, introduction by J. Bosso)

Wedding Dance from the Suite ‘Hasseneh’ (The Wedding)
(J. Press, adapted by Herbert N. Johnston)

Oh, It’s Steppe All Around (Step da step krugom).
(Russian folk song, adapted by E. Petrov)
INSTRUMENTAL
A STRANGER WOMAN

Alena Baeva, violin
Terem Quartet

IT IS A STORY
OF LIFE AND LOVE,
TOLD BY MUSIC!

What happens if four heroes of Terem Quartet, magnificent St. Petersburg musicians, intellectuals with their strict (albeit without fanaticism) way of life, a code of honor, law of a strong male fraternity, suddenly meet in their way a Stranger Woman? Being not a Stranger Woman of Blok, Margarita of Bulgakov or Pushkin’s Queen of Shamakhan, she is, certainly, one who knocks them down with her inexplicable charm and a secret look that suddenly disrupts their peace, usual course of things, changes the logic and deprives of sleep.

A Stranger Woman, whom our heroes meet, is, for sure, a raven-head with southern roots. She is a mixture of morals, emotions, feelings, temperaments, states, and styles. This is what Terem Quartet members have to reflect in music after they meet ... a compelling violinist Alena Baeva. The first vision, for sure, is Queen of Shamakhan from the opera ‘The Golden Cockerel’ by Rimsky-Korsakov. Her fascination is the strongest challenge. Heady scent of her maddening coloratura echoes in ‘Romance’ by Glier and ‘Vocalise’ by Rachmaninoff, where it turns into a veil of sadness for the lost mirage. Prelude ‘a la russe’ by Gershwin awakens them from the state of anguish. However, strong female charms do not let the heroes; on the contrary, they are lost in oblivion in Piazzolla’s milonga of the same name ‘Oblivion’, and then ‘Libertango’ swirls them in passion.

In this exciting music action the entire familiar turns out to gain new strange features: all the usual melodies, rhythms, harmonies, intonations appear like a mirage shining with new colours and unexpected feelings. A Stranger Woman captivates, fascinates and changes.

TEXT: VLADIMIR Dudin

A Stranger Woman

Alena Baeva, violin
Terem Quartet

PROGRAMME

Fantasy on the themes of N. Rimsky-Korsakov’s opera ‘The Golden Cockerel’. (E. Zimbalist)

Romance. (R. Glier)

Prelude No. 5 ‘a la russe’. (G. Gershwin–Terem Quartet)

Rondo for violin and Terem Quartet. (Terem Quartet)

A Stranger Woman. (Yu. Falik, adapted by E. Petrov)

Five pieces. (D. Shostakovich, adapted by L. Atovmyan)

Prelude | Gavotte | Elegy | Waltz | Polka

La Cumparsita. (M. Rodriguez, adapted by J. Bosso & Terem Quartet)

Imitating Albéniz. (R. Shchedrin, adapted by Terem Quartet)

Introduction And Rondo Capriccioso. (C. Saint-Saëns)

Sveitin Milli Sanda. (M.B. Johansson, adapted by Terem Quartet)

Adios Nonino (A. Piazzolla, adapted by Terem Quartet)

Rondino. (J. Sibelius, adapted by Terem Quartet)

Oblivion. (A. Piazzolla, adapted by Terem Quartet)

Libertango. (A. Piazzolla, introduction by J. Bosso)
But few know that creative fate of Vassily Gerello and Terem Quartet crossed back in 1989 (they were students of the Leningrad Conservatory) in unexpected ways ... in Sweden. It was the period of perestroika, when the Iron Curtain just opened, and our artists began to go abroad on tours. In that year, Vassily Gerello had a tour with Terem Quartet in Italy at the festival of newspaper ‘L’Unità’ at the sailing-ship ‘Mir’, during its course over the countries of the North and Baltic Seas in the International action ‘For Peace, Ecology and Culture’. But the most extravagant memory is still their spontaneous performance in the underpass of Swedish underground. The artists with youthful enthusiasm (in student days the musicians were great jokers) went to the underpass and arranged a real concert for passers-by.

