

DMITRI HVOROSTOVSKY

sings of
**War, Peace,
Love and
Sorrow**

CONSTANTINE ORBELIAN, conductor

with Asmik Grigorian, soprano

State Academic Symphony Orchestra of Russia
Helikon Opera Chorus



DE 3517





Dmitri Hvorostovsky

Sings of War, Peace, Love and Sorrow

PROKOFIEV: *War and Peace* (Scene 1)

TCHAIKOVSKY: *Mazeppa* (Mazeppa's Aria)
Iolanta (Robert's Aria) • *Queen of Spades*
(Tomsky's Ballad; Tomsky's Song)

RUBINSTEIN: *The Demon* (Scene 6)

with **Asmik Grigorian**, soprano
Irina Shishkova, mezzo-soprano • **Mikhail Guzhov**, bass
Igor Morozov, tenor • **Vadim Volkov**, countertenor

Constantine Orbelian, conductor
Academic State Symphony Orchestra of Russia,
"Evgeny Svetlanov" • **Helikon Opera Chorus**

Total Playing Time: 53:51

Dmitri Hvorostovsky

Sings of War, Peace, Love and Sorrow

1. **Sergei Prokofiev: *War and Peace***,
Scene 1 (11:47)
"Svetlaje vesenneje nebo"
(The radiance of the sky in spring)
with Asmik Grigorian (Natasha)
and Irina Shishkova (Sonya)
2. **Pyotr Ilyich Tchaikovsky: *Mazeppa***,
Mazeppa's Aria (5:27)
"O Mariya, Mariya!"
(O Maria, Maria!)
3. **Tchaikovsky: *Iolanta***, Robert's Aria (2:36)
"Kto mozhet sravnitsja s Matildoj moej"
(Who can compare with my Mathilde)
4. **Tchaikovsky: *Queen of Spades***,
Tomsy's Ballad (5:42)
"Odnazdy v Versale, au jeu de la Reine"
(One day at Versailles, at the Jeu de la Reine)
with Mikhail Guzhov (Surin)
and Igor Morozov (Chekalinsky)
5. **Tchaikovsky: *Queen of Spades***,
Tomsy's Song (2:17)
"Yesli b milyye devitzy"
(If cute girls)
6. **Anton Rubinstein: *The Demon***,
Scene 6 (26:03)
with Asmik Grigorian (Tamara)
and Vadim Volkov (Angel)

Constantine Orbelian, conductor

State Academic Symphony Orchestra of Russia, "Evgeny Svetlanov"

Helikon Opera Chorus

Total Playing Time: 53:53

Russian is one of the most difficult languages to sing: too many noisy consonants! Nevertheless, some of the most beautiful vocal music has been written with Russian lyrics. Dmitri Hvorostovsky, however, has always felt especially comfortable with Italian music, and is most famous for his wide array of Verdi roles – from Giorgio Germont to Simon Boccanegra and Rigoletto. Yet he constantly returns to the music of his native country in concert performances and operas as well as in the recording studio. His performances and recordings of Russian songs, covering almost the entire history of Russian music from Glinka to Sviridov and Shostakovich, are legendary – as are his roles in *Eugene Onegin* and *Queen of Spades*, which he has sung sensationally on the world's most prominent opera stages.

As he observed in his 2008 interview for *The New York Times*, "The older I become, the closer I feel to Russia" – and that includes Russian operatic repertoire. Unfortunately, Russian operas are still underrepresented on the international stage, limited to just a few of the better-known titles, although the situation has been changing – albeit slowly. But Hvorostovsky has a plan. In another quote, from the 2012 *Opera News* magazine's feature article "Elements of Style," he remarked, "I think in a few years' time I will start doing some bulkier Russian roles, because there's a demand for that. And with my experience and authority, in a certain way, I'll be able – and allowed – to do certain Russian roles and become an expert in that."

This studio recording, made in Moscow over five consecutive days in October of 2015, brings this plan closer to reality. With this group of scenes and arias from five operas by Prokofiev, Tchaikovsky, and Rubinstein, Hvorostovsky returns to his Russian roots and the traditions with which he grew up, while reprising some of his favorite parts, trying new ones, and introducing a diverse group of complicated, colorful, and relatively unfamiliar characters to international audiences. Some of these roles, such as Tomsy or Mazeppa, he has never performed on stage; other numbers he has either never recorded before or recorded long ago.

According to Constantine Orbelian, a longtime friend, collaborator, and the conductor of this project, the entire recording process for this album was smooth, fast, and inspired: "It was a remarkable outburst of creative energy, and it brought out an entirely new vocal palette in Dmitri's already outstanding singing."

The internationally acclaimed young soprano Asmik Grigorian, the latest recipient of the prestigious International Opera Award as Young Female Singer of 2016, has previously appeared with Hvorostovsky in concerts and contributed to this recording as Natasha Rostova in Prokofiev's epic *War and Peace* and as Princess Tamara in Rubinstein's *The Demon*. There is a special bond here: Dmitri has known Asmik since her early childhood, as Asmik's father, the recently deceased great tenor Gegam Grigorian, was Dmitri's close friend

and colleague. They performed together on stage in such operas as *The Queen of Spades* and *War and Peace*. Especially memorable was the Metropolitan Opera's 2002 production of *War and Peace*, featuring Grigorian as Pierre Bezukhov and Hvorostovsky as Prince Andrei Bolkonsky, one of the main characters in Leo Tolstoy's novel, on which the opera was based.

Prokofiev began writing the score for *War and Peace* in the summer of 1942. He completed it quickly, but then had to continuously rework it – adding new scenes and making numerous changes and cuts due to the various demands of Soviet officials and theaters. However, the first scene was kept almost intact, and it is one of the best in the entire opera. The scene centers upon recently widowed and bitterly disillusioned Prince Andrei, who stays overnight in Count Rostov's country estate and overhears a conversation between the Count's daughter, Natasha, and his stepdaughter, Sonya. Natasha's youth, idealism, spontaneity, and rapturous response to the beauty of the spring night awaken in him new hope for love and happiness. Prokofiev is at the height of his powers here as a master of lyrical atmosphere, infusing the score with beautiful, soaring melodies while combining the dreamlike musical landscape with keen psychological insight.

Tchaikovsky's controversial Hetman Mazeppa, in the opera *Mazeppa* (1884), is quite different from Prince Andrei. At the age of

70, Mazeppa is a powerful military leader, a Ukrainian separatist, and a passionate lover: his life has been transformed by the young and beautiful Maria. She left her family for him, which started the opera's fateful chain of events. In a scene from the second act, in a brief moment of solitude – amidst a brewing storm of mistrust, betrayals, tortures, and deaths – Mazeppa contemplates his love for Maria and invokes her enchanting image. His aria is filled with tenderness and longing: one of Tchaikovsky's most memorable and richly emotional melodies. Hvorostovsky has never had a chance to sing the entire role, although he has performed and recorded the aria, albeit about twenty years ago.

Another Tchaikovsky masterpiece, Robert's aria from the composer's last opera, *Iolanta* (1892), also gets here a new, long-awaited recording. This one-act opera – based on the Danish play *King Rene's Daughter* and created by the composer for a double bill with his ballet *Nutcracker* – was rarely performed in the West until internationally acclaimed productions at the Metropolitan Opera (2015) and Opéra national de Paris (2016). *Iolanta*, however, was always popular in Russia – mainly due to a few "catchy" numbers that had become a staple of concert repertoire. The most popular of them all is probably this one: the aria sung by Duke Robert, who as a child became engaged to marry King Rene's daughter, the blind princess Iolanta. In the third scene of the opera, Robert tells his friend Count Vaudémont that he does

not want to marry Iolanta, as he is in love with Countess Mathilde. The aria is Robert's vivid and passionate description of Matilde's beauty and virtues, a fast and tempestuous stream of words and emotions, set to one of Tchaikovsky's greatest melodies. Hvorostovsky's legendary breath control, as well as his emotional sensitivity and vocal richness, come in especially handy in this vocally demanding bravura expression of delight, joy, and the elation of love.

For many years, Hvorostovsky has been performing the role of Prince Eletsy in Tchaikovsky's *Queen of Spades* (1890) to great acclaim. The musical portrait he has created has been a model of aristocratic restraint, blended to perfection with his vocal warmth and beauty, elegant phrasing, and nuanced emotions. This opera, however, has another baritone role – that of the fun-loving, but conniving and coldhearted Count Tomsy: a character quite the opposite of Prince Eletsy. Hvorostovsky has always wanted to sing this part, which expresses a less familiar side of his artistic personality.

Here he performs two key excerpts from the role. In the Ballad from the first scene, Tomsy is a dramatic storyteller: in three increasingly intense couplets, he reveals the legend of the Old Countess and the mysterious "three cards" that helped her to regain her fortune – but must remain a secret. The Ballad introduces the "three cards" musical leitmotif, setting in motion the tragic fall of Herman, the opera's protagonist. The cheerful song "If Cute

Girls" is part of the last scene. In the Casino, Tomsy entertains his fellow gamblers with this dancelike number, full of erotic innuendos, thus providing a brief respite from the plot's growing tensions and darkening atmosphere.

