



BRIDGES OF VOICE AND SOUL

ARSEN SOGHOMONYAN
CONSTANTINE ORBELIAN
KAUNAS CITY SYMPHONY ORCHESTRA

BRIDGES OF VOICE AND SOUL

Most of opera composer Ruggero Leoncavallo's works have fallen into neglect, but *Pagliacci*, his dramatically gripping "play within a play," has kept his name alive. Cast in two brief acts, the work – first staged in 1891 – is usually performed together with another short opera: most often Mascagni's *Cavalleria rusticana*, a pairing popularly known as "Cav-and-Pag." Canio, directing an itinerant troupe of actors, arrives in the village where they are to perform that day. He suspects that his wife, Nedda, is having an affair with Tonio, another actor in the troupe. Coming at the end of Act I, "Recitar – Vesti la giubba" is Canio's heartrending outpouring as he sings that he must don his clown's costume and make his audience laugh, even though he is weeping within at his wife's infidelity. Finally, the actual betrayal plays itself out before an unsuspecting audience, ending when Canio murders Nedda and her lover onstage.

Pietro Mascagni scored a public sensation in 1890 with his single-act *Cavalleria rusticana*, credited by many as signaling the birth of the Verismo ("realism") movement in opera. It's a paragon of the Verismo repertoire and remains his most popular work. The hero Turridu has

returned home after military service to find that his beloved has married another and quickly becomes embroiled in a "love quadrangle" of sorts, including his vengeful seduction of young Santuzza, whom he has promised to marry. "Mamma, quel vino è generoso," coming after the drunken Turridu has been challenged to a duel to the death by his rival Alfio, is his anxiety-ridden plea to his mother to bless him and also to be a good mother to Santuzza, should he not return. He then goes out to die at the hand of Alfio in their duel.

Giuseppe Verdi's *Un ballo in maschera*, composed in 1857-58, is based on the true story of the 1792 assassination of Sweden's King Gustav III at a masked ball. At the time, Italian censors balked at the work's story of a murdered monarch, demanding a more politically acceptable revision and delaying the work's premiere. In the revised version, the setting becomes the city of Boston in America, ruled by its governor Riccardo, Earl of Warwick. The altered libretto recounts the ill-fated Earl's secret love for Amelia, the wife of his friend and advisor Renato, who comes to the false conclusion that Amelia and Riccardo are having an adulterous affair and plots murderous

revenge among a band of conspirators. In Act III, Riccardo, torn between love and duty, resolves – in the aria “Forse la soglia attinse” – to renounce his feelings for Amelia and send the couple to England and out of temptation’s way. Then he attends the masked ball, where Renato, now proven innocent of the alleged affair, fatally wounds him. Still, he pardons Renato and his fellow conspirators before he dies.

Otello – Verdi’s next-to-last opera – was first performed in 1887. Lured out of retirement by his money-hungry publisher and his librettist Arrigo Boito, he agreed to take on the project. Based on Shakespeare’s play *Othello*, the work tells a tragic tale of jealousy and treachery; it stands as Verdi’s greatest dramatic masterpiece. The title character, a brilliant Moorish general, has falsely been led to believe by Iago, his traitorous standard-bearer, that his wife Desdemona has been having an adulterous affair with Cassio, Otello’s captain. In Act III, Otello confronts Desdemona about her relationship with Cassio, and – not believing her claim that she has been faithful – he sends her away. Otello then gives voice to his dismay in “Dio! mi potevi scagliar,” an anguished outcry, asking God why he has afflicted him in such a way.

In her bedchamber, Desdemona prepares for sleep, assisted by her maid Emilia, whom she asks to bring out her bridal gown, telling her that if she dies, she wishes to be buried in it. After Emilia leaves, Desdemona prays and falls asleep. Otello enters silently with his sword. He kisses his wife three times, waking her. Not wishing to condemn her soul, he asks if she has prayed for God’s forgiveness and declaring that she must die because she has sinned due to her alleged affair with Cassio; Otello then strangles her. She cries out weakly that she has been unjustly accused, then dies. Cassio, thought to be dead, then appears with Iago, declaring that Desdemona is innocent; Iago then flees. Otello draws his scimitar but drops it as he sings “Nun mi tema.” He then draws a dagger from his robe and stabs himself. Dragging himself to his wife’s bedside, he begs for another kiss, then dies lying next to her.