It gave a rise for such a magnificent and creative union. And in more than 20 years St. Petersburg audience can listen to these wonderful artists.

Fans of their art can see that they have much in common: an extraordinary energy, intensity of emotions and at the same time unusual intimacy warming hearts of their listeners.
Terem Quartet and Vassily Gerello
Neapolitan, Russian, Ukrainian songs

PROGRAMME

Overture to the opera ‘The Barber of Seville’.
(G. Rossini — Terem Quartet)

Romance ‘You can listen if you want’ (Slushaite, yesli khotite).
(Music and lyrics by N. Shishkin)

Romance ‘Only once in your life could be the meeting’
(Tol’ko raz byvayet v zhizni vstrecha).
(B. Fomin, lyrics by P. German)

Romance ‘Oh, If Only I Could Express in Sounds’
(O, yesli b mog virazit’ v zvuke).
(L. Malashkin, lyrics by G. Lishin)

Romance ‘Yamshik Ne Goni Loshadei’.
(Ya. Feldman, lyrics by N. Ritter)

Old gipsy band song ‘Zhivyot Moya Otrada’.
(M. Shishkin, lyrics by S. Ryskin)

Romance ‘Hey, Yamshik’.
(A. Obukhov, lyrics by E. Yuriev)

Romance ‘Dorogoy dlinnoyu’.
(B. Fomin, lyrics by K. Podrevsky)

Neapolitan song ‘Musica proibita’.
(S. Gastaldon, lyrics by Flick-Flock)

Neapolitan song ‘Passione’.
(V. Valente and E. Tagliaferri, lyrics by L. Bovio)

Neapolitan song ‘Parlami d’amore, Mari’.
(C. Bixio, lyrics by E. Neri)

Neapolitan song ‘Mamma’.
(C. Bixio, lyrics by B. Cherubini)

Neapolitan song ‘Enamored soldier’.
(E. Kannio, lyrics by A. Califano)

Ukrainian folk song ‘Chornii brovi, karii ochi’.
(lyrics by K. Dumitrashko)

Ukrainian folk song ‘Ridna mati moya’.
(P. Maiboroda, lyrics by A. Malishko)

Ukrainian folk song ‘Chornobrivtsi’.
(V. Vremenich, lyrics by N. Singavsky)

Ukrainian folk song ‘Nich yaka misyachna’.
(lyrics by M. Starits’ky)

People’s Artist of Russia
Vassily Gerello
(baritone)

Oksana Shilova
(soprano)

Anastasia Kalagina
(soprano)

Vassily Gerello
(baritone)

Askar Abdrazakov
(baritone)

Askar Abdrazakov
(baritone)

Yekaterina Solovyova
(soprano)

Daniil Shtoda
(tenor)

Olga Pudova
(soprano)

Sergey Semishkur
(baritone)

TEREM QUARTET
‘+’

Community singing

TEREM QUARTET+ PROGRAMME
CAN BE PRESENTED WITH PARTICIPATION
OF SOLOISTS OF THE BEST THEATRES
OF THE COUNTRY

MARIINSKY THEATRE SOLOISTS:
Vocal programmes

TEREM QUARTET
AND A CHOIR

PROGRAMME

‘I have fallen in love’
(A. Smirnov, for choir and Terem Quartet)

‘Scythian Suite’
(A. Smirnov, lyrics by M. Tsvetaeva)
  Lullaby
  The Raid
  Shaman

‘Tongue Twisters’ (E. Petrov)

Vladimir
Miller
(basso profundo)

Vassily Ladyuk
(baritone)

Yana Ivanilova
(soprano)

Yevgeny Yuzhin
(tenor)

A SOLOIST
OF ST. PETERSBURG
CAPPELLA

BOLSHOI
THEATRE SOLOIST

SOLOISTS

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<<< Edgar Degas
The Chorus, 1876

25
Terem Quartet is famous for its experiments, and one of them is a programme with ballet dancers.

Just think, how can such a refined and elegant pair of ballet dancers combine with musicians playing the Russian folk instruments? It turns out to be a great success. After all, the musicians of Terem Quartet have always been characterized by great taste and fine musicianship. The musicians of Terem Quartet often use elements of theatricality that helps them easily join in irrepressible creativity with ballet dancers.