The character of the Demon in Anton Rubinstein's like-titled opera is another role that Hvorostovsky has loved, although he admits that "It is an uneven opera." But he never had a chance to perform it in full – until February of 2015, when his dream was realized in semi-staged performances that took place in Moscow and were broadcast live on Russian TV.

Written in 1871, *The Demon* was based on a romantic poem by Russian poet Michail Lermontov. It tells the story of a fallen angel who rejects humankind, but falls in love with Princess Tamara and hopes to find salvation in her love. The opera is known mostly for its protagonist's two arias, which have been in Hvorostovsky's repertoire for years. Their long, seductive phrases of bel canto-like cantilena are perfectly suited to his technique and a voice characterized by "melancholy and an aching sensuality" (to quote one of the critics). But he knew that there was much more material than he had previously explored in revealing the complexity of this dark, proud, and torn creature.

After the success of *The Demon's* live performance, in which Asmik Grigorian sang the part of Tamara, it was a natural choice to include the opera's final scene in this recording.

This scene takes place in a convent – hence the distant sounds of bells and the chorus of nuns singing prayers. Tamara has escaped there after the suspicious death (plotted by the Demon) of her bridegroom. In the beginning of the scene, the Demon reveals his tortured soul to Tamara and promises her eternal light and a life free of evil – offers that Tamara is at

first afraid to accept. After the Demon's pleas become increasingly agitated, however, Tamara finally yields to him – and his kiss kills her. But he is deprived of her soul: an angel (sung here by a countertenor) takes Tamara to paradise, leaving the Demon to eternal damnation.

– Maya Pritsker



(Left to right) Irina Shiskova, Constantine Orbelian, Dmitri Hvorostovsky, Svetlana Efimova, Asmik Grigorian

VOINA I MIR – STSENA 1

KN'AZ' ANDREJ

Svetlaje vesenneje nebo ...
Razve eta ne abman?
Rasve jest' sontse, vesna I sh'ast je?
Sivodn'a ja prajezhal lesam.
Tam fs'o zazelenela, i ber'oze, i
al'ha pakrylis maladoj listvoj.
Jarka mezh travy zel'onaj
pestreli pervyje vesennie tsvety.
A na kraju lesnoj darogi stajal agromnyj dub,
zaroshyj starymi bal'achkami,
s kar'avymi rukami I pal'tsami.
Serditym I prezritel'nym urodam
stajal on mezh kudr'avymi ber'ozami
I gavaril kat butta: "Visna, i
l'ubof', i sh'ast'je – fs'o eta glupyj
bessmyslennyj abman. Net ni visny,
ni sontsa, ni sh'ast'ja."

NATASHA

Ja ne budu, ja ne magu spat'.
Son'a, son'a!
Nu kak zhe mozhna spat'!
Vet' etakaj nochi nikagda
ne byvala. Fs'o zatihla, i fs'o akamenela.
Pat chornymi stvalami serebritsa mokraja,
sveshaja trava.

KN'AZ' ANDREJ

Naverhu tozhe zhivut
i ne sp'at.

SON'A

Natasha, ftaroj vet' chas.

WAR AND PEACE – SCENE 1

PRINCE ANDREI

The radiance of the sky in spring ...
is it an illusion? Sunshine, springtime,
happiness: are these real?
Today, as I rode through the forest,
Everything looked fresh and green.
The birch and alder had put
forth new leaves. The young grass
was spangled with spring's first flowers.
But, on the edge of the forest path,
I saw a huge oak, covered in old scars,
with gnarled branches and twisted twigs.
It stood like an angry, contemptuous giant
among the delicate birch trees,
and seemed to say: "Springtime,
love, happiness – it's all a stupid,
meaningless illusion. There's no such thing
as spring, sunshine, or joy."

NATASHA

I won't, I can't sleep. Sonya, Sonya!
How can anyone sleep?
There's never been a night like this.
Everything is calm and still,
as if it had turned to stone.
Beneath the dark trees,
the wet grass shines like silver.

PRINCE ANDREI

Signs of life from upstairs –
they can't sleep, either.

SONYA

But Natasha, it's after one o'clock.

NATASHA

Tak by vot sela na kortachki,
vot tak! Pathvatila sib'a pat kalenki,
tuzhe , kak mozhna tuzhe, i
paletela by. Vot tak!

KN'AZ' ANDREJ

I ap'at' ana! I kak narochna!
Eta chernaualosaja,
chernaglazaja, stranna-tonen'
kaua devushka.
Natasha, kazhetsa, zavut jejo.

NATASHA

Son'a, vzgl'ani s'uda.
Razve sat pered nashym aknom?
Sada net, jest' valshebnaje tsarstvo.
Ruchej, vijush'ijsa pa svetlamu pesku,
kak tihaja tvaja garmonija priyatna,
s' kakaim svirkanijem katishsa
ty v reku!
Pridi, o muza blagadatna!

SON'A

V venke iz junyh ros
s tsevnitseju zlatoj, sklanis'
zadumchiva na penistyje vody.

NATASHA

I, zvuki azhyvif, tumannyi vecher poj ha lone
dreml'ush'ej prirody.

NATASHA, SON'A

Kak sontsa za garoj plenitelen zakat,
kagda pal'a f teni,
a rosh'I atdal'onny,

NATASHA

Perhaps if I crouch down like this
and grip my knees tightly,
as tightly as I can,
I could fly away, like this!

PRINCE ANDREI

It's her again!
It's as if she's doing it on purpose!
That raven-haired, dark-eyed,
strange and slender girl.
Her name is Natasha, it seems.

NATASHA

Sonya, look outside our window!
Is it a garden? No,
it's an enchanted kingdom.
Little stream, meandering over
the bright sand, making your sweet,
quiet music, how you sparkle
as you flow towards the river!
Come to me, O joyous muse!

SONYA

In a garland of rosebuds
and with a golden flute,
lean over the lively waters and dream.

NATASHA

And, enlivening the misty evening's sounds,
sing in slumbering nature's lap.

NATASHA, SONYA

How beautiful is the sun
as it sets behind the mountain,
when shadows envelop the fields and

kagda s halmov zlatyh stada
begut k reke.
I r'ova gul gremit
vuchnee nad vadami.
I seti sklaf, rybak
na l'ohkam chelnake
plyv'ot u brega mesh kustami

NATASHA
Ah Boszhe, Bozhe moj!
Nu shtoz eta takoje!
Spat' tak spat'!

KN'AZ' ANDREJ
I dela net da majevo sush'estvavan'ja!
V nej jest' shto-ta safsem,
safsem asobennaje, v etaj devachke,
katoraja hatela uleet' na neba.
Mne kazalas' shto zhyzn' konchena.
Shto nada dazhyvat', ne delaja zia,
ne trevozhast' i nichevo ne zhelaja.
Atkuda zhe eta besprichinnaje vesenneje
chustva radasti iabnavlen' ja?
Net, zhyzn' ne konchena f tritsat' adin
got. Ana ne prajd'ot naprasna.
Nuzhna verit' fsej dushoj v vazmozhnast'
sh'ast'ja. Nuzhna verit' v
vesnu i v radast',
shtoby stat' sh'aslivym!

MAZEPA – ARIYA MAZEPY

O Mariya, Mariya! Na sklone let moikh
Ty, kak vesna, mne dushu ozhivila,
I v strastnom lepete rechey tvoikh

distant groves, when animals run down
from the golden hills to the river
and the rumbling echo grows
louder over the waters.
The fisherman hauls in his
nets and steers his little boat
along the bank, between the branches.

NATASHA
O God, my God!
What a shame to sleep!
But let's go to bed, if we must!

PRINCE ANDREI
She has not a care for my existence!
There's something special about this girl
who wanted to fly away into the sky.
I thought that my life was over,
that I could hope only to live
the rest of my days doing no wrong,
nurturing no worries or desires.
Why, then, this unwarranted spring-like
feeling of gladness and renewal?
No, life is not over at the age of thirty-one.
My life will not be empty. We must
Believe sincerely that happiness
is within our reach;
We must believe in springtime
and in joy, in order to be happy!

MAZEPPA – MAZEPPA'S ARIA

O Maria, Maria! In my declining years,
like the spring, you reawakened my heart,
and in the passionate flood of your words,

Dlya starika byla charuyushchaya sila!
 O Mariya, Mariya! Ya perezhil s toboy
 mgnoven'ya strasti pylkoy i blazhenstva,
 Kogda tvoy chudny stan ya obnimal
 I v nege tomnoy lyubovalsya krasoy tvoey...
 Tvoy nezhny vzor menya zhivil,
 I v zhilakh krov' tekla bystreya,
 V tvoikh ya ob'yat'yakh nakhodil
 Blazhenstvo, obnovlen'ye, Obnovlen'ye i ray!
 Blazhenstvo i obnovlen'ye!
 Tvoy nezhny vzor menya zhivil,
 I v zhilakh krov' tekla bystreya,
 V tvoikh ob'yat'yakh nakhodil ya ray,
 V tvoikh ob'yat'yakh nakhodil ya ray,
 V tvoey lyubvi – blazhenstvo,
 Blazhenstvo i obnovlen'ye.
 O Mariya! Kak ya lyublyu tebya!

