

*Amour  
éternel*



Ekaterina Siurina  
soprano

Constantine Orbelian • Kaunas City Symphony

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# Amour éternel

**Ekaterina Siurina sings French and Italian arias  
with Charles Castronovo in duets**

**CHARPENTIER: *Louise*** — Depuis le jour

**GOUNOD: *Roméo et Juliette*** — Je veux vivre; Va! Je t'ai pardonné; Roméo! qu'as-tu donc? • ***Faust*** — O Dieu! que de bijoux

**BIZET: *Les pêcheurs de perles*** — Me voilà seule dans la nuit • ***Carmen*** — Je dis que rien ne m'épouvante

**PUCCINI: *La bohème*** — Sì. Mi chiamano Mimi; O soave Fanciulla; Donde lieta uscì • ***La Rondine*** — Chi il bel sogno di Doretta • ***Turandot*** — Signore, ascolta; Tu, che di gel sei cinta

**VERDI: *Otello*** — O salce, salce; Ave Maria

**EKATERINA SIURINA**, soprano  
**CHARLES CASTRONOVO**, tenor

**Kaunas City Symphony Orchestra**  
**CONSTANTINE ORBELIAN**, Conductor

Total Playing Time: 76:11

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1. **Gustave Charpentier: *Louise*:** "Depuis le jour" (5:23)
2. **Charles Gounod: *Romeo et Juliette*:** "Je veux vivre" (3:40)
3. **Gounod: *Romeo et Juliette*:** "Va! Je t'ai pardonné" (6:04)
4. **Gounod: *Romeo et Juliette*:** "Roméo! qu'as-tu donc?" (7:01)
5. **Gounod: *Faust*:** "O Dieu! que de bijoux" (5:15)
6. **Georges Bizet: *Les pêcheurs de perles*:** "Me voilà seule dans la nuit" (6:29)
7. **Bizet: *Carmen*:** "Je dis que rien m'épouvante" (6:11)
8. **Giacomo Puccini: *La bohème*:** "Sì. Mi chiamano Mimi" (4:55)
9. **Puccini: *La bohème*:** "O soave fanciulla" (3:50)
10. **Puccini: *La bohème*:** "Donde lieta uscì" (2:54)
11. **Puccini: *La Rondine*:** "Chi il bel sogno di Doretta" (3:10)
12. **Puccini: *Turandot*:** "Signore, ascolta!" (2:25)
13. **Puccini: *Turandot*:** "Tu, che di gel sei cinta" (2:44)
14. **Giuseppe Verdi: *Otello*:** "O salce, salce; Ave Maria" (16:06)

**EKATERINA SIURINA, soprano  
with CHARLES CASTRONOVO, tenor**

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## NOTES ON THE PROGRAM

### 1. Depuis le jour

First performed in Paris in 1900, Gustave Charpentier's so-called "musical novel" **Louise** is now universally accepted as an opera. The plot revolves around the naïve young woman Louise, who—against her poverty-stricken parents' fervent wishes—has run off to join her lover Julien at his cottage overlooking Paris. In her aria "Depuis le jour," which opens Act III, Louise sings ecstatically of her new life with Julien and their love for each other.

LOUISE

Depuis le jour où je me suis donnée,  
toute fleurie semble ma destinée.  
Je crois rêver sous un ciel de féerie,  
l'âme encore grisée  
de ton premier baiser!  
Quelle belle vie!  
Mon rêve n'était pas un rêve!  
Ah! je suis heureuse!  
L'amour étend sur moi ses ailes!  
Au jardin de mon cœur  
chante une joie nouvelle!  
Tout vibre,  
tout se réjouit de mon triomphe!  
Autour de moi tout est sourire,  
lumière et joie!  
Et je tremble délicieusement  
Au souvenir charmant

Du premier jour  
D'amour!  
Quelle belle vie!  
Ah! je suis heureuse! trop heureuse...  
Et je tremble délicieusement  
Au souvenir charmant  
du premier jour  
d'amour!



Since the day I gave myself,  
my fate seems all in bloom  
I seem to be dreaming beneath a fairy heaven,  
my soul still enraptured  
by that very first kiss!  
What a wonderful life!  
My dream was not a dream!  
Oh! I am so happy!  
Love spreads its wings over me!  
In the garden of my heart  
a new joy sings.  
Everything resonates,  
everything rejoices in my victory!  
About me all is smiles,  
light and happiness!  
And I tremble deliciously  
at the delightful memory  
of that first day of love!  
What a glorious life!  
Oh, I am so happy! Too happy...  
And I tremble deliciously  
at the delightful memory  
of that first day  
of love!

## 2. Je veux vivre

**Roméo et Juliette**, Charles Gounod's operatic adaptation of Shakespeare's immortal tale of star-crossed lovers, premiered in Paris in 1867. The plot adheres for the most part to the original play, with a few liberties taken for the sake of the opera's musical structure. The first act is set in the Capulets' palace, where a masked ball is in progress. Count Capulet appears with his daughter, Juliet. Romeo, son of the rival Montague family's patriarch, then enters with his companions, all in disguise. Romeo tells them of a strange dream, whereupon his friend Mercutio brushes it off as a spell from Mab, the mythical fairy Queen. Juliet then sings "Je veux vivre," a joyous waltz song, after which Romeo and Juliet meet and immediately fall in love.

JULIETTE

Ah!

Je veux vivre  
dans ce rêve qui m'enivre;  
ce jour encore,  
douce flamme,  
je te garde dans mon âme  
comme un trésor!  
Cette ivresse  
de jeunesse  
ne dure, hélas! qu'un jour!  
Puis vient l'heure  
où l'on pleure,

le cœur cède à l'amour,  
et le bonheur fuit sans retour.

Je veux vivre, etc.

Loin de l'hiver morose  
laisse-moi sommeiller  
et respirer la rose  
avant de l'effeuiller.

Ah!

Douce flamme,  
reste dans mon âme  
comme un doux trésor  
longtemps encore!



Ah!

I want to live  
in this thrilling dream;  
this day again,  
sweet flame,  
I keep you in my soul  
like a treasure!  
This intoxication  
of youth  
does not last, alas! That one day!  
Then comes the time  
when we cry,  
the heart surrenders to love,  
and happiness flees and never returns.

I want to live, etc.