The concert program includes ballet miniatures on famous milongas and tangos of Astor Piazzolla — ‘Oblivion’, ‘Libertango’, ‘Adios Nonino’, as well as popular ‘La cumparsita’ of M. Rodriguez and ‘A Fuego Lento’ of H. Salgan. The ‘solo’ performed by Terem Quartet includes well-known melodies of the golden vocal heritage of the twentieth century in instrumental version of the group.

**Programme**

- **Libertango.**
  (A. Piazzolla, introduction by J. Bosso)

- **Adios Nonino.**
  (A. Piazzolla, adapted by Terem Quartet)

- **Oblivion.**
  (A. Piazzolla, adapted by Terem Quartet)

- **A Fuego Lento.**
  (H. Salgan, adapted by Terem Quartet)

- **Preparance.**
  (A. Piazzolla, adapted by Terem Quartet)

- **Imitating Albéniz.**
  (R. Shchedrin, adapted by Terem Quartet)

- **‘Swan Princess’ from the operetta ‘The Tale of Tsar Saltan’.**
  (N. Rimsky-Korsakov, adapted by Terem Quartet)

- **El Aeroplano, Creole waltz.**
  (P. Datta, adapted by Terem Quartet)

- **La Cumparsita.**
  (M. Rodriguez, adapted by Terem Quartet)

- **Prelude, soundtrack to ‘Melodies of the White Night’**.  
  (I. Schwartz)

- **Ballet Music to H. von Chézy’s play ‘Rosamunde’**.  
  (F. Schubert, adapted by Terem Quartet)

- **Music from the ballet ‘Anyuta’**.  
  (V. Gavrinin, adapted by Terem Quartet)

- **Prelude & Tarantella; Prelude and Fugue d-moll, BWV 851.**  
  (J. S. Bach, adapted by Terem Quartet)
RECITALS
THE CONFESSIONS OF HOOLIGANS

THE PREMIERE TOOK PLACE ON MARCH 22, 2007 IN THE TCHAIKOVSKY CONCERT HALL (MOSCOW)

It was Terem Quartet that ‘blew up’ traditional notions of professional musicians and ordinary listeners as well about the possibility of playing the folk instruments. However, “the taste of the exotic Russian music ceases to play a leading role in Terem Quartet’s activities. Indeed, to speak of them as ‘folk instrument players’ is somehow uncomfortable. First, the composition of the group including two domras, a button accordion, and a double bass, makes this ‘folk ensemble’ a sort of acoustic band. Secondly, they have a particular sound and style of play. Such energy and whim are inherent to some English rock band, and not the ensemble of folk instruments”.

(Nikolai Runsky. ‘Vechernaya Moskva (Evening Moscow)’, 2006).

“The Confessions of Hooligans” programme includes all hits in “crossover” style of the group for all years of creative activity. The musicians themselves have defined the concert genre as “musical mayhem”. It is a bright musical show, based on themes of Bach, Tchaikovsky, Villa-Lobos, Nino Rota, Gershwin.