After many revisions, the standard performance version of *La forza del destino* was premiered in 1869. In this, Verdi’s dramatic and complex tale of star-crossed lovers, Don Alvaro, a young nobleman from South America, has settled in Spain, where his Inca heritage invites widespread discrimination. He and Donna

Leonora have fallen in love – but her father, the pompous Marchese di Calatrava, strongly opposes a match he thinks is beneath her. The virtuous lovers have therefore decided to elope, but her armed father discovers them together and threatens to kill Alvaro, who flings his own pistol to the floor in surrender. It accidentally discharges, mortally wounding the Marchese, who calls down a curse upon him before he dies. Fate soon separates the lovers, but Leonora hears that Alvaro still lives and believes he has abandoned her; she thus seeks sanctuary and lifelong atonement in a monastery. In Act III, Alvaro – believing Leonora to be dead – gives passionate voice to their doomed affair in “La vita è inferno – O tu che in seno agli angeli.” In the end, Alvaro reunites with Leonora in her monastery. After she is mortally stabbed there by her brother, the Father Superior orders Alvaro to stop cursing fate and to humble himself before God. Leonora echoes his command as she dies, and Alvaro declares himself redeemed.

Giacomo Puccini’s *Tosca*, first performed in 1900, is perhaps the most intensely melodramatic and (in its day) politically controversial of his great masterpieces. Set in Rome at a time of political upheaval, it contains graphic scenes

depicting murder, torture and suicide in an atmosphere of unchecked police brutality. The accomplished painter Mario Cavaradossi is a political dissident and the lover of the title heroine, the famed opera singer Floria Tosca. Early in the first act, he enters the interior of Rome’s Sant’ Andrea della Valle church, where his uncompleted portrait of Mary Magdalene sits in its easel. As he resumes working on it, he takes a miniature portrait of his beloved Tosca from his pocket, and in the florid aria “Recondita armonia,” compares the contrasting features of the two beauties.

In the third act, Cavaradossi has been imprisoned by the villainous Scarpia, the chief of Roman police, and is awaiting his execution. Meanwhile, Tosca has murdered Scarpia as he attempted to seduce her. As dawn breaks over Cavaradossi’s prison cell, he surrenders to his despair, singing of a passionate tryst with his beloved and dashed hopes in the famous romanza “E lucevan le stelle,” introduced by a plaintive clarinet solo. The same theme, in more dramatic guise, precedes Tosca’s climactic suicide as she leaps to her death from the prison’s ramparts after she realizes that Cavaradossi is dead.

First performed in 1897, Francesco Cilea's four-act *L'arlesiana* was revised as a three-act opera the following year. While Cilea's most famous opera, *Adriana Lecouvreur*, celebrates the elegance of Paris, this one offers lovely pastoral beauty. The story opens as the old shepherd Baldassare tells Federico's slightly retarded younger brother l'Innocente a story about a valiant little she-goat that battles a ravenous wolf all night long before collapsing and dying as dawn breaks: a theme that recurs throughout the opera. In love with the unseen and otherwise unnamed l'Arlesiana, Federico's affections are challenged by Vivette within the context of his family dynamics, revolving around his mother Rosa (Vivette's godmother) and little brother. In Act II, distressed over his family's rejection of l'Arlesiana, Federico gives anguished voice to his lament, "È la solita storia del pastore." Under pressure from his family, Federico claims that he now loves only Vivette, and preparations for their wedding proceed in Act III. Then he learns that he has been deceived about his first love. Finally, almost delirious, he climbs to the high hayloft of the family's barn as he utters the shepherd's story of the goat and the wolf and leaps to his death from the window.