Away from the gloomy winter  
let me sleep  
and smell the rose  
before stripping it.

Ah!



Sweet flame,  
stay in my soul  
like a sweet treasure  
again for a long time!

**3. Va! Je t'ai pardonné (duet) •**  
**4. Roméo! qu'as-tu donc? (duet)**

Fast-forward to Act IV of **Roméo et Juliette**: Romeo has been banished from Verona for killing Juliet's cousin Tybalt in a fit of blind anger. The secretly married couple meet in Juliet's chambers, where she forgives him for Tybalt's death. The happy couple then consummates their marriage — but when dawn is imminent, Romeo must depart or face execution.

JULIETTE  
Va! je t'ai pardonné,  
Tybalt voulait ta mort!  
S'il n'avait succombé, tu succombais  
toi-même!  
Loin de moi la douleur! loin de moi le  
remords!  
Il te haïssait et je t'aime!

ROMÉO  
Ah! redis-le, redis-le, ce mot si doux!

JULIETTE  
Je t'aime, ô Roméo! je t'aime,  
Ô mon époux!

ROMÉO ET JULIETTE  
Nuit d'hyménée!  
Ô douce nuit d'amour!  
La destinée  
m'enchaîne à toi sans retour.  
Ô volupté de vivre!  
Ô charmes tout puissants!  
Ton doux regard m'enivre,  
ta voix ravit mes sens!  
Sous tes baisers de flamme  
le ciel rayonne en moi!  
Je t'ai donné mon âme,  
à toi, toujours à toi!



JULIET  
Go! I forgave you,  
Tybalt wanted you killed!  
If he had not died, you would have  
died instead!  
Far be the pain from me! Far from  
me remorse!  
He hated you and I love you!

ROMEO  
Ah! Repeat it, repeat it, that  
sweet word!

JULIET  
I love you, O Romeo! I love you,  
O my husband!

O bridal night!  
O sweet night of love!

Destiny binds me to you forever.  
O sheer delight in our lives,  
O all-powerful charms!  
Your gentle gaze enraptures me,  
your voice delights my senses!  
Beneath your ardent kisses,  
heaven shines within me.  
I have given you my heart;  
it is yours, forever yours.  
O sheer delight in living,  
O all-powerful charms, *etc.*  
O bridal night! *etc.*

(4.) JULIETTE  
Roméo! qu'as-tu donc?

ROMÉO  
Écoute, ô Juliette!  
L'alouette déjà nous annonce le jour!

JULIETTE  
Non, non, ce n'est pas le jour, ce n'est  
pas l'alouette  
dont le chant a frappé ton  
oreille inquiète,  
c'est le doux rossignol, confident  
de l'amour!

ROMÉO  
C'est l'alouette, hélas! messagère  
du jour!  
Vois ces rayons jaloux dont l'horizon  
se dore;

de la nuit les flambeaux pâlissent,  
et l'aurore  
dans les vapeurs de l'Orient  
se lève en souriant!

JULIETTE  
Non, non, ce n'est pas le jour, cette  
lueur funeste  
n'est que le doux reflet du bel astre  
des nuits!  
Reste! reste!

ROMÉO  
Ah! vienne donc la mort! je reste!

JULIETTE  
Ah! tu dis vrai, c'est le jour!  
Fuis, il faut quitter ta Juliette!

ROMÉO  
Non! non! ce n'est pas le jour!  
Ce n'est pas l'alouette!  
C'est le doux rossignol, confident  
de l'amour!

JULIETTE  
C'est l'alouette, hélas! messagère  
du jour!  
Pars! ma vie!

ROMÉO  
Un baiser, et je pars!

JULIETTE

Loi cruelle! loi cruelle!

ROMÉO

Ah! reste! reste encor en mes  
bras enlacés!

Reste encore! Un jour il sera doux à  
notre amour fidèle  
de se ressouvenir de ces  
tourments passés.

JULIETTE

Il faut partir, hélas!  
Il faut quitter ces bras  
où je te presse,  
et t'arracher à cette ardente ivresse!

ROMÉO ET JULIETTE

Il faut partir, hélas!  
Alors que dans ses bras  
elle me presse  
et l'arracher à cette ardente ivresse!  
Ah! que le sort qui de toi me sépare,  
plus que la mort est cruel et barbare!  
Il faut partir, hélas! etc.

ROMÉO

Adieu! Ma Juliette! Adieu! ...

JULIETTE

Adieu! ...

ROMÉO ET JULIETTE

... Toujours à toi!

JULIETTE

Adieu! Mon âme! Adieu ma vie!  
Ange du ciel! à vous je le confie!



JULIET

What is it, Romeo?

ROMEO

O Juliet, listen!  
The lark is already announcing the  
new day!

JULIET

No, no! It isn't yet morning,  
it's not the lark  
whose song has sounded in your  
fearful ear,  
it is the nightingale, love's confidante!

ROMEO

It's the lark, alas, herald of morning!  
See those envious streaks gilding  
the horizon;  
night's candles are extinguished and  
the dawn  
breaks smiling in the eastward mists!

JULIET

No, no, it is not morning,  
that fateful glow  
is only the moon's soft reflection!  
Stay! O stay!



ROMEO  
Ah, come then, death! I will stay!

JULIET  
Ah, you are right: it is morning!  
Flee! You must leave your Juliet!

ROMEO  
No, no, it is not day!  
It isn't the lark!  
It is the gentle nightingale, love's confidante!

JULIET  
Alas, it is the lark, morning's herald!  
Go now, my life!

ROMEO  
One kiss and I'll depart!

JULIET  
O cruel decree! cruel decree!

ROMEO  
Ah, stay, stay awhile in my embrace!  
Stay awhile!  
One day it will be sweet when our true love remembers its past torments.

JULIET  
Alas, you must go!  
You must leave these arms

in which I clasp you  
and tear yourself from this passionate joy.

ROMEO, JULIET  
Alas, we must part!  
You must leave these arms  
in which you hold me,  
and tear yourself from this passionate joy!  
Ah, how much  
more cruel and barbarous  
than death is the fate  
which separates me from you! *etc.*

ROMEO  
Farewell, my Juliet, farewell!

JULIET  
Farewell!

ROMEO, JULIET  
Ever yours!

JULIET  
Farewell, my soul, farewell, my life!  
Angels in heaven, to you,  
to you do I entrust him!