The Confessions of Hooligans
the ‘crossover’ style hits

PROGRAMME

A Stroll with Fellini.
(N. Rota, adapted by Terem Quartet)

Shootkabacha. (J.S. Bach, adapted by Terem Quartet)

The Little Prince. (M. Tariverdiev, adapted by Terem Quartet)

Fantasy No. 2 ‘Pyotr Ilyich Tchaikovsky takes a stroll along the Fontanka river’ on themes of P.I. Tchaikovsky’s album ‘The Seasons’. (Terem Quartet)

Fantasy No. 3 ‘Pyotr Ilyich Tchaikovsky visiting peoples of the North’ on themes of P.I. Tchaikovsky’s album ‘The Seasons’. (Terem Quartet)

The Story of a Birthday. (Terem Quartet)

Imitating Albéniz. (R. Shchedrin, adapted by Terem Quartet)

Entrée.
(N. Rota, a soundtrack of ‘Eight and a half’ by F. Fellini)

Aria from the Bachianas Brasileiras No. 5. (H. Villa-Lobos, adapted by Terem Quartet)

The Orphan’s Waltz. (Terem Quartet)

Prelude No. 3 ‘a la russe’. (G. Gershwin-Terem Quartet)

La Cumparsita. (M. Rodriguez, adapted by J. Bosso and Terem Quartet)

El Aeroplano, Creole waltz. (P. Datta, adapted by Terem Quartet)

Oblivion. (A. Piazzolla, adapted by Terem Quartet)

Libertango. (A. Piazzolla, introduction by J. Bosso)

A Suite of 2 Character Dances. (Terem Quartet)

The Gipsy Girl. (A. Tsygankov)
Music of Terem Quartet is always full of imagery, presence of dynamic development, intricately woven plot, which brings to life vivid characters. Terem Quartet blew up the traditional notion of music for folk instruments with original adaptations and works of authorship, delighting audiences in different parts of the globe, and discovered new facets of their sounding.

A distinctive feature of Terem Quartet is the ability to paint a picture with tones and precisely bring it to the listener. Through musical experiments during master classes, Terem Quartet asked to describe images, appearing while listening to music. In all cases, the listeners accurately described the plots and dramatic events, main heroes and characters that filled the piece.

Music paints pictures and images, and the artists make their canvases sound in the same way. Character images and their relationships with each other, dynamics, and contrasts create their own unique sounding. The ratio of colours makes its own tone. And every time, at every exhibition, at different times the masterpieces acquire new shades of their sounding, still remaining contemporary and modern.

The idea of Terem Quartet is to create a symphony, revealing secrets of a Russian character, Russian nature, Russian human through harmonious integration of music of paintings by Russian artists with that of Terem Quartet. It must be music getting straight to the heart, to the soul and making feel a cosmic love of the Russian world.

Following the plot of dramatic development, paintings by Russian artists are selected according to the content and character of a musical work, its dynamics and development. The paintings describe a narrative course of music and are strung on its plot acting as soloists, characters, and brightly "imprint" in the minds of people. Deeper revealing the essence of music, paintings, in their turn, acquire music content and character of their plot. The paintings become actors of a musical symphony and are involved in the dramatic action, drawing the listener into their bottomless rich world. They acquire powerful energy of live performance...

During the Terem Quartet performance pictures are shown on a big screen both as a whole, and zooming the separate fragments of the scene. They are changed in the course of music according to the dramatic content.

The programme includes works by Russian composers M. Glinka, N. Rimsky-Korsakov, S. Rachmaninoff, P. Tchaikovsky, V. Gavrilin, A. Tsfasman, A. Griboyedov adapted by Terem Quartet.
Recitals

Russian Paintings
musical and visual composition and symphony

PROGRAMME

Musical fantasy on themes of P.I. Tchaikovsky’s album
‘The Seasons’. (Terem Quartet)

Rondino. (J. Sibelius, adapted by Terem Quartet)

In Winter, fantasy on ‘Summertime’.  
(G. Gershwin, adapted by Terem Quartet)

‘The Swan Princess’ from the opera ‘The Tale of Tsar Saltan’. (N. Rimsky-Korsakov, adapted by Terem Quartet)