One of the most beloved tenor arias in all of opera, "Nessun dorma" comes in Act III of Giacomo Puccini's *Turandot*, set in Peking: the quasi-mythical ancient capital of China. The opera remained unfinished when Puccini died in 1924, and the task of completing it fell to the composer's friend, Franco Alfano, who worked from Puccini's sketches. The completed version – still considered by many to be Puccini's finest opera – was first staged at Milan's La Scala in 1926. Princess Turandot has posed three riddles to a number of suitors, including the opera's anonymous hero Calaf. She has promised to marry the suitor who successfully answers all three, though she will have those who fail to do so put to death. After Calaf solves all three riddles, Turandot reneges on her promise, and resolves to execute him anyway unless she fails to discover his true name by dawn the next day. Confident that nobody will reveal his identity, he sings ecstatically of his certain victory, and that nobody may sleep in his third-act aria "Nessun dorma."

© Lindsay Koob, 2025

1. **Recitar! Mentre preso dal delirio**

Non so più quel che dico
E quel che faccio!
Eppur è d'uopo, sforzati!
Bah! sei tu forse un uom?
Tu se' Pagliaccio!

Vesti la giubba e la faccia in farina
La gente paga, e rider vuole qua
E se Arlecchin t'invola Colombina
Ridi, Pagliaccio, e ognun applaudirà!
Tramuta in lazzi lo spasmo ed il pianto;
In una smorfia il singhiozzo il dolor, Ah!

Ridi, Pagliaccio
Sul tuo amore infranto!
Ridi del duol, che t'avvelena il cor!

2. **Mamma, quel vino è generoso**, e certo

Oggi troppi bicchieri
Ne ho tracannati ...
Vado fuori all'aperto.
Ma prima voglio
Che mi benedite
Come quel giorno
Che partii soldato.
E poi ... mamma ... sentite ...
S'io ... non tornassi ...
Voi dovrete fare
Da madre a Santuzza,

*Go on stage! While I'm delirious
and no longer know what I'm saying
or doing!
And yet I must force myself to!
Bah! Are you even a man?
You're a clown!*

*Put on the costume and make up your face,
the people have paid and they've come to laugh.
And if Harlequin steals your Colombine,
laugh, clown, and everyone will applaud!
Turn your pangs and tears into jokes
and your sobs of pain into a grimace, Ah!*

*Laugh, clown,
at your shattered love!
Laugh at the sorrow that poisons your heart!*

*Mamma, that wine is strong, and today,
for sure, too many glasses of it
I've knocked back ...
I'm going outside.
But first, please,
give me your blessing
as on that day when
I departed as a soldier.
And then ... mamma ... listen ...
if I ... should not return ...
you must behave
as a mother to Santuzza,*

Ch'io le avea giurato
Di condurla all'altare.

Oh! nulla!
È il vino che mi ha suggerito!
Per me pregate Iddio!
Un bacio, mamma ...
Un altro bacio ... addio!

3. Forse la soglia attinse,

E posa alfin. — L'onore
Ed il dover fra i nostri petti han rotto
L'abisso. — Ah! sì, Renato
Rivedrà l'Inghilterra ... e la sua sposa
Lo seguirà. Senza un addio, l'immenso
Oceàn ne sepàri ... e taccia il core.
Esito ancor? ma, oh ciel, non lo degg'io?
Ah, l'ho segnato il sacrificio mio!

Ma se m'è forza perderti
Per sempre, o luce mia,
A te verrà il mio palpito
Sotto qual ciel tu sia,
Chiusa la tua memoria
Nell'intimo del cor.

Ed or qual reo presagio
Lo spirito m'assale,
Che il rivederti annunzia
Quasi un desio fatale ...
Come se fosse l'ultima
Ora del nostro amor?