## 5. O Dieu! que de bijoux

Gounod's **Faust** was first performed in Paris in 1859. The aged scholar Faust has signed his soul over to Méphistophélès, the devil, whereby he regains his youth

and is shown a vision of the lovely young girl Marguerite. In Act III, Méphistophélès—at Faust's bidding—has come up with a gift for Marguerite: a box containing lovely jewelry and a hand mirror, which he has left on her doorstep. Upon finding the gift, Marguerite tries on the jewelry, marveling at how it makes her look lovelier in her famous "Jewel Song" aria, "O Dieu! que de bijoux." Faust soon seduces and impregnates her before abandoning her.

MARGUERITE

O Dieu! que de bijoux! ...  
est-ce un rêve charmant  
qui m'éblouit, ou si je veille? ...  
Mes yeux n'ont jamais vu de  
richesse pareille!  
Si j'osais seulement  
me parer un moment  
de ces pendants d'oreille! ...  
Ah! voici justement,  
au fond de la cassette,  
un miroir! ... comment  
n'être pas coquette?

Ah! je ris de me voir,  
si belle en ce miroir!  
Est-ce toi, Marguerite?  
Réponds-moi, réponds vite! -  
Non! non!—ce n'est plus toi!  
Non! non!—ce n'est plus ton visage!  
C'est la fille d'un roi,

qu'on salue au passage! -  
Ah, s'il était ici! ...  
S'il me voyait ainsi!  
Comme une demoiselle,  
il me trouverait belle.  
Achevons la métamorphose!  
Il me tarde encor d'essayer  
le bracelet et le collier!  
Elle se pare du bracelet et se lève.  
Dieu! c'est comme une main  
qui sur mon bras se pose!  
Ah! je ris de me voir  
si belle en ce miroir!  
Est-ce toi, Marguerite?  
Réponds-moi, réponds vite!  
Ah, s'il était ici! ...  
S'il me voyait ainsi!  
Comme une demoiselle,  
il me trouverait belle.  
Marguerite, ce n'est plus toi,  
ce n'est plus ton visage,  
non! c'est la fille d'un roi,  
qu'on salue au passage.



Oh God! What jewels!  
It is a charming dream which dazzles me,  
or am I awake?  
My eyes have never seen  
richness like this!  
Dare I only to adorn myself for one moment  
with these earrings?  
Ah, just here it is,  
at the base of the box, a mirror!

How can one not be stylish?  
 How can one not be stylish?  
 Ah, I laugh to see myself  
 so beautiful in this mirror,  
 Ah, I laugh to see myself  
 so beautiful in this mirror,  
 Is it you, Marguerite, it is you?  
 Answer me, answer me,  
 respond, respond, respond quickly!  
 No, no! it's no longer you!  
 No...no, it's no longer your face;  
 it's the daughter of a king,  
 it's no longer you, etc.  
 One must bow to her as she passes!  
 Ah, if only he were here!  
 He should see me thus  
 like a lady  
 he would find me so beautiful, ah!  
 Like a lady,  
 he would find me beautiful!  
 Let's complete the metamorphosis.  
 I am late yet in trying on  
 the bracelet and the necklace!  
 O God! It's like a hand  
 which is placed on my arm! Ah, ah!  
 Ah, I laugh  
 to see myself so beautiful in this mirror!

## 6. Me voilà seule dans la nuit

Georges Bizet's **Les Pêcheurs de Perles**  
 was first performed in Paris in 1863. Set  
 in ancient Ceylon, the opera begins as the

pearl fishermen sing and perform ritual  
 dances on a desolate seashore to protect  
 themselves from the dangers of their pro-  
 fession. Zurga, the fishermen's leader, and  
 his old friend Nadir recall the time when  
 their strong friendship had almost ended  
 over their mutual love of the same beau-  
 tiful girl, and they resolve to never let a  
 woman come between them again. Then  
 a veiled priestess, Léïla, arrives to pray for  
 the fishermen's safety. Zurga doesn't rec-  
 ognize the veiled lady as the same wom-  
 an whom he and Nadir had previously  
 quarreled over; but she recognizes Nadir  
 and he recognizes her voice. In Act II, Léï-  
 la—alone in a nearby temple—sings of  
 her love for Nadir and her happiness at  
 seeing him again in the aria "Me voilà  
 seule dans la nuit." Nadir then appears,  
 and they declare their passionate love for  
 each other.

### LÉÏLA

Me voilà seule dans la nuit,  
 seule en ce lieu désert où regne  
 le silence!  
 Je frissonne, j'ai peur! et le sommeil  
 me fuit!  
 Mais il est là! Mon cœur devine  
 sa présence!  
 Comme autrefois dans la nuit sombre,  
 caché sous le feuillage épais,  
 il veille près de moi dans l'ombre,  
 je puis dormir, rêver en paix!

Il veille près de moi,  
comme autrefois, comme autrefois  
c'est lui! mes yeux l'ont reconnu!  
C'est lui! mon âme est rassurée!  
O bonheur! Il est venu,  
il est là près de moi, ah!  
Comme autrefois dans la nuit som-  
bre, *etc.*



I am alone, here in the night.  
Alone in this empty place where  
silence reigns!  
But he is here; my heart can feel  
his presence.  
As he used to, in the dark night,  
hidden under the thick leaves,  
he is watching near me, in the darkness,  
I can sleep and dream in peace.  
It is he, my eyes recognized him,  
it is he, my soul is soothed.  
O happiness! Unhoped-for joy!  
He came to see me again!  
O happiness, he came, he is here  
near me, ah! as he used to be, *etc.*

## 7. Je dis que rien ne m'épouvante

**Carmen**, Bizet's masterpiece, got its 1879 premiere in Paris. Micaëla, a pretty peasant girl from the soldier Don José's home village, brings a letter from his mother, who urges him to return home and marry

Micaëla. Don José has been imprisoned for his failure to arrest Carmen, a beautiful Gypsy girl who has been accused of assault. Upon his release from two months in detention, Don José is again smitten by Carmen's charms, and attacks Zuniga, his superior officer, who has come looking for her. Meanwhile, smugglers have enticed Carmen and her Gypsy girlfriends to help them dispose of contraband from their mountain hideout, and Don José, now in serious trouble, is forced to join them. Carmen soon grows tired of Don José and declares her love for the dashing bullfighter Escamillo, who has found their lair. Likewise, Micaëla has found them and sings of her fears while imploring divine support in the aria "Je dis que rien m'épouvante." She then finds Don José and begs him to return to their home village, where his mother is dying.

