

VERDI OPERA SCENES

A portrait of two opera singers, Dmitri Hvorostovsky and Sondra Radvanovsky, against a dark background. Dmitri is on the left, wearing a dark jacket, and Sondra is on the right, wearing a dark, off-the-shoulder dress. The text is overlaid on the image.

DMITRI  
HVOROSTOVSKY  
& SONDRA  
RADVANOVSKY

PHILHARMONIA OF RUSSIA **CONSTANTINE ORBELIAN** CONDUCTOR

## VERDI OPERA SCENES

Dmitri Hvorostovsky, baritone • Sondra Radvanovsky, soprano

Constantine Orbelian, conductor • Philharmonia of Russia

*Live Performance, June 24, 2008*

1. **VERDI: Un Ballo in Maschera** • Act 3, Scene 1, Renato and Amelia: “Morró, ma prima in grazia,” “Eri tu” (14:11)
2. **VERDI: Don Carlo** • Act 4, Scene 2, Death of Rodrigo: “O Carlo, ascolta” (4:19)
3. **VERDI: Simon Boccanegra** • Act 1, Scene 6/7: Recognition Scene, Amelia and Boccanegra (14:27)
4. **VERDI: Il Trovatore** • Act 4, Confrontation scene, Leonora and the Count di Luna (7:50)

~ encores ~

5. **DVOŘÁK: Rusalka** • “Song to the Moon” (7:11)
6. **MOZART: Don Giovanni** • “Deh vieni alla finestra” (2:55)
7. **PUCCINI: Tosca** • “Vissi d’arte” (4:16)

Total Playing Time: 55:34



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Recorded live by Igor Soloviev and Vladimir Koptsov

June 24, 2008, Great Hall of the Moscow Conservatory, Moscow, Russia

Photos: cover - Pavel Antonov

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## NOTES ON THE PROGRAM

**Operatic sopranos and baritones** should bless the name of Giuseppe Verdi. In over 20 operas Verdi wrote a wealth of duets, most offering almost unlimited opportunities for vocal display and dramatic interpretation.

Before Verdi, operatic duets were usually designed for soprano and male tenor. He changed the pattern, and over the years created a great number of wonderful soprano-baritone duets, often confrontations, revealing every emotion from love to hate, from sorrow to joy.

Consider the three major soprano-baritone arias or scenes included on this recording. In *Un Ballo in Maschera*, Act 3, Scene 1, a jealous husband threatens his wife with death because of her infidelity. She begs piteously for a last visit with their child. He consents, but in his anguish vows to kill her lover, his best friend.

In *Simon Boccanegra*, Act 1, Scene 6/7, the Genovese doge, searching and questioning, finally recognizes and is reunited with his long-lost daughter.

In *Il Trovatore*, Act 4, the evil Count di Luna, hopelessly in love with Leonora, agrees to spare the life of the man she truly loves, the tenor, if she consents to give herself to him. She ultimately thwarts his plan by taking poison.

Rich material indeed for great singing and dramatic interplay. This recording, captured live at a gala concert on June 24, 2008 in the Great Hall of the Moscow Conservatory, features these three duets as the centerpiece of a very special event. Uniting Dmitri Hvorostovsky, widely recognized as the world's premier Verdi baritone, with Sondra Radvanovsky, the fastest-rising true Verdi soprano in international opera today, was a stroke of genius. The electricity of the occasion is palpable and if the complete ovations and applause between numbers had been included the recording would have been a third longer.

Hvorostovsky's rich, mellifluous, long breathed, intensely masculine sound contrasts and blends beautifully with the very special quality of Radvanovsky's voice, plangent, focused, piteous when needed, and with a secure pitch-perfect top.

As well as the three great duets, each artist is also given solo opportunities that underline the range of their special talents.

Hvorostovsky interrupts the Verdi duets with one of his hallmark Verdi solos, Rodrigo's great farewell aria from *Don Carlo*, "O Carlo, ascolta." In Act 4, Scene 2, Rodrigo, fatally wounded by a hired assassin, bids farewell to his friend, heir to the Spanish throne, Don Carlo, pleading with him to continue their long struggle to bring freedom to the Netherlands.

In a very different context, Hvorostovsky turns to Mozart for a final encore. As a very seductive and handsome *Don Giovanni*, Hvorostovsky sings the famous serenade "Deh vieni alla finestra." In his interpretation it becomes an irresistible invitation, erotic to the core.

Sondra Radvanovsky continues, in two encores, to explore other highlights in her repertoire.