‘The Dark Eyes’, on a theme of the old Russian romance.  
(F. German, adapted by Terem Quartet)

‘Fugushka Pesnya’ (‘Fugue-song’), on a theme of Short Prelude and Fugue c-moll by J.S. Bach. (Terem Quartet)

‘Fugue Plyasovaya’ (‘Fugue-dance’), on a theme of Fugue C-dur BWV 953 By J.S. Bach. (Terem Quartet)

‘Rains of the City’. (Terem Quartet)

Vocalise. (S. Rachmaninoff, adapted by Terem Quartet)

Diplomat Waltz. (A. Griboyedov, adapted by Terem Quartet)

Romance ‘How Peaceful’.  
(S. Rachmaninoff, adapted by Terem Quartet)

Travelling Song. (M. Glinka, adapted by Terem Quartet)

Poème’. (Z. Fibich)

‘Snowflakes’. (A. Tsfasman)

Tarantella from the ballet ‘Anyuta’. (V. Gavrilin)

Elegy. (D. Shostakovich)

Yamskaya. (V. Gavrilin, adapted by Terem Quartet)

The classical music is already played from A to Z by the greatest masters of the academic stage. It is necessary to create a new alphabet, or to start with A, but showing interest to the audience...

The programme is created on the special order of a famous classical music festival ‘La Folle Journée’ (‘Crazy Day’).  

Adaptations of Bach and Schubert in the original Terem style were eagerly accepted!  

Crossover style, which Terem Quartet promotes with its music, is a modern look at different styles of music, including classical one, which is interesting for a listener. Along with such names as Boris Berezovsky, Barbara Hendricks, Terem Quartet has blended in with a number of ‘interpreters’ of classical music, featuring that its modern sounding has not only a right to exist, but is also of great interest to the listeners, and the evidences are ever-crowded halls at the concerts of St. Petersburg musicians. The programme was presented in France, Japan, and in St. Petersburg.
**PROGRAMME**

**ONLY F. SCHUBERT**

Ballet Music to H. von Chézy's play ‘Rosamunde’ No. 2.

Ballade ‘Der Erlkönig’.

Serenade.

‘Der Lindenbaum’, from the cycle of songs ‘Winterreise’.

‘Der Leiermann’, from the cycle of songs ‘Winterreise’.

‘Der Jäger’, from the cycle of songs ‘Die schöne Müllerin’.

‘Wohin?’ from the cycle of songs ‘Die schöne Müllerin’.

‘Das Wandern’, from the cycle of songs ‘Die schöne Müllerin’.

‘Moment musical’ f-moll, op. 94 No. 3.

‘Marche Militaire’ No. 1, op. 51.

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**ONLY J.S. BACH**

Russian Passions on Toccata & Fuga in d-minor by J.S. Bach.

(Toccata & Fuga d-min BWV 565)

Choral prelude in f-minor. (‘Ich ruf zu dir, Herr Jesu Christ’ BWV 177)

Fuga Plyasovaya (Fugue-dance). (Fugue C-dur BWV 953)

Prelude & Tarantella. (Prelude and Fugue d-moll BWV 851)

Aríst. (Aria from Orchestral Suite No. 3 in D-Dur BWV 1068)

Gigue.

(L’ultima Partita o Gigue from Sarabande con Partite in C-dur BWV 990, No. 16)

Scotch Jig. (Gigue from Klavier Suite in g-moll BWV 822)

Shootkabacha. (‘Badinerie’ from Orchestral Suite No. 2 in h-moll BWV 1067)

Musette. (Musette from the Notebook for Anna Magdalena Bach BWV Anh. 126)

Adaptations made by: Terem Quartet
Dzh. Mustafin
Anatoly Bistinbaev, Maksim Kutamskiy, Sergey Nikolaev, Andrei Ozerov

Materials used in the booklet 'Terem Quartet. Next...' are taken from the archive of Terem Quartet