*to whom I swore
to lead to the altar.*

*Oh! it's nothing!
It's the wine that made me say it!
Pray to God for me!
A kiss, mamma ...
Another kiss ... farewell!*

*Perhaps she has reached home,
and is finally safe and sound. — Honor
and duty have sundered the abyss
between our hearts. — Ah! yes, Renato
will see England again ... and his wife
will follow him there. No farewell spoken,
separated by the vast ocean ... my heart silent.
Do I waver still? but, O Heaven, must I not?
Ah, I have signed my own sacrifice!*

*But if I am forced to lose you
for ever, O shining star of mine,
my beating heart will find you
under whichever sky you are,
your memory sealed
deep within my heart.*

*And now, what dark foreboding
assails my spirit,
as if my wish to see you once again
were a portent of my death ...
as if it were the final
hour of our love?*

4. Dio! mi potevi scagliar tutti i mali

Della miseria, della vergogna,
Far de' miei baldi trofei trionfali
Una maceria, una menzogna ...
E avrei portato la croce crudel
D'angosce e d'onte
Con calma fronte
E rassegnato al volere del ciel.
Ma, o pianto, o duol! m'han rapito il mirraggio
Dov'io, giulivo, l'anima acqueto.
Spento è quel sol, quel sorriso, quel raggio
Che mi fa vivo, che mi fa lieto!
Tu alfin, Clemenza, pio genio immortal
Dal roseo riso,
Copri il tuo viso
Santo coll'orrida larva infernal!
Ah! Dannazione!
Pria confessi il delitto
E poscia muoia!
Confession! Confession!

La prova! ...

5. Niun mi tema

S'anco armato mi vede. Ecco la fine
Del mio camin ... Oh! Gloria! Otello fu.
E tu ... come sei pallida! e stanca,
E muta, e bella,
Pia creatura nata sotto maligna stella.
Fredda come la casta tua vita ...

*God! You could have punished me
with all the ills of misery and shame,
turned my daring feats of triumph
into rubble, or mere lies ...
and I would have borne the cruel cross
of anguish and disgrace
with equanimity,
resigned to the will of Heaven.
But tears and pain now rob me of the vision
where my soul resided blissfully.
That sun has been extinguished, that smile, that ray
that gave me life and happiness!
O Clemency, immortal pious spirit
with your laughing rosy cheeks,
cover now your holy face
with the horrid smirk of hell!
Ah! Damnation!
First let her confess her crime
then die!
Confession! Confession!*

The proof! ...

*Let no one fear me
even though you see me armed. This is the end
of my journey ... Oh! Glory! Othello's life is over.
And you ... how pale you are! and tired,
and mute, and lovely,
pious creature born under an evil star.
As cold as your life was chaste ...*

E in cielo assorta.
Desdemona! Desdemona! ... Ah...morta!
Morta! morta! ...
Ho un'arma ancor!

Pria d'ucciderti ... sposa ... ti baciai.
Or morendo ... nell'ombra ...
In cui mi giaccio ...
Un bacio ... un bacio ancora ... ah! ...
Un altro bacio ...

6. La vita è inferno all'infelice.

Invano morte desio!
Siviglia!
Leonora!
Oh, rimembranza! Oh, notte
Ch'ogni ben mi rapisti!
Sarò infelice eternamente, è scritto.
Della natal sua terra il padre volle
Spezzar l'estraneo giogo,
E coll'unirsi
All'ultima dell'Incas la corona
Cingere confidò.
Fu vana impresa.
In un carcere nacqui;
M'educava il deserto;
Sol vivo perchè ignota
È mia regale stirpe!
I miei parenti
Sognaro un trono, e li destò la scure!
Oh, quando fine avran
Le mie sventure!