First the lyric gem from Dvořák's opera *Rusalka* "Hymn to the Moon." The gentle water nymph compares the beauty of the moon to her need for love. The plaintive yearning and otherworldly quality of her voice meets Dvořák's vision in an ideal setting.

Finally, and gloriously, Radvanovsky tackles Puccini's *Tosca* with a "Vissi d'arte" to melt the heart, even Scarpia's if he were listening. The long line of Tosca's appeal to the diety and Madonna is more difficult than most sopranos imagine. In her expansive, deeply felt version Radvanovsky gives us the long line, the self-pity, the poignant plea for help and a dramatic full volume climax to bring the house down... which it apparently did.

State of the art accompaniments are provided by the virtuosic orchestra Philharmonia of Russia, led by Hvorostovsky's favorite conductor Constantine Orbelian, who is an ideal proponent of all things operatic — Verdi, Mozart, Dvořák, Puccini, et al.

— Harry Pack

## VOCAL TEXTS

### VERDI: Un Ballo in Maschera Act 3, Scene 1

RENATO

A tal colpa è nulla il pianto,  
Non la terge e non la scusa.  
Ogni prece è vana omai;  
Sangue vuolsi, e tu morrai.

AMELIA

Ma se reo, se reo soltanto  
E' l'indizio che m'accusa?

RENATO

Taci, adultera.

AMELIA

Gran Dio!

RENATO

Chiedi a Lui misericordia.

AMELIA

E ti basta un sol sospetto?  
E vuoi dunque il sangue mio?  
E m'infami, e più non senti  
Nè giustizia, nè pietà?

RENATO

Sangue vuolsi, e tu morrai.

AMELIA

Un istante, è ver, i'amai,  
Ma il tuo nome non macchiai.  
Sallo Iddio, che nel mio petto  
Nai non arse indegno affetto.

RENATO

Hai finito! Tardi è omai—  
Sangue vuolsi, e tu morrai.

AMELIA

Ah! mi sveni! Ebbene sia—  
Ma una grazia—

RENATO

Non a me.  
La tua prece al ciel rivolgi.

### VERDI: Un Ballo in Maschera Act 3, Scene 1

RENATO

For this offense, tears are useless,  
Powerless to remove it or excuse it.  
Every prayer is now in vain;  
Blood will flow, and you will die.

AMELIA

But if guilty, if guilty  
Only in that which accuses me?

RENATO

Silence, adulterous woman.

AMELIA

Great God!

RENATO

Ask Him for mercy.

AMELIA

A single suspicion suffices for you?  
And therefore you want my blood?  
And in my infamy, you no longer feel  
Justice nor mercy?

RENATO

Blood will flow, and you will die.

AMELIA

For a moment, it was true. I loved him,  
But I did not disgrace your name.  
God knows this, that in my breast  
No dishonorable passion ever burned.

RENATO

You are finished; it is now too late —  
Blood will flow, and you will die.

AMELIA

Ah! You would kill me! So be it, then.  
One grace I pray —

RENATO

Not from me.  
Turn to heaven with your prayers.

AMELIA

Solo un detto ancora a te.  
M'odi, l'ultimo sarà.

Morrò, ma prima in grazia,  
Deh! mi consenti almeno  
L'unico figlio mio  
Avvincere al mio seno.  
E se alla moglie nieghi  
Quest'ultimo favor,  
Non rifiutario ai prieghi  
Del mio materno cor.  
Morrò—ma queste viscere  
Consolino i suoi baci,  
Or che l'estrema è giunta  
Dell'ore mie fugaci.  
Spenta per man del padre,  
La man ei stenderà  
Sugli occhi d'una madre  
Che mai più non vedrà!

RENATO

Alzati! la' tuo figlio  
A te concedo riveder. Nell'ombra  
E nel silenzio, la',  
Il tuo rossore e l'onta mia nascondi.  
Non e' su lei, nel suo  
Fragile petto che colpir degg'io.  
Altro, ben altro sangue a terger de'ssi  
L'ofessa!  
Il sangue tuo!  
E lo trarra' il pugnale  
Dallo sleal tuo core:  
Delle lagrime mie vendicator!

Eri tu che macchiavi quell'anima,  
La delizia dell'anima mia;  
Che m'affidi e d'un tratto esecrabile  
L'universo avveleni per me!  
Traditor! che compensi in tal guisa  
Dell'amico tuo primo la fe'!

O dolcezze perdute! O memorie  
D'un amplesso che l'essere india!  
Quando Amelia si' bella, si' candida  
Sul mio seno brillava d'amor!  
E' finita — non siede che l'odio  
E la morte nel vedovo cor!