IOLANTA – ARIYA ROBERTA

Kto mozhet sravnit'sja s Matil'doj moej,
 sverkajushchej iskrami chernykh ochej,
 kak na nebe zvezdy osennikh nochej!
 Vse strastnoju negoju v nej divno polno,
 v nej vse op'janjaet, v nej vse op'janjaet
 i zhzhjet, kak vino. Ona tol'ko vzgljanet,-
 kak molniej ranit, i plamen' ljubvi
 zardeet v krovi; ona zasmetsja,
 kak pesnej zal'etsja,- i zhemchugov rjad
 lico osvetjat, o strasti kipuchej,
 i burnoj, i zhguchej, glaza govorjat
 i k blazhenstvu manjat, k blazhenstvu lobzaniy,
 bezumnykh zhelanij, k pozhatijam nezhnym
 ruki belosnezhnoj,
 k zabveniju gorja

there was an enchanting strength
 for an old man. O Maria, Maria!
 I have experienced with you
 moments of wild passion and bliss,
 when I embraced your lovely body
 and in languorous rapture admired your
 beauty. . .
 Your tender glance reinvigorated me,
 and the blood flowed faster in my veins.
 In your embraces I found bliss,
 new youth, new youth and paradise!
 Bliss and new youth!
 Your tender glance reinvigorated me,
 and the blood flowed faster in my veins.
 In your embraces I found paradise;
 In your love, bliss, bliss and new youth.
 O Maria! How I love you!

IOLANTA – ROBERT'S ARIA

Who can compare with my own
 darling Mathilde, dazzling beauty
 with lights in her jet-black eyes,
 like the stars in the skies
 of autumnal nights?
 She overflows with passion's delightful bliss,
 the pleasure she brings goes to my head
 and she sets me aglow, like wine.
 Just a single glance from her
 burns me like lightning,
 igniting a fire of love in my blood!
 Then she will suddenly laugh,
 or burst into song, and a row of pearls
 will light up her face.
 Her eyes show passion

i k schastju bez mer, bez konca i granic!
Kto mozhet sravnit'sja s Matil'doj moej,
sverkajushchej iskrami chernykh ochej,
kak na nebe zvezdy osennikh nochej!
Vse strastnoju negoju v nej divno polno,
v nej vse op'janjaet, v nej vse op'janjaet
i zhzhot, kak vino, i zhzhot kak vino!

PIKOVAYA DAMA – BALLADA TOMSKOVA

SURIN

-Kakaya vedma eta grafinya!

CHEKALINSKY

Strashilichshe!

TOMSKY

Nedarom zhe yiyo prazvali

"pikovoi damoi."

Ne mogu postignut,
atchivo ona ne pontiruyet.

SURIN

Kak? Starukha-to?

Da shto ty!

CHEKALINSKY

Asmidesyatiletnyaya karga? Kha, kha, kha!

TOMSKY

Tak vy pro niyo nichivo ni znaite?

SURIN

Net, pravo, nichivo.

that's warm, exuberant, wild,
enticing me to surrender to rapture,
to the rapture of kisses and mad desires,
to the tender touch of her hand,
white as the snow, to forget my sorrows
and find joys untold, that know no bounds
or end! Who can compare with
my own darling Mathilde, etc.

QUEEN OF SPADES – TOMSKY'S BALLAD

SURIN

What an old witch, that Countess!

CHEKALINSKY

A scarecrow!

TOMSKY

Yes, it was not for nothing that she
was nicknamed "the Queen of Spades"!

I can't figure out why she has
given up gaming.

SURIN

What? That old thing?

What do you mean?

CHEKALINSKY

An old hag of eighty! Ha, ha, ha!

TOMSKY

So you do not know her story?

SURIN

I know nothing!

CHEKALINSKY
Nichivo!

TOMSKY

O, tak poslushaite!
Grafinya mnogo let nazad v Parizhe
Krasavitsei slyla.
Fsia molodyosh po nei s uma skhodila,
Nazyvaya "veneroi moskovskoi".
Graf Sen Zhermen sredi drugikh,
Tagda eshcho krasavets, plenilsya yeyu,
No bezuspeshno on vzdychal po grafine!
Fse nochi naprallyot igrala krasavitsa,
I, uvy, pretpochitala faraon liubvi.

Odnazhdy v Versale au jeu la Reine
Venus muscovite proigralas dotla
V chisle priglashonnykh byl graf Sen-Zhermen
Sledya za igroi, on slykhal, kak ona
Sheptala v razgare azarta:
"O Bozhe! O Bozhe!
O Bozhe, ya vsyo by mogla otygrat,
Kogda by khvatilo postavit opyat
Tri karty, tri karty, tri karty!"
Graf, vybrav udachnuyu minutu kogda
Pokinuv ukradkoi gostei polnyi zal
Krasavitsa molcha sidela odna
Vlyublyonno nad ukhom yeyo prosheptal
Slova slashche zvukov Motsarta
"Grafinya, grafinya!
Grafinya, tsenoi odogvo rendezvous
Khotite, pozhalui, ya vam nazovu
Tri karty, tri Karty, tri karty?"
Grafinya vspylila: "Kak smeyete vy?"
No graf byl ne trus
I kogda cherez den

CHEKALINSKY
Nor I!

TOMSKY

Then listen to me! Many years ago in Paris,
the Countess was a famous beauty.
All the young men were mad about her;
she was known as "the Moscow Venus."
Count Saint Germain, who was
still a handsome man then,
was one of her admirers.
But his sighs for the Countess
were to no avail ... the beauty spent her
entire nights gaming, and alas!
She preferred Pharaon to love.

Once at Versailles at the "Jeu de la Reine,"
the Moscow Venus had lost her last sou.
Count Saint Germain was a guest there;
following her from the tables,
he heard her murmur in despair.
"O heaven! O heaven! I could recoup
all my losses if I could only have again
those three cards, three cards, three cards!"
The Count cleverly chose his moment,
as she left the crowded hall unnoticed.
As the beauty sat silent and alone,
he whispered amorously into her ear
words sweeter than the sweetest Mozart:
"Countess, in return for a single rendezvous,
I am ready, if you will, to name you
those three cards, three cards, three cards!"
The Countess blazed: "How dare you?"
But the Count was no coward. A day later,
when she was seen again at the "Jeu de la
Reine,"

Krasavitsa snova yavilas, uvy,
Bez grosha v karmane, au jeu de la Reine
Ona uszhe znala tri karty
Ikh smelo postaviv odna za drugol,
Vernula svoyo ... no kakoyu tsenoi!
O karty, o karty, o karty!
Raz muzhu te karty ona nazvala
V drugoi raz ikh yunyi krasavets uznal
No v etu zhe noch, lish ostalas odna,
K nei prizrak yavilsya I grozno skazal
"Poluchish smertelnyi udar ty
Ot tretyevo, kto pylko, strasno lyubya,
Pridyot, chtoby s siloi uznat ot tebya
Tri karty, tri karty, tri karty,
Tri karty!"

PIKOVAYA DAMA – PESENKA TOMSKOVA

KHOR
Zdorovje Tomskova, druzja! Ura!

TOMSKII
Yesli b milyye devitzы
Tak mogli b letat, kak ptitsy
I sadilis na suchkakh
Ya zhelal by byt suchochkom,
Chtoby tysyacham devochkam
Na moikh sidet vetvyakh!

KHOR
Bravo! Bravo! Akh, spoi yescho kuplet!

TOMSKII
Pust sideli by i peli, vili gnyozda i svisteli
Vyvodili by ptentsov!
Nikogda b ya ne sgibalsya, vechno b imi

alas! Without a sou in her pocket,
she already knew the three cards...
Playing them boldly, one after the other,
she won back her fortune,
but at what a price! O cards, cards, cards!
Once she told her husband those cards,
a handsome boy later learned them,
But that very night, once was she alone,
an apparition warned her threateningly:
"You will receive your death-blow
from the third who, compelled
by burning passion, comes to force
from you the names of those three cards,
those three dread cards!"

QUEEN OF SPADES – TOMSKY'S SONG

CHORUS
Tomsky's health! Hurrah!

TOMSKY
If cute girls, like birds, could fly,
and perch upon the boughs,
I'd like to be a little branch,
where flocks of girls could
find a perch among my twigs.

CHORUS
Bravo! Bravo!
Go on, give us another verse!