*and taken up to Heaven.
Desdemona! Desdemona! ... Ah ... dead!
dead! dead! ...
I have another weapon!*

*Before killing you ... my wife ... I kissed you.
Now, as I die ... in the darkness ...
where I lie ...
a kiss ... another kiss ... ah! ...
another kiss ...*

*Life is hell for the unfortunate,
in vain I wish to die!
Seville!
Leonora!
Oh, the memory! Oh, the night
that robbed me of all my joy!
I shall be wretched always, it is written.
From his native land my father sought
to break the foreign yoke,
and by union
with the last of the Incas
he strove to wrest back his crown.
It was a vain attempt.
In a prison I was born;
the desert was my school;
I am only alive because
my royal birth is unknown!
My parents
dreamed of a throne, only to meet the axe!
Oh, when will my woes
be at an end?*

O tu che seno agli angeli
Eternamente pura,
Salisti bella, incolume
Dalla mortal jattura,
Non iscordar di volgere
Lo sguardo a me tapino,
Che senza nome ed esule,
In odio del destino,
Chiedo anelando,
Ahi misero,
La morte d'incontrar.
Leonora mia, soccorrimi,
Pietà del mio penar!
Pietà di me!

*O you who dwell with the angels,
eternally pure,
forever lovely and undefiled
by human misery,
do not forget to cast your gaze
upon my wretched self,
a nameless exile who,
despising his own destiny,
is calling, yearning
wretchedly
to meet his death.
My Leonora, help me,
have pity on my suffering!
Have pity on me!*

7. Recondita armonia

di bellezze diverse!
È bruna Floria, l'ardente amante mia.
E te, beltade ignota, cinta di chiome bionde,
Tu azzurro hai l'occhio,
Tosca ha l'occhio nero!

L'arte nel suo mistero,
Le diverse bellezze insiem confonde ...
Ma nel ritrar costei,
Il mio solo pensiero,
Ah! Il mio sol pensier sei tu,
Tosca, sei tu!

*Mysterious harmony
between two such different beauties!
Floria, my passionate lover, is dark.
And you, unknown beauty, with your golden halo of hair,
your eyes are blue,
Tosca's are black!*

*Through the mysteries of art,
different beauties are blended together ...
But as I paint that lady,
my only thought,
Ah! my only thought is of you,
Tosca, of you!*

8. **E lucevan le stelle,**

Ed olezzava la terra
Stridea l'uscio dell'orto
Ed un passo sfiorava l'arena.
Entrava ella fragrante,
Mi cadea tra le braccia.
O dolci baci, o languide carezze,
Mentr'io fremente
Le belle forme disciogliea dai veli!
Svanì per sempre il sogno mio d'amore.
L'ora è fuggita, e muoio disperato!
E non ho amato mai tanto la vita!

*The stars were sparkling,
and the earth was sweetly perfumed,
the orchard gate creaked
and a footstep grazed the path.
She entered, flower-scented,
and fell into my arms.
O sweet kisses, o languid caresses,
as I tremblingly
unveiled her lovely form!
Vanished forever is my dream of love.
The hour has fled, and in despair I die!
And never have I loved life so much!*

9. **È la solita storia del pastore**

Il povero ragazzo voleva raccontarla
E s'addormì.
C'è nel sonno l'oblio.
Come l'invidia!
Anch'io vorrei dormir così,
Nel sonno almen l'oblio trovar!
La pace sol cercando io vo.
Vorrei poter tutto scordar!
Ma ogni sforzo è vano.
Davanti ho sempre
di lei il dolce sembiante.
La pace tolta è sempre a me.
Perché degg'io tanto penar?
Lei! Sempre mi parla al cor!
Fatale vision, mi lascia!
Mi fai tanto male! Ahimè!

*It's the shepherd's familiar tale,
the poor boy wanted to tell it
but fell asleep.
There's oblivion in sleep.
How I envy him!
I too would like to sleep like that,
to find oblivion in sleep at least!
Peace is all I search for.
I wish I were able to forget everything!
But all my efforts are in vain.
Before me always do I see
her lovely features.
I am forever deprived of peace.
Why must I suffer so much?
She! It is always she, speaking to my heart!
Fateful vision, leave me!
You hurt me so deeply! Alas!*

10. Nessun dorma! Nessun dorma!

Tu pure, o Principessa,
Nella tua fredda stanza,
Guardi le stelle
Che tremano d'amore e di speranza.
Ma il mio mistero è chiuso in me,
Il nome mio nessun saprà!
No, no, sulla tua bocca lo dirò
Quando la luce splenderà!
Ed il mio bacio scioglierà il silenzio
Che ti fa mia!