AMELIA

Only one more word to you.  
Hear me, it will be the last.

I will die, but first, in kindness,  
Ah, let me at least  
Clasp to my breast  
My only son.  
And if to your wife  
You deny this last favor,  
Do not refuse the prayer  
Of a mother's heart.  
I will die, but let his kisses  
Console this body,  
Now that the end has come  
To my brief life.  
Once she is dead by his father's hand  
Let him touch with his hand  
These eyes of a mother  
Whom he will never see again.

RENATO

Get up! Your son's in there  
I allow you to see him again. In the darkness  
And the silence there  
Hide your blushing, conceal my shame.  
It is not her, not her  
Gentle heart I must strike.  
Another's blood must wash away  
The sin!  
Your blood!  
And my knife, avenger of my tears,  
Will draw that blood  
From your treacherous heart!

It was you who befouled that soul,  
The delight of my soul;  
You took my trust and in a heinous deed  
Poisoned the world for me!  
Traitor! This is the way you repay  
The loyalty of your foremost friend.

O lost sweetness! O memories  
Of an embrace that made life divine!  
When Amelia in her pure beauty  
Shone with love in my arms!  
It's over — Only hate  
And death are alive in my heart!

**VERDI: Don Carlo Act 4, Scene 2**

RODRIGO

O Carlo ascolta,  
la madre  
t'aspetta a San Giusto doman  
tutto ella sa.  
Ah! la terra mi manca!  
Carlo mio, a me porgi la man!

Io morirò ma lieto in core,  
chè potei, così serbar;

alla Spagna un salvatore,  
Ah! di me non ti scordar!  
Di me non ti scordar!  
Regnare tu dovevi,  
ed io morir per te.  
Ah! io morirò ma lieto in core,  
chè potei, così serbar  
alla Spagna un salvatore,  
Ah! di me non ti scordar!  
Ah! la terra mi manca  
la mano a me, a me,  
Ah! salva la Fiandra —  
Carlo, addio, ah! ah!

**VERDI: Simon Bocchanegra, Act 1, Scenes 6, 7**

DOGE

Paolo.

PAOLO  
Signor.

DOGE  
Ci spronano gli eventi,  
Di qua partir convien.

PAOLO  
Quando?

DOGE  
Allo squillo dell'ora.

PAOLO  
Oh qual beltà!

—

DOGE  
Favella il Doge  
Ad Amelia Grimaldi?

AMELIA  
Così nomata io sono.

DOGE  
E gli esuli fratelli tuoi non punge  
Desio di patria?

AMELIA  
Possente... ma...

DOGE  
Intendo ...  
A me inchinarsi sdegnano i Grimaldi...

**VERDI: Don Carlo Act 4, Scene 2**

RODRIGO

O Carlos, now listen,  
Your mother  
will wait by San Giusto tomorrow;  
she knows all —  
Ah, The earth fails me!  
My Carlos, give me your hand!

I will die, but with a joyful heart;  
I was able to keep true,

as a savior to Spain;  
Ah! Do not forget me!  
Do not forget me!  
To rule is your destiny,  
and I to die for you.  
Ah! I will die, but with a joyful heart;  
I was able to keep true,  
as a savior to Spain;  
do not forget me!  
Ah, the earth fails me —  
give your hand to me, to me,  
Ah! Save Flanders!  
Carlos, farewell! Ah! Ah!

**VERDI: Simon Bocchanegra, Act 1, Scenes 6, 7**

DOGE

Paolo.

PAOLO  
My lord.

DOGE  
We are spurred by events.  
We must leave here.

PAOLO  
When?

DOGE  
On the ring of the hour.

PAOLO  
Oh, how beautiful!

—

DOGE  
Is the Doge addressing  
Amelia Grimaldi?

AMELIA  
That is what I am called.

DOGE  
And desire for their native land  
does not sting her exiled brothers?

AMELIA  
Powerfully... but...

DOGE  
I understand.  
The Grimaldi disdain to bow to me.

Così risponde a tanto orgoglio il Doge...

AMELIA  
Che veggio! il lor perdono?

DOGE  
E denno a te della clemenza il dono.  
Dinne perché in quest' eremo  
Tanta beltà chiudesti?  
Del mondo mai le fulgide  
Lusinghe non piangesti?  
Il tuo rossor mel dice...

AMELIA  
T'inganni, io son felice.

DOGE  
Agli anni tuoi l'amore...

AMELIA  
Ah, mi leggesti in core!  
Amo uno spirito angelico  
Che ardente mi riama...  
Ma di me acceso, un perfido,  
L'ôr de' Grimaldi brama...