TOMSKY
I would have them perch and sing,
build their nests and, twittering,
raise their nestlings undisturbed!

lyubowvalsya
Byl schastlivei vsekhnuchkov!

KHOR
Bravo! Bravo!
Vot tak pesnya! Eto slavno!
Bravo! Molodets!
"Nikogda b ya ne sgibalsya, vechno
b imi lyubowvalsya
Byl schastlivei vsekhnuchkov,"

TOMSKII
Byl schastlivei vsekhnuchkov!

DEMON – STSENA

DIÉMON
Ia tot, katóramu vnymála
Tî v palunóchnai tishinyé,
Chia mîsl' dushé tvaiei sheptála,
Chiu grust' tî smútna atgadála.
Ia tot, chei vzor nadiézhdu gúbit,
Iedvá nadiézhda rastsvietiót;
Ia tot, kavó nyktó nye liúbit
I vsio zhivúshcheie klianyót;
Ia bich rabóv maíkh ziemníkh,
Ia tsar' paznánya i svabódî,
Ia vrag nyebiés, ia zlo priródi,
I, vídish, ia u nog tvaíkh!
Tiebié prinyós ia vumiliénnye M
alítvu chístuii liubví,
Ziemnóie piérvoie muchénnye
I sliózî piérvîe maí.

I would never bend or break, but
feasting my eyes upon the darlings,
be the happiest of all boughs!

CHORUS
Bravo! Bravo!
That's what I call a song!
Marvellous!
Bravo! Jolly good show!
"I would never bend or break, but
feasting my eyes upon the darlings,
be the happiest of all boughs!"

TOMSKY
Be the happiest of all boughs!

THE DEMON – SCENE 6

DEMON
I am the one you heard
in midnight's silence,
whose thoughts whispered to your soul,
whose grief you vaguely surmised.
I am he whose gaze destroys hope,
and hardly lets hope blossom;
I am he, whom nobody loves,
and all living beings curse;
I am the tormentor of my earthly slaves,
I am the king of knowledge and of freedom,
heaven's foe, nature's evil.
But now you see me at your feet!
I bring you a token of affection:
Love's purest prayers,
my first earthly torment
and my first tears.

TAMARA
Riech tvaia apásna!
Tiebiá prislál mnye ad il' rai?

DIÉMON
Tî priekrásna!

TAMARA
Chevó tî khóchesh, - atviecháí!

DIÉMON
O, vîslushai, iz sazhaliénaya,
Mienyá dabrá i nyebiesám
Tî vazvratít' maglá bî slóvam.
Tvaiéi liubví sviatîm pakróvam
Adiétî, ia priedstál bî tam
Kak nóvî ánguiel vbliéskie nóvam...
O, tól'ka vîslushai, mal'iú, -
Ia rab tvoi, ia tiebiá liubliú!

TAMARA
Astáv mienyá, dukh lukávî!
Malchí, malchí, nye viériu ia na vrágu...

DIÉMON
O, tól'ka vîslushai, maliú!
Tamára, ia rab tvoi!
Tiebiá liubliú ia!
Lish tól'ka ia tiebiá uvídiel,
Vbieskróvnam siérdtse luch nyezhdánnî
Apiát' zatieplíls'a zhiviéi.
Shto biez tiebiá mnye éta viéchnast'?
Maíkh vladiény bieskanyéchnast'?
Pustîe grómkie slavá,
Abshírnî khram - biez bozhestvá!

TAMARA
Your words carry danger!
Did hell send you to me, or heaven?

DEMON
You are so lovely!

TAMARA
What do you want? Tell me!

DEMON
Oh, hear me with compassion, Oh, listen!
With a single word, you could restore me
to virtue and to heaven.
Dressed in your love's holy cloak,
I would offer myself there
as a new angel under new grandeur ...
Oh, I beg you – just hear me -
I am your slave, I love you!

TAMARA
Go away, devious spirit!
Be quiet – shut up! I can't believe an enemy...

DEMON
Oh, I beg you – just hear me!
Tamara, I am your slave! I love you!
When I first saw you,
a new and unexpected beam of hope
began to glimmer with renewed life
in my cold and empty heart.
What is eternity to me without you?
My infinite possessions?
Just loud and empty words;
a roomy temple, devoid of divinity!

TAMARA

Paslúshai, tî mienyá pagúbish;
Tvaí slavá agón' i iad...
Skazhí, zachém, zachém tî mienyá liúbish!
Akh! Guíbiel'nai atrávai
Moi um slabiéiushchi ab'íát!
Paslúshai, pagúbish tî mienyá,
Tî mienyá pagúbish; Tvaí slavá - agón' i iad,
Akh, agón' i iad... Skazhí, zachém,
zachém tî mienyá liúbish! Guíbiel'nai atrávai
Moi um slabiéiushchi ab'íát!

DIÉMON

Pólan zhízny nóvai,
Smaiéi priestúpnai galavî
Ia górdá snyal vienyéts tiernóvî;
Ia vsio bílóie brósil vprakh:
Moi rái, moi ad - vtváikh achákh.
Liubliú tiebiá nye zdiéshnyei strast'iu,
Kak paliubít' nye mózhesh tî:
Vsiem upaiényem, vsiéiu strástiu
Biessmiértnai mîsli i miechtî.
Vdushé maiéi, snachála míra,
Tvoi óbraz bíl napiechatlión,
Pieredamnói nasíls'a on
Vpustînyakh viéchnava efíra.
Davnó trievózha mîsl' maiú,
Mnye ímia sládkáie zvuchála;
Vdny blazhénstva vraíú
Adnói tiebiá nye dastavála.

O, iéslib tî maglá panyát'
Maiú piechál', maí stradánya,
Bar'bú striemliénia i zhelánya, -
Vsio shto ia vînuzhdien skrívát'!
Shto póviest' tiágastnîkh lishény,

TAMARA

Please hear me: you destroy me;
your words are venom and hellfire ...
Tell me, why, oh why do you love me?
Ah! a deadly poison seizes my faltering mind!
Please listen: you destroy me,
you destroy me;
your words are venom and hellfire ...
Tell me, why, oh why do you love me?
Ah! a deadly poison seizes my faltering mind!

DEMON

Filled with new life,
I proudly tore the crown of thorns
from my disgraceful head.
I have thrown my entire past into the dust:
I see both my paradise and my hell in your eyes.
I love you with an unearthly passion
in a way you cannot love:
With all the ecstasy, all the passion
of an immortal thought and dream.
In my soul, since the world's beginning,
your image has been impressed,
in front of me it has been hovering
up into the eternal ether's emptiness.
Long ago disturbing my thought,
I heard the sound of your sweet name;
in the days of bliss in paradise,
It was you alone who was lacking.

Oh, if you could only understand
My sorrow, my sufferings,
the battle between aspirations and desires,
all that I was forced to hide!
What is the chronicle of painful deprivations,
humankind's difficulties and misfortunes,

Trudóv i bied talpâ liudskói
Griadúshchikh, próshlîkh pakaliény
Pieréd minútaïu adnói, pieréd minútaïu adnói
Maîkh nyepríznannîkh muchény?
Shto liúdi? - shto ikh zhizn' i trud?
Any prashlí, any praidút...
Nadiézhda iest' - zhdiót právî sud:
Prastít' on mózhet, khot' asúdit!
Maiázh piechál' biessmiénna tut,
I iei kantsá, kak mnye, nye búdiet,
I nye vzdriemnút' vmaguílie iei!
Onáta lástits'a, kak zmiéi,
To zhzhót i plíeshchet, búdta plámien',
To dávit grud', kak búdta kámien', -
Nadiézhd paguíbshikh i strastiéi
Nyesakrushímâ mavzaliéi!...

TAMARA
Zachém mnye znat' tvaí piecháli,
Zachém tâ zháluieshs'a mnye?
Tî sagrieshíl!...

DIÉMON
Prótiv tiebiáli?

TAMARA
Nas mógut slîshat'!

DIÉMON
Mî adny.

TAMARA
A Bog?

of generations past and future
compared to a single minute
of my unadmitted torments?
What are people – their lives and difficulties?
They have gone by, and will pass by..
For them there is hope: fair judgment awaits them:
He can forgive, He can condemn!
My sorrow however remains unchanging,
it will have no end, as there will be none for
me,
nor can it slumber in the grave!
Now it caresses me, like a snake,
now it burns and flickers, flame-like ...
Or oppresses the chest, as would a stone, -
The indestructible mausoleum
of dead hopes and passions!

TAMARA
Why must I know about your sorrows,
why do you complain before me?
You sinned!...

DEMON
Was it against you?

TAMARA
We could be overheard!

DEMON
We are alone.

TAMARA
And God?

DIÉMON

Na nas nye kínyet vzgliáda:
On zányat nyébam, nye ziemiói!

TAMARA

A nakazánye?
A múki áda?

DIÉMON

Tak shtozh?
Tî búdiash tam samnói!