### MICAËLA

C'est des contrebandiers le  
refuge ordinaire.  
Il est ici; je le verrai!  
Et le devoir que m'imposa sa mère  
sans trembler je l'accomplirai

Je dis que rien ne m'épouvante,  
je dis hélas que je réponds de moi,  
mais j'ai beau faire la vaillante,  
Au fond du cour, je meurs d'effroi  
seule, en ce lieu sauvage

toute seule, j'ai peur,  
mais j'ai tort d'avoir peur,  
vous me donnerez du courage,  
vous me protégerez, Seigneur.  
Je vais voir de près cette femme  
dont les artifices maudits  
ont fini par faire un infâme  
de celui que j'aimais jadis;  
elle est dangereuse, elle est belle,  
mais je ne veux pas avoir peur,  
non, non je ne veux pas avoir peur!  
Je parlerai haut devant elle,  
Ah! Seigneur ... Vous me protégerez.  
Ah! Je dis que rien ne m'épouvante, *etc.*  
Protégez-moi! O Seigneur!  
Donnez-moi du courage!  
Protégez-moi! O Seigneur!  
Protégez-moi! Seigneur!



It is the smugglers' customary refuge.  
He is here, I will see him!  
And the task that his mother imposed  
I will accomplish it without fear.

I say that nothing frightens me,  
I say, alas! that I could answer for myself;  
but no matter how brave I am,  
in the depths of my heart I'm deathly afraid!  
Alone, in this wild place,  
all alone, I'm afraid,  
but I'm wrong to be afraid;  
you will give me courage,  
you will shield me, Lord.

I will soon approach that woman,  
whose accursed deceitfulness  
has, in the end, slandered  
the man I once loved.  
She is dangerous, she is beautiful,  
but I don't want to be afraid,  
no, no, I don't want to be fearful,  
I will speak boldly before her,  
Ah! Lord,  
you will protect me!  
Ah! I say that nothing frightens me,  
I say alas! that I could answer for myself.  
But no matter how brave I may be,  
I'm dying of fright!  
Alone, in this wild place,  
all alone, I'm afraid,  
but I'm wrong to be afraid;  
You will give me courage,  
you will shield me, Lord.  
protect me, O Lord!  
Give me courage!  
Protect me, O Lord!  
Protect me, Lord!

## 8. Sì. Mi chiamano Mimì

**La bohème**, Giacomo Puccini's best-known opera, was first performed in 1896 in Turin. Set in Paris around 1830, it depicts the bohemian lifestyle common to poor workers and artists at the time. In Act I, the poet Rodolfo has been invited to go out with his three artistic companions but stays

home to finish an article he is writing. Mimi appears, having knocked on his door to ask for matches to re-light her blown-out candle. As she is about to leave, she says she has lost her key; Rodolfo finds it but secretly pockets it, asking her to stay awhile longer, and tells her of his life as a poet. At his urging, she responds with the aria "Sì. Mi chiamano Mimi," describing to him her life as an embroiderer.

MIMI

Sì.

Mi chiamano Mimì,  
ma il mio nome è Lucia.

La storia mia  
è breve. A tela o a seta  
ricamo in casa e fuori...  
son tranquilla e lieta  
ed è mio svago  
far gigli e rose.

Mi piaccion quelle cose  
che han sì dolce malìa,  
che parlano d'amor, di primavera,  
di sogni e di chimere,  
quelle cose che han nome poesia...  
lei m'intende?

RODOLFO

Sì.

MIMI

Mi chiamano Mimì,  
il perché non so.

Sola, mi fo  
il pranzo da me stessa.  
Non vado sempre a messa,  
ma prego assai il Signore.  
Vivo sola, soletta  
là in una bianca cameretta:  
guardo sui tetti e in cielo;  
ma quando vien lo sgelo  
il primo sole è mio  
il primo bacio dell'aprile è mio!  
Germoglia in un vaso una rosa...  
foglia a foglia la spio!  
Così gentile  
il profumo d'un fiore!  
Ma i fior ch'io faccio, ahimè! non  
hanno odore.  
Altro di me non le saprei narrare.  
Sono la sua vicina  
che la vien fuori d'ora a importunare.



MIMI

Yes.

I am called Mimi,  
but my true name is Lucia.  
My story is brief.  
I embroider silk and satin  
at home or elsewhere.  
I'm calm and happy,  
and my pastime  
is making lilies and roses.  
I love all things  
that have tender magic,  
that speak of spring, or of love,



that talk of dreams and desires -  
the things called poetry ...  
Do you understand me?

RODOLFO  
Yes.

MIMÌ  
They call me Mimi –  
I don't know why.  
I live alone  
and I eat by myself.  
I don't often go to church,  
but I like to pray.  
I stay all alone  
in my tiny white room,  
I look at the roofs and the heavens.  
But when spring arrives  
the sun's first rays are mine.  
April's first kiss is mine, only mine!  
The sun's first rays are mine!  
A rose blossoms in my vase,  
I breathe its sweet scent, petal by petal.  
So sweet is the flower's perfume.  
But the flowers I make, alas,  
the flowers I make, have no scent.  
What else can I say?  
I'm just your neighbor, disturbing you  
at this bothersome hour.

## 9. **O soave fanciulla** (duet)

As Act I of **La bohème** draws to a close, Rodolfo and Mimi are increasingly attracted to each other, and as he ecstatically sings "O soave Fanciulla" they both realize that they have fallen in love and continue in a passionate duet. As they sing, Mimi asks Rodolfo to take her with him to join his friends at their favorite cafe. As they depart, they repeat their love for each other, their voices rising together to a thrilling height at the end.

RODOLFO  
O soave fanciulla, o dolce viso  
di mite circondato alba lunar  
in te, vivo ravviso  
il sogno ch'io vorrei sempre sognar!  
Fremon già nell'anima  
le dolcezze estreme,  
nel bacio fremon amor!

MIMÌ  
Ah! tu sol comandi, amor!...

RODOLFO  
Fremon già nell'anima  
le dolcezze estreme.