Dilegua, o notte!
Tramontate, stelle!
All'alba vincerò!

*No one may sleep! No one may sleep!
Even you, o Princess,
in your cold chamber,
you watch the stars
that tremble with love and hope.
But my secret is locked inside me,
no one shall discover my name!
No, no, on your lips alone I shall say it
as the daylight blazes forth!
And my kiss will break the silence
to make you mine!*

*Disperse, night!
Vanish, stars!
At dawn I shall win!*

ARSEN SOGHOMONYAN TENOR

Arsen Sghomonyan made his debut as a tenor in March of 2017 performing Cavaradossi in *Tosca* to great acclaim at the Stanislavsky and Nemirovich-Danchenko Opera Theatre in Moscow. Prior to his debut as a tenor, Sghomonyan was the leading baritone of the Stanislavsky Theatre, where his repertoire included Figaro in *Il barbiere di Siviglia*, Germont in *La traviata*, Belcore in *L'elisir d'amore*, Eletsy in *The Queen of Spades* and Napoleon in Prokofiev's *War and Peace*. He has

also appeared as a Guest Artist at the Bolshoi Theatre in Moscow. The 2018/19 season saw Sghomonyan's debut at many of Europe's most important theaters. He appeared as the title role in *Otello* with the Berliner Philharmoniker under the baton of Zubin Mehta, Canio in *Pagliacci* at the Teatro di San Carlo in Napoli, and Roberto in *Le Villi* with Opera Rara. In the 2019/20 season, the tenor returned to Napoli as Cavaradossi in *Tosca*, and made his debut at the Bayerische Staatsoper in Munich as Otello.

Born in Yerevan in 1983, Arsen Sghomonyan graduated from the Barkhudaryan music school, where he studied with L.Ter-Oganesyan. From 2000 to 2006, Sghomonyan studied with R. Hakobyants at the Komitas State Conservatory of Yerevan, during which time he made his debut as a baritone in the role of Fiorello from *Il barbiere di Siviglia* with the Armenian National Philharmonic Orchestra and Maestro Eduard Topchyan. He was subsequently invited to the Armenian National Academic Theatre of Opera and Ballet, where he sang many of the leading baritone roles. In 2006, Sghomonyan was awarded the State Prize of Armenia by the President of the Republic of Armenia. He also won First Prize at the Pavel Lisitsian International competition of opera singers in Vladikavkaz, where he received the Special Prize from the Lisitsian family and had the honor of participating in a masterclass with Pavel Lisitsian himself. Additionally, Sghomonyan has been a prizewinner at the Romansiada International Competition in Moscow, S. Manushko International Competition in Warsaw, and UNISA International Singing Competition in South Africa. He has collaborated with leading conductors such as Vladimir Spivakov, Felix Korobov, Tugan Sokhiev, Alberto Zedda and many others.



CONSTANTINE ORBELIAN CONDUCTOR



Four-time Grammy® nominated conductor Constantine Orbelian has been called “the singer’s dream collaborator” by *Opera News*, which hailed him for conducting vocal repertoire “with the sensitivity of a lieder pianist.” In 2021, Orbelian was appointed Music Director and Principal Conductor of the New York City Opera. He has been the Principal Conductor and Music Director of the Kaunas City Symphony Orchestra (Lithuania) since 2013.

Orbelian has toured and recorded with some of the world’s greatest singers, such as American stars Renée Fleming, Sondra Radvanovsky, Lawrence Brownlee and Stephen Costello, and with the great Dmitri Hvorostovsky and other renowned Russian singers in European, North American, Russian and Asian music centers.