TAMARA

Ktob ny bîl tî, moi drug piechál'nî,
Pakói naviéki pagubiá,
Nyevól'na ia satrádai táinai,
Stradáliets, slúshaiu tiebiá.
No iéslí riech tvaíá lukáva,
No iéslí tî, abmán taiá...
O, pashchadí. –
Kakáia sláva!
Zachém tiebié dushá maiá!
Nyet, nyet, o nyet!
Dai mnye kliátvu rakavúiu,
Klianys', klianys'!
Skazhí, - tî vídish: ia taskúiu,
Tî znáiesh zhénskie miechtî!
Nyevól'na strakh vdushé laskáiesh...
No tî vsio pónyal, tî vsio znáiesh
I szhálisht's'a, kanyéchna, tî!
Klianys'a mnye... ot zlíkh stiazhány
Atriéch's'a atrînye
Dai mnye atviét!

DIÉMON

Klianús' ia piérvîm dnyom tváriénnya,

DEMON

He will not cast a glance upon us:
He is busy with heaven, not earth!

TAMARA

And punishment?
And the torments of hell?

DEMON

What about them?
You would be there with me!

TAMARA

Whoever you may be,
my doleful friend,
destroying forever my own peace,
helplessly, with secret delight,
I will listen to you, O tormented one.
But if your words are devious,
but if you, hiding deception...
Oh, have mercy. What glory!
Why would you want my soul! No, no, oh no!
Give me your oath, Swear it, swear!
Tell me, you see that I suffer –
you know a woman's dreams!
Without meaning to, you fondle my soul with
fear.
But you understood everything,
you know everything,
and you must, of course, take pity on me!
Swear to me that from now on,
you will renounce wicked gains!
Give me your answer!

DEMON

I swear by the first and last days of creation,

Klianús' ievó pasliédnym dnyom,
Klianús' pazóram priestupliénia
I viéchnai právdî tarzhestvóm;
Klianús' padiénia gor'kai múkai,
Pabiédî krótkaiu miechtói;
Klianús' svidányem c tabói
I vnov' graziáshcheiu razlúkai;
Klianús'a nyébam ia i ádam,
Ziemnoi sviatînyi i tabói;
Klianús' tvaím pasliédnym vzgliádam,
Klianús' tvaíeu piérvaui sliezói,
Nyezlóbnîkh ust tvaíkh dîkhányem,
Valnóiu shólkavîkh kudriéi;
Klianús' blazhénstvam i stradányem,
Klianús' liubóviu maiéi, -
Atrióks'a ia ot stárai miésti,
Atrióks'a ia ot górdîkh dum;
Khachú ia snyébam primirít's'a,
Khachú liubít', khachú malít's'a,
Khachú ia viéravat' dabrá.

TAMARA
Nye búdiésh ból'she tî tamít's'a,
Liubít' tî stányesh i malít's'a!

DIÉMON
Sliezói raskáiana satrú
Ia na chelié, tiebiá dastóinam,
Sledî nyebiésnava agnyá, -
I mir vnyeviediénye spakóinam
Pust' datsvietáiet biez mienyá!

TAMARA
Kanyéts, kanyéts prikhódit zlu!
Uzhél' ny kliatv, ny abieshchány
Nyenarushímîkh ból'she nyet?

I swear by criminal shame and eternal truth's
victory;
I swear by the bitter torment of my fall,
by the gentle dream of triumph;
I swear by this encounter with you
and by the parting that again threatens;
I swear by heaven and by hell,
by earthly shelter and by you;
I swear by your last glance,
I swear by your first tear,
by the breath from your pure lips,
by the freedom of your silken hair;
I swear by bliss and torture,
I swear by my love:
I have forsworn my ancient revenge,
I have renounced my proud thoughts;
I want to be reconciled with heaven,
I want to love, I want to pray,
I want to believe in goodness.

TAMARA
You will no longer suffer,
you will begin to love and pray!

DEMON
With tearful repentance I shall erase
the traces of ethereal fire
from my facade, newly worthy of you,
and in the world's peaceful ignorance,
may it come to full bloom without me!

TAMARA
The end of evil approaches!
Can it be that neither oaths, nor promises
will be broken from now on?

GALASÁ MANAKHÍN'
Vsie sazidáiuschi, Viéchna blagói,
Dazhd' nam i vétat dien' Mir i pakóii!

TAMARA
Tvariéts!... Tvariéts!...

DIÉMON
O, vier' mnye: ia adín panînye
Tiebiá pastíg i atsienyl...

TAMARA
O, pashchadí, astáv mienyà!

DIÉMON
Izbráv tiebiá svaiéi sviatîneyei,
Ia vlast' u nog tvaíkh slazhíl.

TAMARA
Slîshish... slîshish li...
Siestrî abíteli, vstávshi ot sna,
Sláviat Tvartsá!

DIÉMON
Ia zhdu tvaíéi liubví, kak dára,
I viéchnast' dam tiebié za mig!

TAMARA
Akh, pashchadí, uidí, astáv mienyá!

DIÉMON
Vliubví, kak vzlóbie, - vier', Tamára, -
Ia nyeizmiényen i vielík!

VOICES OF THE NUNS
Creator of all, eternally good,
give us peace and rest this day!

TAMARA
Creator!... Creator!...

DEMON
Oh, believe me, that until now,
only I have treasured and understood you...

TAMARA
Oh, have mercy, go away!

DEMON
Because I've chosen you as my own refuge,
I have laid down my power at your feet.

TAMARA
O listen ... don't you hear?
The nuns, upon waking from slumber,
sing praises to the Creator!

DEMON
I await your love, as a gift,
and the eternity I shall give you, not just an instant!

TAMARA
Ah, have mercy, depart, leave me!

DEMON
In love and anger alike, Tamara,
know that I am steadfast and mighty!

TAMARA
Szhál's'a, szhál's'a nadamnói!

DIÉMON
Vliubví, kak vzlóbie, - vier',
Tamara, - Ia nyeizmiényen i vielík!

TAMARA
Udí... astáv mienyá...

DIÉMON
Tamára!...

TAMARA
Udí... uidí...

DIÉMON
Tamára!... Liubí mienyá!
Liubí mienyá!

TAMARA
Akh, Tvariéts, Tvariéts, tiebiá, tiebiá zavú!
Nyet sil, nyet sil, uvî, malít's'a nye magú!
Zachém, zachém on zdies', vkiélii sviatói,
Zdies', zdies',
gdie ia iskála svoi pakói!

DIÉMON
Piechál'na za stienói vîsókai
Tî nye ugásnyesh biez strastiéi,
Sriedí malítv, ravnó daliekó
Ot bozhestvá i ot liudiéi.

O nyet priekrásnaie sazdánye,
Kinómu tî prisuzhdiená;
Tiebiá inóie zhdiot stradánye,

TAMARA
Have pity, have pity on me!

DEMON
In love, just as in anger,
believe, Tamara, I am steadfast and mighty!

TAMARA
Go away... leave me...

DEMON
Tamara!...

TAMARA
Go away... go away...

DEMON
Tamara!... Love me!
Love me!

TAMARA
Ah, Creator, I cry out to you!
I am weak – alas! I have no strength –
I cannot pray!
Why is he here, in this holy cell,
here, where I came seeking peace!

DEMON
You will not depart these imposing walls,
in sadness, without passions,
amid prayers, equally far
from divinity and from people.

Your fate is something different;
other sufferings await you,
and varied depths of delight.

Inîkh vastórgav glubiná.
Da, nad vsieliénnaïu zaimióts'a
Zariá inóva bîtiá,
Kagdá priestúpni slied prakliát'ia
Tî snymiesh smaievó chelá!

TAMARA

Malchí, malchí!... Astáv mienyá, uidí!...
Malchí, malchí!... Maliú, uidí!...

DIÉMON

Tiebiá ia, volnî sîn efíra,
Vaz'mú vнадzvíezdnîe kraiá;
I búdiessh tî tsarítsei míra,
Padrúga víechnaia maiá!
Talpú dukhóv maíkh sluzhébnîkh
Ia priviedú ktvaím stapám;
Prislúzhnyts liógkikh i valshébnîkh,
Krasávitsa, tiebié ia dam!

TAMARA

Nye vazmushcháï mienyá, maliú!...
Zagúbish dúshu tî maiú!...
I tak bar'bói istomliená. Malchí,
tiebiá ia slúshat' nye dalzhná! Maliú, malchí!

Akh, pridí, bozhestviénnî khrarytiel',
Rabînyu zashchití svaiú!...
On nye idiót... Chem ia grieshná,
Shto atviernúls'a tî ot mienyá,
Chem?... Akh ia nyeschástnaia!...

DIÉMON

Ia dlia tiebiá szviedzî vastóchnai
Sarvú vienyéts zalatói;
Vaz'mú stsvietóv rasî palnóchnai,

Yes, the dawn of a different life
is breaking over the universe,
when you remove from my visage
my curse's criminal trace!

TAMARA

Silence, shut up!... Leave me, go away!...
Silence! I beg you, go away!...