MIMÌ  
Oh! come dolci scendono  
le sue lusinghe al core...  
tu sol comandi, amore!...

RODOLFO  
Nel bacio freme amor!

MIMÌ  
No, per pietà!

RODOLFO  
Sei mia!

MIMÌ  
V'aspettan gli amici...

RODOLFO  
Già mi mandi via?

MIMÌ  
Vorrei dir... ma non oso...  
se venissi con voi?

RODOLFO  
Che?... Mimì?  
Sarebbe così dolce restar qui.  
C'è freddo fuori.

MIMÌ  
Vi starò vicina!...

RODOLFO  
E al ritorno?

MIMÌ  
Curioso!

RODOLFO  
Dammi il braccio, mia piccina.

MIMÌ  
Obbedisco, signor!.

RODOLFO  
Che m'ami di'...

MIMÌ  
Io t'amo!

RODOLFO  
Amore !

MIMÌ  
Amor!



RODOLFO  
Oh! lovely girl! Oh, sweet face  
bathed in the soft moonlight.  
I see in you the dream  
I'd dream forever!

MIMÌ  
Ah! Love, you rule alone!...

RODOLFO  
Already I taste in spirit  
the heights of tenderness!

MIMÌ  
You rule alone, O Love!

RODOLFO  
Already I taste in spirit  
the heights of tenderness!  
Love trembles in our kiss!

MIMÌ  
How sweet his praises  
enter my heart ...  
Love, you alone rule!  
No, please!

RODOLFO  
You're mine!

MIMÌ  
Your friends are waiting.

RODOLFO  
You send me away already?

MIMÌ  
I daren't say what I'd like ...

RODOLFO  
Tell me.

MIMÌ  
If I came with you?

RODOLFO  
What? Mimi!  
It would be so fine to stay here.  
Outside it's cold.

MIMÌ  
I'd be near you!

RODOLFO  
And when we come back?

MIM  
Who knows?

RODOLFO  
Give me your arm, my dear ...

MIMÌ  
Your servant, sir ...

RODOLFO  
Tell me you love me!

MIMÌ  
I love you.

RODOLFO and MIMÌ  
Beloved! My love! My love!

## 10. *Donde lieta uscì*

In Act III of **La bohème**, Mimi—visibly ill—has found Rodolfo's friend, Marcello, in whom she confides that Rodolfo is very jealous. Rodolfo then appears, and Mimi runs and hides. She overhears the friends' earnest conversation and learns that Rodolfo's jealousy has been an act.

The true reason he has left her is that he has been terribly worried about her progressive illness; and since his poverty has left him unable to care for her properly, he believes that she would be better off without him. Mimi reveals herself, and bids Rodolfo farewell in the aria "Donde lieta uscì." The lovers reaffirm their love for each other and agree that it would be best for them to stay together for now, then separate amicably once the warmer months of spring arrive.

MIMÌ  
D'onde lieta uscì  
al tuo grido d'amore,  
torna sola Mimi  
al solitario nido.  
Ritorna un'altra volta  
a intesser finti fior.  
Addio, senza rancor.  
Ascolta, ascolta.  
Le poche robe aduna che lasciai  
sparse. Nel mio cassetto  
stan chiusi quel cerchietto  
d'or e il libro di preghiere.  
Involgi tutto quanto in un grembiale  
e manderò il portiere...  
bada, sotto il guanciale  
c'è la cuffietta rosa.  
Se... vuoi... serbarla a ricordo d'amor!...  
Addio, senza rancor.



From where she gladly came  
at your call of love, Mimi  
will return to her lonely abode;  
she'll once again return  
to embroidering imitation flowers.  
Goodbye; and no hard feelings.  
Listen, Oh listen.  
Gather up the few things I left around.  
Inside my drawer  
is that little gold ring  
and my prayer book.  
Wrap everything up in an apron  
and I'll send the concierge.  
Look under the pillow;  
you'll find the pink bonnet.  
If you wish, keep it in remembrance of  
our love!  
Goodbye, goodbye - and no hard feelings!

## 11. Chi il bel sogno di Doretta

Puccini's opera **La Rondine**, despite its lovely music, is not nearly as well-known as the composer's smash hits (for example, *La bohème*, *Madama Butterfly* and others), in spite of its enthusiastic reception at its Monte Carlo premiere in 1917. As Act I begins, the courtesan Magda and her wealthy benefactor Rambaldo are entertaining their culturally accomplished friends. The poet Prunier declares that romantic love is once again in vogue, and that no one can resist its

power. To reinforce his claim, he sings a ballad he has written about Doretta: a girl who rejects a king's advances because she feels they don't reflect true love. Magda then improvises a second verse to the song, the aria "Chi il bel sogno di Doretta," wherein Doretta falls madly in love with a student.

MAGDA

Chi il bel sogno di Doretta  
potè indovinar?  
Il suo mister come mai  
come mai fini

Ahimè! un giorno uno studente  
in bocca la baciò  
e fu quel bacio  
rivelazione:  
fu la passione!

Folle amore!  
Folle ebbrezza!  
Chi la sottil carezza  
d'un bacio così ardente  
mai ridir potrà?

Ah! mio sogno!  
Ah! mia vita!  
Che importa la ricchezza  
se alfine è rifiorita  
la felicità!

O sogno d'or  
poter amar così!



About Doretta's dream:  
Who could explain  
its mystery; how did it ever,  
How did it ever end?

Alas! One day, a student  
kissed her lips,  
and that kiss was  
a revelation:  
It was pure passion!

Crazy love!  
Mad intoxication!  
The delicate caress  
of such an ardent kiss,  
Who could ever describe it?

Ah! My fantasy!  
Ah! My life!  
Who cares about wealth  
if, in the end,  
pure bliss flourishes!  
Oh, golden dream,  
to be able to love like that!

## 12. Signore, ascolta!

Puccini's **Turandot** was left unfinished when the composer died in 1924. Both the incomplete version and Franco Alfano's completed version were first performed on successive days at Milan's La Scala in April of 1926. Set in ancient Peking, the plot tells of Princess Turandot's brutal and cold-hearted reign, and how it was finally overcome. In Act I, Calàf, the Prince of Tartary, hears a familiar proclamation to the crowds outside the Imperial palace: Any prince wishing to marry the Princess must answer three riddles correctly or die. (A Persian prince is about to be beheaded for his failure to answer correctly.) In the crowd is Liù, the faithful servant girl of an elderly blind man, whom Calàf recognizes as his father Timur, the banished King of Tartary. Enchanted by the Princess's beauty, Calàf resolves to win her, whereupon Liù—who is secretly in love with him—tries to dissuade him in her aria "Signore, ascolta!"