DOGE  
Paolo!

AMELIA  
Quel vil nomasti! E poichè tanta  
Pietà ti muove dei destini miei,  
Vo' svelarti il segreto che m'ammanta...  
Non sono una Grimaldi!

DOGE  
Oh ciel... chi sei?...

AMELIA  
Orfanella il tetto umile  
M'accogliea d'una meschina,  
Dove presso alla marina  
Sorge Pisa...

DOGE  
In Pisa tu?

AMELIA  
Grave d'anni quella pia  
Era solo a me sostegno;  
Io provai del ciel lo sdegno,  
Involata ella mi fu.  
Colla tremula sua mano  
Pinta effigie mi porgea,  
Le sembianze esser dicea  
Della madre ignota a me.  
Mi baciò, mi benedisse,  
Levò al ciel, pegrando, i rai...  
Quante volte la chiamai  
L'eco sol risposta die'.

DOGE  
Se la speme, o ciel elemento,  
Ch'or sorride all'anima mia,

This is how the Doge answers such pride.

AMELIA  
What do I see? Their pardon?

DOGE  
This gift of clemency is due to you.  
Tell me, why do you hide  
such beauty in seclusion?  
Do you never weep for  
the brilliant attractions of the world?  
Your blushes answer me...

AMELIA  
You are deceived, I am happy.

DOGE  
At your age, my love...

AMELIA  
Ah, you have read my heart!  
I love an angelic spirit  
who ardently returns my love;  
but a deceiver who desires me  
covets the Grimaldi's wealth.

DOGE  
Paolo!

AMELIA  
You named the villain! And since  
you show such concern for my destiny,  
I will reveal the secret which conceals me.  
I am not a Grimaldi!

DOGE  
Good heavens! Who are you?

AMELIA  
I am an orphan.  
A fortunate woman welcomed me  
under her humble roof, near the sea,  
there in Pisa...

DOGE  
In Pisa, you?

AMELIA  
That pious old woman,  
was my only support;  
I tempted Heaven's fury,  
and she was taken from me.  
With her trembling hand  
she gave me a painted image  
and said it was the likeness  
of the mother unknown to me.  
She kissed me and blessed me,  
and raised her eyes to heaven in prayer.  
To all my calls to her  
the only answer was an echo.

DOGE  
Merciful heaven, if the hope  
that now smiles on my soul

Fosse sogno! estinto io sia  
Della larva al disparir!

AMELIA  
Come tetro a me dolente  
S'appressava l'avvenir!

DOGE  
Dinne... alcun là non vedesti?

AMELIA  
Uom di mar noi visitava...

DOGE  
E Giovanna si nomava  
Lei che i fati a te rapir?

AMELIA  
Sì.

DOGE  
E l'effigie non somiglia questa?

AMELIA  
Uguali son!

DOGE  
Maria!

AMELIA  
Il mio nome!

DOGE  
Sei mia figlia.

AMELIA  
Io... Padre...

DOGE  
M'abbraccia, o figlia mia.  
Ah, figlia, il cor ti chiama.

AMELIA  
Stringi al sen Maria che t'ama.

DOGE  
Figlia! a tal nome io palpito  
Qual se m'aprìsse i cieli...  
Un mondo d'ineffabili  
Letizie a me riveli;  
Un paradiso il tenero  
Padre ti schiuderà...  
Di mia corona il raggio  
La gloria tua sarà.

AMELIA  
Padre, vedrai la vigile  
Figlia a te sempre accanto;  
Nell'ora melanconica  
Asciugherò il tuo pianto...  
Avrem gioie romite  
Soltanto note al ciel;  
Io la colomba mite  
Sarò del regio ostel.

like a dream, let me die  
if that illusion vanishes!

AMELIA  
In my pain, a dark future  
appeared before me!

DOGE  
Tell me... no one saw you there?

AMELIA  
A seaman used to visit us.

DOGE  
And was Giovanna the name  
of the one destiny snatched from you?

AMELIA  
Yes.

DOGE  
And was the portrait like this one?

AMELIA  
They are the same!

DOGE  
Maria!

AMELIA  
My name!

DOGE  
You are my daughter.

AMELIA  
I... Father...

DOGE  
Embrace me, my daughter.  
Oh daughter, my heart calls to you!

AMELIA  
Embrace Maria, who loves you!

DOGE  
Daughter! At that name I tremble  
as if the sky were opened before me.  
You reveal to me a world  
of indescribable happiness;  
your tender father will open  
a paradise for you;  
my radiant crown  
will be your glory.