DEMON

But I, the ether's free son,
shall take you beyond the stars;
you will be queen of the universe,
and my eternal friend!
The throng of my lesser spirits
I will bring to your feet; I'll give you
dainty and magical maidservants,
O beautiful one!

TAMARA

I beg you, don't trouble me further!...
You are destroying my battle-weary soul!...
Be silent, I can't listen to you! Shut up!

Oh, my divine guardian,
come and defend your own servant!
He won't go away... how have I sinned,
that you forsake me, how?
Oh, I am so miserable!...

DEMON

I shall pluck a golden crown for you
from the star of the east.
I shall sprinkle it with midnight dew,

Ievó usîpliu toi rasói,
Luchóm rumiánava zakáta
Tvoi stan, kak liéntai abav'íú;
Dîkhányem chístîm aramáta
Akriéstnî vózdukh napaiú;
Vsiechásna dívnaïu igróiu
Tvoi slukh lieliéiat búdu ia;
Chertógui pîshnîe pastróiu
Iz biriuzî i iantariá;
Ia apushchús' na dno marskóie,
I paliechú za ablaká,
Ia dam tiebié vsio ziemnóie,
Vsio, vsio!
Liubí mienyá!

TAMARA
Nyet, nykagdá... nykagdá!

DIÉMON
Liubí mienyá!

TAMARA
Nyet, nye magú... nye dalzhná!...

DIÉMON
Tamára!...

TAMARA
Shto samnói!
O, tâ zhestók, tâ zhestók!

DIÉMON
Vied' strast' tvaiú ia vlást'iu ada
Vîzvat' bì mog!

taken from the flowers,
with a ray from the rosy sunset.
I shall wrap your waist as with a band;
I'll fill the air around you
with wafts of purest perfumes;
your ears will be ever soothed
with the sounds of divine music;
I'll build for you splendid palaces
of turquoise and amber;
I shall dive into the sea's depths
and fly beyond the clouds,
everything on earth I will give you –
Everything!
Love me!

TAMARA
No, never... never!

DEMON
Love me!

TAMARA
No, I cannot... I must not!...

DEMON
Tamara!...

TAMARA
What is wrong with me?
Oh, you are cruel, so cruel!

DEMON
You know that I could summon
your passion with the power of hell!

TAMARA
Akh, uzhasnî riéchi mnye tvaí!

DIÉMON
A ia u nog tvaíkh, paimí,
Zhdu abnavliénia, zhdu liubví!

TAMARA
Udí, tvoi vzgliad navódit strakh!

DIÉMON
Tamára!...
Sudbá ziemlí vtvaíkh rukákh!

TAMARA
Shto samnói, o Bózhe!

DIÉMON
Zhit' - lish stabói!

TAMARA
I strakh vdushé, i vsiértse ad!

DIÉMON
Siiát' tâ búdiessh viéchnai slávai!

TAMARA
Nyeschástnaia, nyeschástnaia!

DIÉMON
Zla ból'she nyet, ia nyébu brat.
O, bud' maíá, liubí mienyá!

TAMARA
O nyéba, pamaguí!...
Akh, ia iznyemagáiu...

TAMARA
Ah, your words are horrible!

DEMON
Understand that I await renovation
and love at your feet!

TAMARA
Go away, your look is fearful!

DEMON
Tamara!
Earth's fate is in your hands!

TAMARA
O God! What's happening to me?

DEMON
To live – but only with you!

TAMARA
Fear grips my soul, and hell is in my heart!

DEMON
You will shine with eternal glory!

TAMARA
I'm so unhappy, so miserable!

DEMON
Evil will vanish, as I am heaven's brother.
Oh, be mine, love me!

TAMARA
Help me, O heavens!
Ah, I am so weary...

TAMARA
Ia vtvaíkh rukákh... No pashchadí...

DIÉMON
Tiebiá liubliú!

TAMARA
Pashchadí... maliú... uidí... maliú...

DIÉMON
O, mig liubví, mig abnavliénnya!

TAMARA
Maliú...

DIÉMON
Tamára!...

TAMARA
Maliú...

ÁNGUIEL I KHOR ÁNGUIELAV ZA STSÉNAI
Tamára!

EPILOGUE

ÁNGUIEL I KHOR ÁNGUIELAV
Ischézny, dukh samnyénnya!

DIÉMON
Zdies' vlast' maiá!

ÁNGUIEL I KHOR ÁNGUIELAV
Nyesióm mî vîssheie rieshénye!

TAMARA *(to the Demon)*
I am in your hands... But be merciful...

DEMON
I love you!

TAMARA
Have mercy, I implore you... I beg you to leave!

DEMON
Ah, the moment of love, of renovation!

TAMARA
I beg...

DEMON
Tamara!...

TAMARA
I beg...
(The Demon kisses Tamara. The Angel appears.)

ANGEL AND CHORUS OF ANGELS OFF-STAGE
Tamara!
(Tamara utters a cry and falls dead.)

EPILOGUE

ANGEL AND CHORUS OF ANGELS
Begone, spirit of doubt!

DEMON
I have the power here!

ANGEL AND CHORUS OF ANGELS
We are messengers of a higher decision!

DIÉMON

Ia pabiedíl, - aná maiá!

ÁNGUIEL

Tsenói zhestókai iskupíla
Aná samnyénia svoí,
Ona liubíla i stradála -
I rai atkríls'a dlia liubví!

DIÉMON

Ieió atdát' ia nye magú!
Aná maiá! Aná maiá!

ÁNGUIEL I KHOR ÁNGUIELAV
Nyet!

ÁNGUIEL

Nye sazdaná dlia tiebiá aná.
Skróis'a, mráchnî dukh!

DIÉMON

Apiát' ia sir!...
piát' adín!... Akh!...

ÁNGUIEL I KHOR ÁNGUIELAV
Nyétu prashchénya dúkhu nadmiénnamu,
Ny abnavliénia griéshnamu nyet Vaviék!

DIÉMON

Prakliátî vrag!... Prakliátî mir!...
Prakliátie vsiem!...

ÁNGUIEL I KHOR ÁNGUIELAV
Skróis'a!

DEMON

I won, - she is mine!

ANGEL

She atoned for her own doubts
at a cruel price.
She loved and suffered –
And heaven is open to love!

DEMON

I cannot renounce her –
she is mine! My own!

ANGEL AND CHORUS OF ANGELS
No!

ANGEL

She was not created for you.
Begone, dark spirit!

DEMON

I'm again an orphan!...
Again alone!... Ah!...

ANGEL AND CHORUS OF ANGELS
An arrogant spirit cannot be forgiven,
And a sinner cannot be renovated – for eternity!

DEMON

Accursed enemy!... Accursed world!...
Damnation upon you all!...

ANGEL AND CHORUS OF ANGELS
Disappear!
(*The Demon disappears.*)

Dmitri Hvorostovsky

Internationally acclaimed Russian baritone **Dmitri Hvorostovsky** was born and studied in Krasnoyarsk, Siberia. In 1989, he won the prestigious BBC Cardiff Singer of the World Competition. From the start, audiences were bowled over by his cultivated voice, innate sense of musical line and natural legato. After his Western operatic debut at the Nice Opera in Tchaikovsky's *Pique Dame*, his career exploded with regular engagements at the world's major opera houses and appearances at renowned international festivals, including Royal Opera House, Covent Garden, New York's Metropolitan Opera, Paris Opera, Bavarian State Opera, Salzburg Festival, La Scala Milan, Vienna State Opera and Chicago Lyric Opera.

A celebrated recitalist in demand in every corner of the globe – from the Far East to the Middle East, from Australia to South America – Dmitri has appeared at such venues as Wigmore Hall, London; Queen's Hall, Edinburgh; Carnegie Hall, New York; the Teatro alla Scala, Milan; the Tchaikovsky Conservatoire, Moscow; the Liceu, Barcelona; the Suntory Hall, Tokyo; and the Musikverein, Vienna. The singer performs in concert with top orchestras like the New York Philharmonic and the Rotterdam Philharmonic, and conductors, including James Levine, Bernard Haitink, Claudio Abbado, Lorin Maazel, Zubin Mehta, Yuri Termikanov and Valery Gergiev.



Dmitri retains a strong musical and personal contact with Russia. He became the first opera singer to give a solo concert with orchestra and chorus on Red Square in Moscow; this concert was televised in over 25 countries. Dmitri has gone on to sing a number of prestigious concerts in Moscow as a part of his own special series, *Dmitri Hvorostovsky and Friends*. He has invited such celebrated artists as Renée Fleming, Barbara Fritoli, Sumi Jo, Sondra Radvanovsky, Jonas Kaufmann, Marcello Giordani and Askar Abdrazakov. In 2005 he and conductor Constantine Orbelian gave an historic tour throughout the cities of Russia at the invitation of President Putin, singing to crowds of hundreds of thousands of people to commemorate the soldiers of the Second World War.