LIÙ

Signore, ascolta! Ah, signore, ascolta!  
Liù non regge più,  
si spezza il cuor!  
Ahimè, quanto cammino  
col tuo nome nell'anima,  
col nome tuo sulle labbra!  
Ma se il tuo destino

doman sarà deciso,  
noi morrem sulla strada dell'esilio.  
Ei perderà suo figlio,  
io l'ombra d'un sorriso.  
Liù non regge più! Ah!



Sir, listen! Ah, sir, listen!  
I can bear no more!  
My heart is breaking!  
Alas, how long I've walked  
with your name in my soul,  
with your name on these lips!  
But if your fate  
will be decided tomorrow,  
We will die on the path of exile.  
He'll lose his son  
and I, the shadow of a smile.  
Liù can bear no more! Ah!

## 13. Tu che di gel sei cinta

Prince Calàf has answered all three of Princess Turandot's riddles correctly, but she implores the emperor in vain not to give her away to him. But in an effort to gain her love, Calàf tells her that if she can learn his name by dawn, he will willingly die. In Act III, it has been decreed that no citizen of Peking may sleep until Turandot learns his name. Soldiers then drag Liù and Timur before Turandot, who orders Timur to speak. Liù then tells her that



she alone knows the Prince's name, but she remains silent even under torture. As the torture intensifies, Liù sings "Tu che di gel sei cinta," then seizes a dagger from one of the soldiers and stabs herself, falling dead as she stumbles towards Calàf—who wins the willing Princess in the end.

LIÙ

Tu che di gel sei cinta,  
da tanta fiamma vinta,  
l'amerai anche tu!  
Prima di questa aurora  
io chiudo stanca gli occhi,  
perché egli vinca ancora...  
Per non vederlo più!



You who are bound by ice,  
melted by so much flame,  
you will love him!  
Before this dawn,  
I will close my tired eyes,  
so that he may win again...  
Never to see him anymore!

#### 14. O salce, salce • Ave Maria

Giuseppe Verdi was enticed out of retirement to compose **Otello**, his next-to-last opera, which was premiered at Milan's La Scala in February of 1887. It's a tragic tale

of jealousy and treachery, and stands as his greatest dramatic masterpiece. The title character is a brilliant Moorish general whose traitorous standard-bearer Iago has falsely led Otello to believe that his wife, Desdemona, has been having an affair with Cassio, his captain. As Act 4 begins, we hear the short recitative "Era più calmo" wherein Desdemona's maid Emilia is helping her to prepare for bed. Desdemona asks her to lay out her bridal gown, saying that she wishes to be buried in it should she die. She then sings the famous "Willow Song" ("O Salce, Salce") followed by the final "Ave Maria," which is often sung as a separate aria. Otello then enters and murders Desdemona in a fit of jealous rage before committing suicide.

EMILIA

Era più calmo.

DESDEMONA

Mi pareva. M'ingiunse  
di coricarmi e d'attenderlo. Emilia,  
te ne prego, distendi sul mio letto  
la mia candida veste nuziale.  
Senti. Se pria di te morir dovessi  
mi seppellisci con un di quei veli.

EMILIA

Scacciate queste idee.

DESDEMONA

Son mesta tanto, tanto.  
Mia madre aveva una povera ancella,  
innamorata e bella;  
era il suo nome Barbara;  
amava un uom che poi l'abbandonò.  
Cantava una canzone,  
la canzon del salce.  
Mi disciogli le chiome.  
Io questa sera  
ho la memoria piena  
di quella cantilena.  
"Piangea cantando nell'erma landa,  
piangea la mesta,  
O Salce! Salce! Salce!  
Sedea chinando sul sen la testa,  
Salce! Salce! Salce!  
Cantiamo! cantiamo!  
Il salce funebre sarà la mia ghirlanda."

Affrettati; fra poco giunge Otello.  
"Scorreano i rivi fra le zolle in fior,  
gemea quel core affranto,  
e dalle ciglia le sgorgava il cor  
l'amara onda del pianto.  
Salce! Salce! Salce!  
Cantiamo! cantiamo!  
Il salce funebre sarà la mia ghirlanda.  
Scendean l'aucelli a vol dai rami cupi  
verso quel dolce canto.  
E gli occhi suoi piangean tanto, tanto,  
da impietosir le rupi."  
Riponi quest'anello.  
Povera Barbara!

Solea la storia con questo  
semplice suono finir:  
"Egli era nato per la sua gloria,  
io per amar..."  
Ascolta. Odo un lamento.  
Taci... Chi batte quella porta?

EMILIA

È il vento.

DESDEMONA

"Io per amarlo e per morir.  
Cantiamo! cantiamo!  
Salce! Salce! Salce!"  
Emilia, addio.  
Come m'ardon le ciglia!  
È presagio di pianto.  
Buona notte.  
Ah! Emilia, Emilia, addio!  
Emilia addio!

Ave Maria, piena di grazia,  
eletta fra le spose e le vergini sei tu,  
sia benedetto il frutto, o Benedetta,  
di tue materne viscere, Gesù.  
Prega per chi, adorando te, si prostra,  
prega pel peccator, per l'innocente,  
e pel debole oppresso e pel possente,  
misero anch'esso, tua pietà dimostra.  
Prega per chi sotto l'oltraggio piega  
la fronte,  
e sotto la malvagia sorte;  
per noi, per noi tu prega,  
prega sempre,

e nell'ora della morte nostra,  
prega per noi, prega per noi,  
prega!

Ave Maria ...  
... nell'ora della morte.  
Ave! Amen!



EMILIA  
Was he calmer?

DESDEMONA  
He seemed so to me.  
He commanded me to go to bed  
and there await him.  
Emilia, I pray you,  
lay upon my bed  
my white wedding nightgown.  
Listen.  
If I should die before you,  
lay me to rest in one of those veils.

EMILIA  
Put such thoughts from you.

