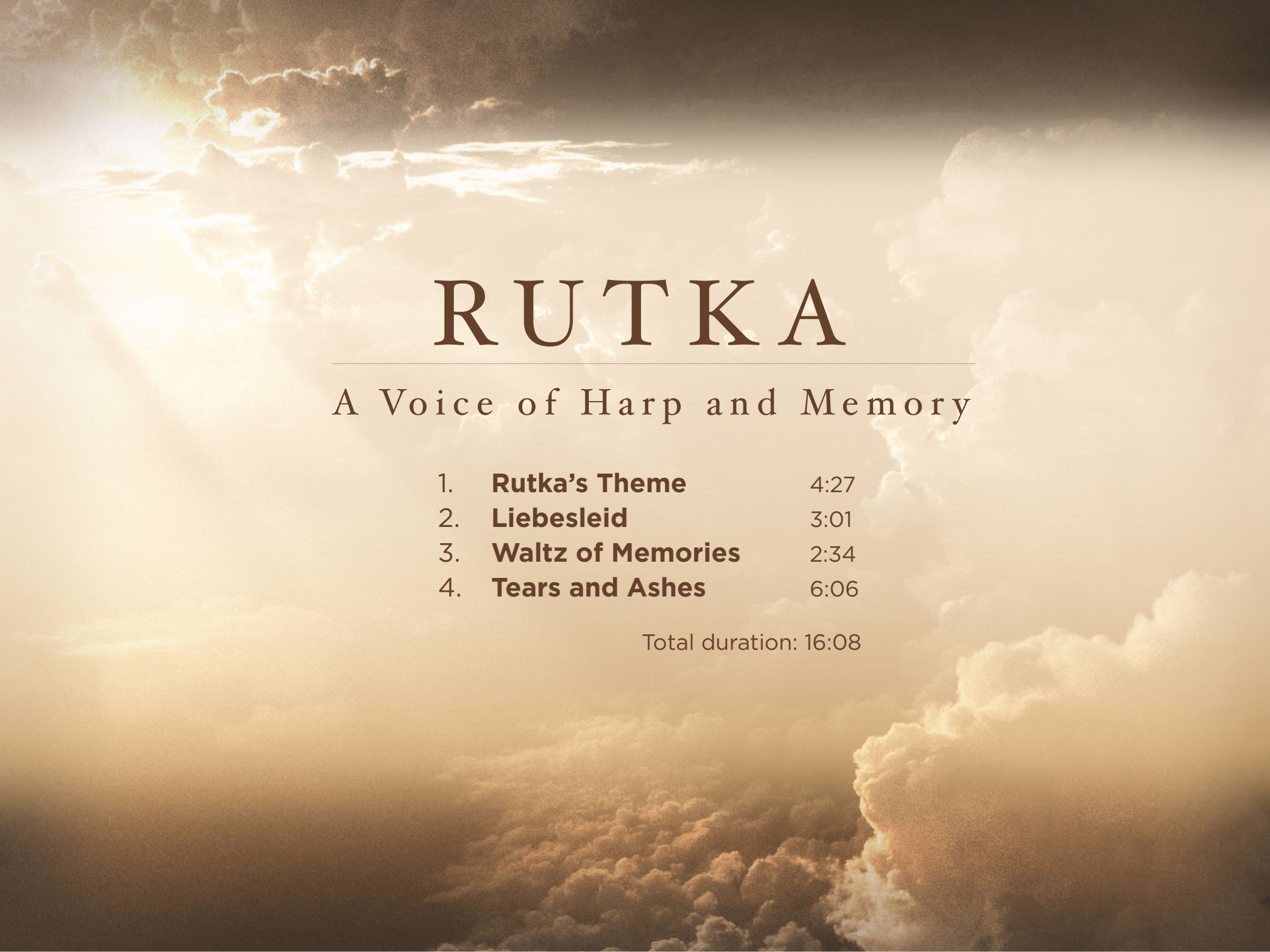


RUTKA

A Voice of Harp and Memory

ALEXANDER BOLDACHEV
L'APPASSIONATA

PRIMA
CLASSIC



RUTKA

A Voice of Harp and Memory

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|----|--------------------------|------|
| 1. | Rutka's Theme | 4:27 |
| 2. | Liebesleid | 3:01 |
| 3. | Waltz of Memories | 2:34 |
| 4. | Tears and Ashes | 6:06 |

Total duration: 16:08

RUTKA

Rutka is a four-part film suite for harp, string orchestra, and percussion by Alexander Boldachev about memory, the Holocaust, love, and death.

The music was originally written for an unfinished film project based on a screenplay by Jasmine Bissette about Rutka Laskier, the Polish Jewish teenager whose wartime notebook became one of the most intimate testimonies of adolescence under Nazi occupation.

Years later, Boldachev returned to the material, deepened it through later engagement with Rutka's published diary and its historical context, and transformed it into an independent concert suite. The result is a work that is cinematic in origin, personal in expression, and shaped by the fragile relationship between memory, youth, love, and historical violence. In Boldachev's suite, the harp becomes a voice of memory, fragility and inner life: a diary transformed into vibration.