Dmitri's extensive discography spans recitals and complete operas. He has also starred in *Don Giovanni Unmasked*, an award-winning film (by Rhombus Media) based on the Mozart opera, in which he tackled the dual roles of Don Giovanni and Leporello. Recently Dmitri has established a new collaboration with the Russian popular composer Igor Krutoi, with very successful concerts in Moscow, St Petersburg, Kiev and New York.

Recent CD recordings include *In This Moonlit Night* (lieder by Tchaikovsky, Mussorgsky & Taneyev); *Rachmaninov Romances* (both with pianist Ivari Ilja); a choral recording *The Bells of Dawn* (Russian Sacred and Folk Songs); a DVD starring Dmitri alongside Renee Fleming in a film set in St Petersburg and DVD recording *Live from Red Square Moscow* with Anna Netrebko as well as *Il Trovatore* from the Metropolitan Opera. With conductor Constantine Orbelian, he has also recorded *Verdi Arias, Heroes and Villains* (mixed arias), *Verdi Opera Scenes* (with soprano Sondra Radvanovsky), *Wait for Me* – a collection of Russian wartime songs – and the DVD *Hvorostovsky in Moscow*; all have met with much critical acclaim.

Asmik Grigorian (Tamara in *The Demon* and Natasha in *War and Peace*)

Lithuanian soprano **Asmik Grigorian** was born in Vilnius, into a family of musicians. She studied at the Lithuanian Music and Theatre Academy and started her operatic career while still a student.



In 2005 Asmik made her international debut in Kristiansand, Norway, singing Donna Anna in *Don Giovanni*, directed by Sir Jonathan Miller. That season she also made her debut at the Lithuanian National Opera and Ballet Theater, singing Violetta in *La Traviata* as well as singing at the Wigmore Hall, London.

She appears regularly at Teatro dell'Opera di Roma, Oper Köln, Hamburgische Staatsoper, Theater an der Wien, Mariinsky and Mikhailovsky Theatres in St Petersburg, Royal Swedish Opera, Staatstheater Wiesbaden, Vlaamse Opera in Ghent and Antwerp, Oper Graz, Komische Oper Berlin, and the Latvian National Opera, Riga. She was a founding member of Vilnius City Opera and has been awarded the Golden Stage Cross (the highest award for singers in Lithuania) twice: in 2005 for her debut as Violetta and in 2010 for her performance as Mrs. Lovett in *Sweeney Todd*. She is the latest recipient of the prestigious Inter-

national Opera Award as Young Female Singer of 2016.

Asmik has worked with a number of notable conductors, including Valery Gergiev, Vasily Petrenko, Gianandrea Noseda, Marc Soustrot, Martijn Brabins, Yves Abel, Rolf Beck, Julian Reynolds, Mikhail Tatarnikov, Rafael Payare, and many others.

Distinguished stage directors with whom she has collaborated include Peter Konwitschny, Ivo van Hove, La Fura dels Baus, Christof Loy, Barrie Kosky, Ingo Kerkhof, Sir Jonathan Miller, Andrejs Žagars, Robert Wilson, Dalia Ibelhauptaitė, Kristina Wuss, and Vasily Barkhatov.

In the 2015-16 season Asmik sang in a revival of *Madama Butterfly* in Stockholm and a new production of *The Bassarids* at Teatro dell'Opera di Roma, followed by a new production of *Eugene Onegin* at Komische Oper Berlin. She also sang the role of Giorgetta in *Il Tabarro* and the title role in *Suor Angelica* at Opera di Roma.

Seasons beyond 2015-16 will include performances in *Fedora* and *Manon Lescaut* at the Royal Swedish Opera, *Wozzeck* at the Royal Concertgebouw and the Salzburg Festival, *The Demon* at the Liceu, and *Halka* at the Theater an der Wien.

Irina Shishkova (Sonya in *War and Peace*)

Born in St. Petersburg in 1984, Russian mezzo-soprano **Irina Shishkova** graduated from the piano division of the Rimsky-Korsakov Musical



College in 2004 and from the vocal division in 2006. She also studied singing at the St. Petersburg State Conservatory.

Irina made her operatic debut in 2008 at the Novosibirsk Opera House singing the title role in *Carmen*, followed by her debut as Paulina in *Queen of Spades*. In November 2009 she toured with the Novosibirsk Opera Theatre to Seoul, South Korea, where she reprised her role as Carmen at the Seoul Arts Center.

In 2010 Irina joined the Mariinsky Theatre's Academy of Young Opera Singers as a soloist. Her roles there included the Composer in *Ariadne auf Naxos*, Olga in *Eugene Onegin*, Dorabella in *Così fan tutte*, Niklausse in *Les Contes d'Hoffmann*, Clarice in *Love for Three Oranges*, Cherubino in *Le Nozze di Figaro*, and Siebel in a new production of Gounod's *Faust* under the baton of Valery Gergiev.

During the 2013-2014 season, she joined the Academy's recital tour, performing at such venues as London's Wigmore Hall, Grand Theatre de Geneve, Opera de Bordeaux, Serate Musicali Milan, Auditorium St-Pierre-des-Cuisines Toulouse, and Prinzregententheater Munich. She also performed with the Latvian National Opera as Olga in *Eugene Onegin* and with the Ural Philharmonic Orchestra and the Choral Arts Society Chorus at Kennedy Center Concert Hall. In October 2014, she again appeared as Olga on the stage of the Grand Theatre de Geneve.

Irina's repertoire also includes the roles of Dido in *Dido and Aeneas*, Rosina in *Il Barbiere di Siviglia*, and Lyubasha in *The Tsar's Bride*.

Irina's many awards include The Hope Award at The Glinka Vocal International Competition (2006), the Best Debut Award at the Obraztsova International Competition for Young Opera Singers (2007), and Third Prize at the International Rimsky-Korsakov Competition (2008). In addition, she was a finalist at the Competizione dell'Opera in Dresden (2010).

Mikhail Guzhov (Surin in *The Queen of Spades*)

Bass **Mikhail Guzhov** was born in Moscow and graduated from the Mikhail Ippolitov-Ivanov State Musical College as well as Moscow's Tchaikovsky Conservatory. He won the Fyodor Chaliapin Award and was awarded a diploma at the Rachmaninoff Second International Competition (1997). He also



won the Third International Rimsky-Korsakov Competition (1998), the Irina Arkhipova Foundation Award (2005), and was named Honored Artist of the Russian Federation (2014).

From 1992 to 1998, Mikhail was a soloist at both the Stanislavsky and the Nemirovich-Danchenko Music Theaters in Moscow. He has been a soloist at the Bolshoi Theatre since 1998. He made his debut in Verdi's *Aida* with the Helikon Opera in 1998, and took part in productions of *Aida* (2001) and *Nabucco* (2004) in France.

Among his many other operatic performances, Guzhov has sung the part of the Cardinal in a concert version of Alfred Schnittke's opera *Ge-sualdo* at the Grand Hall of the Moscow Con-

servatory (2000), appeared as Kochubey in Tchaikovsky's *Mazeppa* at the Mariinsky Theatre (2008), and (in 2011) played the role of Metropolitan in the world premiere of the opera *The Legend of the city Yelets, the Virgin Mary and Tamerlane* by Alexander Tchaikovsky in Yelets. In 2009 and 2010 he sang in the *Christmas Oratorio* and *St. Matthew Passion* by Hilarion Alfeyev. He also participates regularly in concert performances of operas directed by Vladimir Fedoseev, Valery Polyansky, and Mikhail Pletnev. In addition, he presents solo chamber programs in leading chamber theaters throughout Russia. Since 2000, Mikhail has been a jury member of the Moscow Open Festival of Young Vocalists, and has appeared at the festival of the 100th Anniversary of the Grand Hall of Moscow Conservatory, as well as at the Sobinov Festival in Saratov.

Igor Morozov (Chekalinsky in *The Queen of Spades*)

Tenor **Igor Morozov** was born in Ryazan, and graduated from the Sveshnikov Choir College, majoring in choral conducting; he is also a graduate of the Popov Academy of Choral Art, specializing in vocal art. He has been the winner of the Bella Voce Competition (Moscow, 2009), the Young Talents of Russia Competition (Moscow, 2010 and 2014), the eighth International Ivanov Vocal Competition (Tver, 2014), and the Elena Obraztsova International Competition (2014). He has also won the Elena Obraztsova Prize for "A Bright Start in Art" (2014).



In 2013, Igor made his debut on the stage of the Bolshoi Theatre in *Der Rosenkavalier* by Richard Strauss. He has taken part in concerts and concert opera performances in the Grand Hall of Moscow's Tchaikovsky Conservatory, directed by such renowned Russian conductors as Vassily Sinaisky, Mikhail Pletnev, and Vladimir Fedoseev, among others. Igor has also given solo concerts in France and Germany. He has been a soloist at the Helikon Opera Theatre since 2014.