DESDEMONA  
I am so sad, so sad.  
My mother had a poor maidservant,  
she was in love and pretty;  
her name was Barbara;  
she loved a man who then abandoned her.  
She used to sing a song,  
the song of "The Willow."  
Unbind my hair.

This evening  
my memory is haunted  
by that old refrain.  
"She wept as she sang on the lonely heath,  
the poor girl wept,  
O Willow! Willow! Willow!  
She sat with her head upon her breast,  
Willow! Willow! Willow!  
Come sing! Come sing!  
The green willow shall be my garland."

Make haste; Othello will soon be here.  
"The fresh streams ran between the flowery  
banks, she moaned in her grief,  
in bitter tears which through her  
eyelids sprang  
her poor heart sought relief.  
Willow! Willow! Willow!  
Come sing! Come sing!  
The green willow shall be my garland.  
Down from dark branches flew the birds  
towards the singing sweet.  
Sufficient were the tears that she did weep  
that stones her sorrow shared."  
Lay this ring by.  
Poor Barbara!  
The story used to end  
with this simple phrase:  
"He was born for glory,  
I to love..."

Hark! I heard a moan.  
Hush... Who knocks upon that door?

EMILIA  
'Tis the wind.

DESDEMONA  
"I to love him and to die.  
Come sing! Come sing!  
Willow! Willow! Willow!"  
Emilia, farewell.  
How mine eyes do itch!  
That bodes weeping.  
Good night.  
Ah! Emilia, Emilia, farewell!  
Emilia, farewell!

Hail Mary, full of grace,  
blessed amongst wives and maids  
are you,  
and blessed is the fruit, o blessed one,  
of your maternal womb, Jesu.  
Pray for those who kneeling adore you,  
pray for the sinner, for the innocent  
and for the weak oppressed; and to the  
powerful man,  
who also grieves, your sweet  
compassion show.  
Pray for him who bows beneath injustice  
and beneath the blows of cruel destiny;  
for us, pray for us,  
pray for us always,  
and at the hour of our death  
pray for us, pray for us,  
pray!

Hail Mary ...  
... and at the hour of our death.  
Hail! Amen!

— Notes by Lindsay Koob

One of the leading sopranos of her generation, Ekaterina Siurina performs at many of the top opera houses across the world.

Ekaterina studied at the Russian Academy of Theatre Arts, in Moscow and became a soloist with the Municipal Moscow Theater, Novaya Opera, where she made her professional debut as Gilda in *Rigoletto* singing opposite the world-renowned baritone Dmitri Hvorostovsky. She was also a prize winner of the Rimsky-Korsakov competition in St. Petersburg, and of the Elena Obraztsova Competition.

She made her European debuts at the Wiener Staatsoper as Amina in *La Sonnambula*, Olympia in *Le Contes de Hoffmann* and Violetta in *La traviata*; Anne Truelove in *The Rake's Progress* at the Opera de Paris; *I Puritani* in Monte Carlo and Susanna in *Le nozze di Figaro* at Teatro alla Scala.

Ekaterina's American debut was at the Metropolitan Opera as Gilda in *Rigoletto*,



followed by other appearances. She then performed in many famous opera houses worldwide including Opera de Paris, Berlin Staatsoper, Savonlinna Opera Festival, Festspielhaus Baden-Baden, Teatro Colon, Arena de Verona and many more.

Throughout her career she has sung a variety of leading roles in *Don Giovanni*, *Die Zauberflöte*, *Gianni Schicchi* and *La bohème* at the Royal Opera House Covent Garden; *Falstaff* and *Carmen* at the Bayerische Staatsoper; *L'elisir d'amore* at Houston Grand Opera and Opera de Nice; *Don Pasquale* at The Washington Opera, conducted by Plácido Domingo; *Maria Stuarda* and *La traviata* in Moscow, Vienna, and for the Canadian Opera Company; *Les pêcheurs de perles* at Opera Australia and San Diego Opera; *I Capuleti e I Montecchi* at Opera de Montpellier, the Liceu Barcelona, Opera de Paris and the Bayerische Staatsoper.

As a versatile soprano, Ekaterina is recognized on the concert platform, where she has worked with many of today's prominent conductors including Yuri Temirkanov, Evelino Pidò, Daniel Oren, Philippe Jordan, Sir John Eliot Gardiner, Richard Bonyngé, Enrique Mazzola, Natalie Stutzmann and Marco Armiliato in a wide range of works including Rossini's *Stabat Mater*, *Beethoven's Ninth*, *Carmina*

*Burana*, *Mozart's C minor Mass*, *Requiem* and *Handel's Messiah*.

Known for her poignant interpretations of heroines in the coloratura and bel canto repertoire, she also performs major lyric roles such as Mimi, *Iolanta*, *Tatiana*, *Juliet*, *Antonia*, *Amelia Grimaldi* and *Desdemona*.

Ekaterina is the winner of the Dora Award for Outstanding Performance and The Onegin Award for Russian Artists.

She is featured on several DVD productions of operas, including *Il Trittico* with Antonio Pappano, *L'elisir d'amore* from the Glyndebourne Festival, *La clemenza di Tito* and *Le nozze di Figaro* from Paris, *Idomeneo* and *Don Giovanni* from the Salzburg Festival.

Ekaterina's debut solo album, *Amore e Morte* (Opus Arte) includes songs by Verdi, Bellini, Donizetti and Rossini. She is also featured on the Complete Rachmaninoff songs album with Iain Burnside, and an award-winning album of Medtner Songs (Delphian).

Acclaimed internationally as one of the finest lyric tenors of his generation, **Charles Castronovo** has sung at most of the world's leading opera houses—including the Metro-





politan Opera, the Chicago Lyric Opera, the Royal Opera at Covent Garden, the Vienna State Opera, the Berlin State Opera, the German Opera Berlin, the Paris Opera, the Bavarian State Opera Munich, the Royal Theater of Monnaie Brussels and many others.

Mr. Castronovo's repertoire extends from the great Mozart tenor roles in *Don Giovanni*, *Così fan Tutte* and *Die Zauberflöte* to Edgardo in *Lucia di Lammermoor*, Ernesto in *Don Pasquale*, Nemorino in *L'Elisir d'Amore* and Alfredo in *La Traviata*. He has also won wide acclaim for his performances in the title role of *Faust*, and of Des Grieux in *Manon*, Romeo in *Romeo et Juliette*, the Duke in *Rigoletto*, Ro-

dolfo in *La Bohème*, Tom Rakewell in *The Rake's Progress*, Fenton in *Falstaff*, Elvino in *La Sonnambula*, and Lensky in *Eugene Onegin*, among others.