Born in San Francisco to Russian and Armenian emigré parents, Orbelian made his performing debut as a piano prodigy with the San Francisco Symphony at the age of 11. After graduating from The Juilliard School in New York, he embarked on a career as a piano virtuoso that included appearances with major symphony orchestras throughout the U.S., U.K., Europe and Russia. Recent collaborations have been with Daniil Trifonov in Mexico City, Isabel Leonard at the Teatro Colón in Buenos Aires, Elīna Garanča at the Teatro Bellas Artes in Madrid, and Kristina Reiko Cooper performing the European and American premiere (at Carnegie Hall) of Lera Auerbach’s Symphony No. 6 “Vessels of Light” dedicated to Chiune Sugihara, a Japanese diplomat who saved 6,000 Jewish lives in Kaunas, Lithuania, in 1940. Orbelian’s Grammy® nominated albums with Lawrence Brownlee (Rossini arias), Dmitri Hvorostovsky (Verdi’s *Rigoletto* and Georgy Sviridov’s *Cast off Russia*), and Stephen Costello (*A te, o cara*) were received with critical acclaim.

Orbelian was awarded the Medal of Friendship by the President of Armenia, Serzh Sarkissian, in 2015.

KAUNAS CITY SYMPHONY ORCHESTRA

Grammy® nominated Kaunas City Symphony Orchestra was founded in 1988. It plays an integral part in the cultural life of Lithuania and the entire Baltic region. Outside its home country, the orchestra has performed in Estonia, Norway, Italy, Croatia, Germany, Finland, and Switzerland, among others.

The orchestra has played with renowned conductors, singers and soloists, including Mirga Gražinytė-Tyla, Giedrė Šlekytė, Adrija Čepaitė, Juozas Domarkas, David Giménez, Rune Bergmann, Dmitri Hvorostovsky, Lawrence Brownlee, Stephen Costello, John Osborn, José Carreras, Asmik Grigorian, Elīna Garanča, Alexander Markov, Domenico Nordio, Philippe Graffin, Laurens Weinhold, Alexander Kniazev, David Geringas, Aydar Gaynullin, and Romain Leleu.

Alongside classical repertoire, the orchestra performs pop, rock and jazz music. It has had the privilege to play with famed artists such as Scorpions, Electric Light Orchestra, Smokie, Sarah Brightman, Bonnie Tyler, Gregory Porter, Chris Norman, Robert Wells and Maggie Reilly.

Recorded at Kaunas Philharmonic,
on 13-16 May 2024

Recording Producers

Vilius Keras, Aleksandra Kerien

Recording Mastering

Vilius Keras (Baltic Mobile Recordings)

Recording Engineers

Donatas Kielius, Vilius Keras

Artistic Director

Charles Adriaenssen

Executive Producer

Timothée van der Stegen

Design

Pragma Création

*We would like to thank the
General Director of the Kaunas
City Symphony Orchestra,
Mr. Algimantas Treikauskas, for his
invaluable support and dedication
to this recording project!*



BRIDGES OF VOICE AND SOUL

Arsen Sghomonyan

tenor

Constantine Orbelian

conductor

**Kaunas City Symphony
Orchestra**

RUGGERO LEONCAVALLO (1857 – 1919)

1. Recitar! Mentre preso dal delirio –
Vesti la giubba (from *Pagliacci*) 3:55

PIETRO MASCAGNI (1863 – 1945)

2. Mamma, quel vino è generoso
(from *Cavalleria rusticana*) 4:29

GIUSEPPE VERDI (1813 – 1901)

3. Forse la soglia attinse – Ma se m'è forza perderti
(from *Un ballo in maschera*) 5:25
4. Dio! mi potevi scagliar (from *Otello*) 4:46
5. Niun mi tema (from *Otello*) 5:13
6. La vita è inferno – O tu che seno agli angeli
(from *La forza del destino*) 6:49

GIACOMO PUCCINI (1858 – 1924)

7. Recondita armonia (from *Tosca*) 2:59
8. E lucevan le stelle (from *Tosca*) 3:16

FRANCESCO CILEA (1866 – 1950)

9. È la solita storia del pastore (from *L'arlesiana*) 4:30

GIACOMO PUCCINI

10. Nessun dorma (from *Turandot*) 3:21

Total Running Time

44:47