Vadim Volkov (Angel in *The Demon*)

Countertenor **Vadim Volkov** was born in Krasnodar and graduated from that city's musical college named after Rimsky-Korsakov. As of this recording, he was a student of music education at the Russian University of Theatrical Arts.



A diploma winner at the Sergei Rachmaninoff International Competition in October 2014, he made his debut as Orest in Offenbach's *La belle Hélène* on the stage of Moscow's Helikon Opera Theatre.

The Helikon Opera Chorus

The Chorus of Moscow's Helikon Opera Theatre was founded in 1991 by Tatiana Gromova, a graduate of the Gnessins Russian Academy of Music. It was initially comprised of twenty highly professional graduates of the Gnessins Academy as well as Moscow's Tchaikovsky Conservatory. The addition of this ensemble to the Helikon Opera Theatre's team of performing artists helped determine the Chorus's ultimate destiny: enabling it to progress from its role as a chamber ensemble to its participation in productions of grander scale.

The Chorus now numbers more than sixty artists ranging in age from twenty to thirty-five. Its extensive repertoire consists of operatic and choral works by Russian as well as European composers, which the chorus performs either with orchestral accompaniment or a cappella. The Chorus's concert programs include secular and church music of various genres, ranging from the Baroque period to the modern era. Besides classical compositions by such Russian composers as Tchaikovsky, Rachmaninoff and others, the Chorus performs the music of Pergolesi, Vivaldi, Mozart, Fauré, and Verdi.

The Chorus's opera repertoire includes more than thirty works, including *Eugene Onegin*, *Mazeppa*, *The Queen of Spades*, and *Undina* by Tchaikovsky; *The Tsar's Bride*, *Mozart and Salieri*, *The Golden Cockerel*, and *Kastchey the Deathless* by Rimsky-Korsakov; *Carmen* by Bizet; *Aida*, *La Traviata*, and *Macbeth* by Verdi; *The Tales of Hoffmann* by Offenbach; *Die Fledermaus* by Strauss; *Lady Macbeth of the Mtsensk District* by Shostakovich, and *Dialogues of the Carmelites* by Poulenc.

The Chorus's multi-talented vocal artists quickly and masterfully learn the most challenging musical materials in their original languages. These unique artists are also able to create idiomatically true choral sonorities and colors with amazing balance, technique and pinpoint accuracy. The Helikon Opera Chorus's remarkable talents and versatility have led to artistic collaborations with a number of outstanding opera stars and conductors, including Gennady Rozh-

destvensky, Vladimir Ponkin, Evgeny Brazhnik, Sergey Stadler, Richard Bradshaw, Roberto Alagna, José Cura, and many others.

State Academic Symphony Orchestra of Russia, "Evgeny Svetlanov"

The **State Academic Symphony Orchestra "Evgeny Svetlanov,"** one of Russia's oldest symphonic ensembles, has also been one of the greatest prides of Russian musical culture since its debut performance eight decades ago.

Since its inception, the orchestra has been directed by a succession of outstanding Russian conductors, leading up to the great Evgeny Svetlanov, who served from 1965 to 2000. Under his leadership it became one of the world's finest orchestras, and in 2005 the orchestra was officially named after him. Since 2011, its artistic director has been the distinguished conductor Vladimir Jurowski.

Over the years, the orchestra's repertoire has grown to include virtually all Russian symphonic music, many Western classics, and works by contemporary composers. During its lifetime, the group has performed at all of the top Russian venues, as well as most of the world's great concert halls in such major cities as New York, Vienna, London, Paris, Buenos Aires, and Tokyo. The ensemble has worked with such legendary maestros as Ernest Ansermet, Otto Klemperer, Evgeny Mavrinsky, Charles Munch, Mstislav Rostropovich, Charles Dutoit, Kurt

Masur, Leonard Slatkin, and Valery Gergiev, as well as many others.

Among the many outstanding soloists who have performed with the orchestra are singers Irina Arkhipova, Galina Vishnevskaya, Monserrat Caballe, Placido Domingo, Jonas Kaufmann, Anna Netrebko, and Dmitri Hvorostovsky; pianists Van Cliburn, Emil Gilels, Sviatoslav Richter, Boris Berezovsky, Mitsuko Uchida, and Evgeny Kissin; violinists Leonid Kogan, Yehudi Menuhin, David Oistrakh, Daniel Hope, and Maxim Vengerov; as well as cellists Mstislav Rostropovich and Natalia Gutmann.

Since its first tour abroad in 1956, the orchestra has regularly represented Russian culture throughout Europe, as well as in Australia, Canada, China, Japan, Lebanon, Mexico, New Zealand, South Korea, Thailand, Turkey, the United States, and many other countries. It is also in great demand at music festivals, both at home and abroad.

The orchestra's discography includes hundreds of vinyl records and CDs released by such leading Russian and foreign labels as Melodiya, EMI Classics, BMG, Deutsche Grammophon, Chandos, Naxos, and Delos. Its concerts and special events have been widely broadcast via radio and television. The orchestra places special emphasis on its educational projects and its work for charitable causes.

In sum, the world-renowned State Academic Symphony Orchestra is a group that is not only firmly rooted in tradition, but strongly attuned

to the present – and is constantly evolving as it looks toward the future.

Constantine Orbelian

Grammy-nominated conductor **Constantine Orbelian** “stands astride two great societies, and finds and promotes synergistic harmony from the best of each.” (*Fanfare*) For over 20 years the brilliant American pianist /conductor has been a central figure in Russia’s musical life — first as Music Director of the Moscow Chamber Orchestra and the Philharmonia of Russia, and more recently as guest conductor with a number of illustrious Russian orchestras. Currently Chief Conductor of the Kaunas City Symphony Orchestra in Lithuania, Orbelian leads concerts and recordings there with some of the world’s greatest singers, in projects such as a recording of *Simon Boccanegra*, with Dmitri Hvorostovsky in the title role.

Opera News calls Orbelian “the singer’s dream collaborator,” and commented that he conducts vocal repertoire “with the sensitivity of a lieder pianist.” The California-based conductor tours and records with American stars such as Sondra Radvanovsky and Lawrence Brownlee, and with Hvorostovsky and other renowned Russian singers in European, North American, Russian and Asian music centers. He is the founder and Music Director of the annual Palaces of St. Petersburg International Music Festival.

“Orbelian has star quality, and his orchestra plays with passion and precision,” *The Audio*



Critic wrote of his acclaimed series of over 50 recordings on Delos. Among his concert and televised appearances are collaborations with stars Renée Fleming and Dmitri Hvorostovsky, and with Van Cliburn in Cliburn’s sentimental return to Moscow, the great pianist’s last performance. Orbelian’s frequent collaborations with Hvorostovsky include repertoire from their Delos recordings of universal sentimental songs *Where Are You, My Brothers?* and *Moscow Nights*, as well as their 2015 recording in the same series, *Wait for Me*. On several occasions Orbelian has conducted historic live telecasts from Moscow’s Red Square, with such artists as Hvorostovsky and Anna Netrebko.

Born in San Francisco to Russian and Armenian emigré parents, Constantine Orbelian made his debut as a piano prodigy with the San Francisco Symphony at the age of 11. After graduating from Juilliard in New York, he embarked on a ca-

reer as a piano virtuoso that included appearances with major symphony orchestras throughout the U.S., U.K., Europe, and Russia. His recording of the Khachaturian piano concerto with conductor Neeme Järvi won "Best Concerto Recording of the Year" award in the United Kingdom.

Orbelian's appointment in 1991 as Music Director of the Moscow Chamber Orchestra was a breakthrough event: he is the first American ever to become music director of an ensemble in Russia. A tireless champion of Russian-American cultural exchange and international ambassadorship through his worldwide tours, he was awarded the coveted title "Honored Artist of Russia" in 2004, a title never before bestowed on a non-Russian citizen. In May 2010, Orbelian led the opening Ceremonial Concert for the Cultural Olympics in Sochi — the first event setting the stage for Russia's hosting of the Olympic Games in 2014. In 2012 the Consulate in San Francisco awarded him the Russian Order of Friendship

Medal, whose illustrious ranks include pianist Van Cliburn and conductor Riccardo Muti, and which singles out non-Russians whose work contributes to the betterment of international relations with the Russian Federation and its people.

From his 1995 performance at the 50th Anniversary Celebrations of the United Nations in San Francisco, to his 2004 performance at the U.S. State Department commemorating 70 years of diplomatic relations between Washington and Moscow, and a repeat State Department appearance in 2007, all with the Moscow Chamber Orchestra, Orbelian continues to use his artistic eminence in the cause of international goodwill. He and his orchestras have also participated in cultural enrichment programs for young people, both in Russia and the U.S. In 2001 Orbelian was awarded the Ellis Island Medal of Honor, an award given to immigrants, or children of immigrants, who have made outstanding contributions to the United States.

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State Academic Symphony Orchestra of Russia, "Evgeny Svetlanov"



The Helikon Opera Chorus