Born in New York and raised in California, Mr. Castronovo began his career with the Los Angeles Opera. He made his Metropolitan Opera debut as Beppe in *I Pagliacci*. His memorable festival engagements include Salzburg, Aix en Provence and Savonlinna. A frequent concert stage soloist, he has appeared in *La Damnation de Faust* at Verbier and Valencia as well as *Les Pêcheurs de Perles* in Amsterdam; also in the Verdi *Requiem* in Dresden and in various events with the Berlin Philharmonic, the Chicago Symphony, the New York Philharmonic as well as concerts in China, Japan, Russia, Sweden and Denmark.

Mezzo-soprano **Rita Preiksaite** (Emilia in the *Otello* track) is a soloist at Kaunas State Music Theater. Rita has performed over 40 varied roles in operas, operettas and musicals. She has played parts in Bizet's *Carmen*, Lubasha in Rimsky-Korsakov's *The Tsar's Bride*, Frau Raich in Nicolai's *The Merry Wives of Windsor*, Siebel in Gounod's *Faust*, Olga in Tchaikovsky's *Eugene Onegin*, Maria in the Richard Rodgers musical *The Sound of Music* and Prince Orlofsky in J. Strauss's *Die Fledermaus*, among others. Preiksaite



has taken part in numerous Baltic-area festivals, and has toured in the USA, Poland, Russia, Estonia, Latvia, Czech Republic, France, Austria, Belgium, Germany, the Bahamas and the Netherlands. Rita's concert repertoire includes Verdi's *Requiem*, Beethoven's *Mass in C*, *Stabat Mater* settings by Rossini, Vivaldi, and Pergolesi, Mozart's *Requiem* and others. She has performed with the Kaunas City Symphony Orchestra, the Lithuanian Chamber Orchestra and the St. Christopher Chamber Orchestra, among others.

Grammy-nominated conductor **Constantine Orbelian** "stands astride two great so-

cieties, and finds and promotes synergistic harmony from the best of each." (Fanfare)

For over 25 years the brilliant American pianist/conductor has been a central figure in Russia's and Eastern Europe's musical life — first as Music Director of the Moscow Chamber Orchestra and the Philharmonia of Russia, and more recently as Chief Conductor of the Kaunas City Symphony Orchestra in Lithuania. In 2016 he also became Artistic Director of the State Academic Opera and Ballet Theater in Yerevan, Armenia. In all of these centers, Orbelian leads concerts and recordings with some of the world's greatest singers.

Opera News calls Constantine 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 made numerous celebrated recordings with Dmitri Hvorostovsky before the legendary singer's untimely death. Orbelian is the founder 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 included 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*. 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 career as a piano virtuoso that included appearances with major symphony orchestras throughout the United States, United Kingdom, Europe, and Russia. His recording of the Khachaturian piano concerto with conductor Neeme Järvi won the "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 United States. 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.

The **Kaunas City Symphony Orchestra** (KCSO) evolved from the Kaunas Chamber Orchestra, which was founded in 1988. Since 2000, the orchestra has been managed by Algimantas Treikauskas; Constantine Orbelian is its principal conductor.

A prestigious Grammy Awards Nominee, the Kaunas City Symphony Orchestra is an integral part of the cultural life of Lithuania and the entire Baltic region.

The orchestra performs more than 60 concerts a year. It has appeared at Lithuanian music festivals—the International Young Musicians festival, the festivals of composers M. K. Čiurlionis and Edvard Grieg, the Pažaislis Music Festival, the international contemporary music festival "Iš arti"—as well as the "Fjord Cadenza" in Norway—and "Murten Classics" in Switzerland. The Kaunas City Symphony Orchestra has also given concerts in other foreign countries such as Latvia, Estonia, Croatia, Italy, Germany and Finland.

2020 marks the orchestra's 15-year anniversary; during those years, a number of major and significant projects have taken place. Memorable concerts—not only of classical but also popular music—have been added to the KCSO's biography. The orchestra has also collaborated in performances with legendary bands and world





artists such as The Scorpions, Electric Light Orchestra, Smokie, Bonnie Tyler, Chris Norman, Robert Wells and Maggie Reilly.

The orchestra has made a remarkable series of recordings, produced tremendously successful projects and had the honor of performing with some of the world's most famous vocal soloists. Dmitri Hvorostovsky, Lawrence Brownlee, Charles Castronovo, Stephen Costello, John Osborn, José Carreras, Ildar Abdrazakov, Nadine Sierra, Elīna Garanča, Sarah Coburn, Asmik Grigorian, Sarah Brightman and

Barbara Frittoli are some of the greats who have performed with the Kaunas City Symphony Orchestra.

The orchestra's discography consists of over twenty CDs recorded with Maestro Orbelian and released in collaboration with the legendary classical record label Delos.

These recordings have received great critical acclaim, and have been nominated for prestigious international classical music awards such as the *Grammy Awards*, the *International Classical Music Awards (ICMA)* and others.

Delos founder Amelia Haygood (1919-2007) and I first heard Ekaterina Siurina sing when we were in Moscow making a recording with Dmitri Hvorostovsky and Constantine Orbelian in the year 2000. We immediately began making plans for a recording with Ekaterina, but somehow the scheduling never worked out. Now that the recording has finally come into being, Constantine and I would like to dedicate it to Amelia's memory.

—Carol Rosenberger

Special thanks to Algimantas Treikuskas, General Director of the Kaunas City Symphony Orchestra

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Producers: Vilius Keras, Aleksandra Kerienė

Engineers: Evelina Staniulytė, Aleksandra Kerienė, Vilius Keras

Editing: Evelina Staniulytė, Vilius Keras

Mastering: Aleksandra Kerienė and Vilius Keras, Baltic Mobile Recordings [www.bmr.lt](http://www.bmr.lt)

Program notes, booklet editor: Lindsay Koob

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**(left to right) Vilius Keras (Producer/Engineer); Constantine Orbelian; Ekaterina Siurina; Charles Castronovo; Aleksandra Kerienė (Co-producer/Engineer); Algimantas Treikauskas (General Director, Kaunas City Symphony)**