“The Suite does not claim to reconstruct or explain Rutka’s biography. It is an artistic image based on another artistic interpretation. For me, it became the voice of something written, hidden, interrupted, and still alive.”

— **Alexander Boldachev**

This distinction is essential to the project. Rutka is neither a historical reconstruction nor a literal soundtrack to a film. It is a remembrance work: a concert suite born from a film that disappeared, and about a story that must not disappear.

The four movements — *Rutka’s Theme*, *Liebesleid*, *Waltz of Memories* and *Tears and Ashes* — accumulate traces of the movie, the diary, the BBC documentary, and Alexander’s own thoughts. That makes this work so complete and accomplished.

Rutka's Theme

The opening movement introduces Rutka as an inner presence: mysterious, modest, curious, and fragile. It is a musical image of a young voice interrupted by the wild history of the 20th century.

Liebesleid

Liebesleid was first born from the painful love of a fictional character in the screenplay. As an independent piece, it became a broader image of teenage emotion against an unbearable historical backdrop — a feeling that can resonate with both the imagined world of the screenplay and the real emotional life reflected in Rutka's diary.

Waltz of Memories

Waltz of Memories creates a brief space of tenderness and remembrance: a dance suspended between innocence and catastrophe, private feeling and historical pressure.

Tears and Ashes

Tears and Ashes carries the memory of Eastern Europe and the liberation of Auschwitz-Birkenau by soldiers of the Soviet Army's First Ukrainian Front, whose 60th Army opened the gates of Auschwitz on 27 January 1945. The movement begins in grief — a lament for what was lost — and gradually transforms into an invasion force, in which private memory is overwhelmed by the machinery of history. Its final pages suggest that the true force of words, feeling, ideas and love cannot be erased — and that the memory of millions must be carried into the future.

ALEXANDER BOLDACHEV

Alexander Boldachev is a Swiss-Russian harpist, composer, arranger, conductor and educator, currently serving as Professor at Azusa Pacific University and guest professor at the Royal Academy of Music. Known for expanding the role of the harp across classical, contemporary, cinematic and crossover music, he has built an international profile as a soloist, creator of original works and arranger of repertoire ranging from classical masterworks to film, game, anime and rock music.

His work combines performance, composition and arrangement, presenting the harp not only as a solo instrument but as a modern artistic voice capable of carrying historical, emotional and theatrical narratives.

With Rutka, Boldachev presents one of his first major original works for harp and orchestra as a standalone recording — a four-part suite in which memory becomes sound, and the harp becomes a fragile witness.



L'APPASSIONATA — CHAMBER ORCHESTRA

L'Appassionata was founded in 2019 around the activities of the Gaspari Foundation as a group of outstanding talents devoted to the in-depth study of the chamber orchestra repertoire. Its members include some of the finest young professional musicians in Italy, trained at the most important musical institutions throughout Europe, who have already gained significant concert experience with leading Italian orchestras: the Orchestra Sinfonica Nazionale della RAI, the Orchestra Filarmonica della Scala, the Haydn Orchestra of Bolzano, the Orchestra del Teatro Regio of Turin, the Orchestra of the Arena di Verona Foundation, the Orchestra di Padova e del Veneto and the Orchestra Filarmonica del Teatro Comunale di Bologna. The ensemble has collaborated with internationally renowned soloists including Gil Shaham, Emmanuel Pahud, Daishin Kashimoto, Alexander Chaushian, Leonora Armellini, Anna Tifu, Enrico Dindo, Giuseppe Gibboni and Andrea Battistoni.

In 2021, two recording projects were released: a Vivaldi monograph published for the first time by SONY Classical with flutist Tommaso Benciolini, and a Bach monograph with violinist Jaroslaw Nadrzycki, released by Hänssler Classics.

Both recordings were broadcast by RAI Radio 3, BBC Radio, Radio Classica, Radio24, Venice Classic Radio and Sky Classica HD.

In 2023, L'Appassionata made its debut in the United States, performing to a sold-out audience at Carnegie Hall in New York. In 2024, the ensemble was invited to perform in the main hall of the Tonhalle Zurich, receiving unanimous acclaim from both audience and critics, and in the same year it was selected to perform on the occasion of the visit of His Holiness Pope Francis to Verona.



CREDITS

Recorded in June 2025, at Sala Morone in Verona, Italy.

Composer, Soloist, and Conductor: Alexander Boldachev

Produced by Alexander Boldachev and Sergey Nesterov

Arranged for orchestra by Sergey Nesterov

Additional production by Francesco De Grazia and Arielle Krebs

Recorded and mixed by Edgardo Vertanessian

Edited by Octavian Musetoiu

ATMOS Mixing by Julián Bonino

Mastered by Edgardo Vertanessian

Cover design by Alexander Boldachev

All texts by Alexander Boldachev

Booklet design by Jeremy Smedes

Photo of Alexander Boldachev by Natalia Ivanovna

Photo of L'Appassionata by Giorgia Sardelli

Executive Producer: Edgardo Vertanessian

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