AMELIA  
Father, you will see your  
alert daughter always at your side;  
In the melancholy hours  
I will wipe away your tears.  
We will share a happiness,  
only heaven knows;  
I will be the mild dove  
of your royal palace.

#### VERDI: Il Trovatore, Act 4

CONTE  
Udiste?  
Come albeggi, la scure al figlio,  
Ed alla madre il rogo.  
Abuso forse quel poter  
Che peino in me trasmise il prence!  
A tal mi traggi,  
Donna per me funesta!  
Ov'ella è mai?  
Ripreso Castellor,  
Di lei contezza non ebbi,  
E furo indarno  
Tante ricerche e tante!  
Ah, dove sei, crudele?

LEONORA  
A te davante.

CONTE  
Qual voce! Come?  
Tu, donna?

LEONORA  
Il vedi.

CONTE  
A che venisti?

LEONORA  
Egli è già presso  
All'ora estrema,  
E tu lo chiedi?

CONTE  
Osar potresti?

LEONORA  
Ah sì, per esso pietà domando!

CONTE  
Che? Tu deliri!

LEONORA  
Pietà!

CONTE  
Tu deliri!

LEONORA  
Pietà!

CONTE  
Ah! io del rival sentir pietà?

LEONORA  
Clemente Nume a te l'ispiri!

#### VERDI: Il Trovatore, Act 4

COUNT  
Did you hear?  
As dawn breaks, the son to the axe,  
and the mother to the stake.  
Perhaps I'm abusing the power  
the Prince freely gave me!  
That's what you drive me to,  
My fatal woman!  
Where can she be?  
When Castellor was recaptured,  
I had no word of her,  
and all our searching  
was in vain!  
Ah, where are you, cruel one?

LEONORA  
Before you.

COUNT  
That voice! What?  
You, woman?

LEONORA  
As you see.

COUNT  
Why have you come?

LEONORA  
His last hour  
approaches,  
and you ask me?

COUNT  
You dare?

LEONORA  
Ah yes, I ask mercy for him!

COUNT  
What? You're raving!

LEONORA  
Mercy!

COUNT  
You're raving!

LEONORA  
Mercy!

COUNT  
!? Show mercy to my rival?

LEONORA  
A clement God inspire you!

CONTE

Ah! io del rival sentir pietà?

LEONORA

Clemente Nume a te l'ispiri!

CONTE

E sol vendetta il mio Nume, *ecc.*

LEONORA

Pietà! Pietà! Domando pietà!  
Pietà! Pietà! Domando pietà!

CONTE

Va!... Va!... Va!...

LEONORA

Mira, d'acerbe lagrime  
Spargo al tuo piede un rio;  
Non basta il pianto?  
Svenami, ti bevi il sangue mio.  
Calpesta il mio cadavere,  
Ma salva il Trovator!

CONTE

Ah! dell'indegno rendere  
Vorrei peggior la sorte,  
Fra mille atroci spasimi  
Centuplicar sua morte.

LEONORA

Svenami...

CONTE

Più l'ami è più terribile  
Divampa il mio furor!

LEONORA

Calpesta il mio cadavere,  
Ma salva il Trovator!

CONTE

Più l'ami è più terribile  
Divampa il mio furor! *ecc.*

LEONORA

Mi, svena, mi svena,  
Calpesta il mio cadaver,  
Ma salva il Trovator *ecc.*

LEONORA

Conte!

CONTE

Nè basti!

LEONORA

Grazia!

COUNT

!? Show mercy to my rival?

LEONORA

A clement God inspire you!

COUNT

Vengeance is my only god, *etc.*

LEONORA

Pity! Pity! I ask Pity!  
Pity! Pity! I ask Pity!

COUNT

Go!... Go!... Go!...

LEONORA

Look, at your feet I shed  
a river of bitter tears;  
isn't my weeping enough?  
Then stab me and drink my blood.  
trample on my corpse,  
but save the Troubadour!

COUNT

Ah! I would like to make worse  
the dishonored one's fate,  
make him die a hundred deaths  
in a thousand dreadful spasms.

LEONORA

Then stab me...

COUNT

The more you love him, the worse  
my fury blazes!

LEONORA

Triumph upon my corpse,  
but save the Troubadour!

COUNT

The more you love him, the worse  
my fury blazes! *etc.*

LEONORA

Stab me, stab me,  
trample on my corpse,  
but save the Troubadour! *etc.*

LEONORA

Count!

COUNT

Won't you stop?

LEONORA

Spare him!

CONTE

Prezzo non avvi alcuno  
Ad ottenerla. Scostati!

LEONORA

Uno ve n'ha, sol uno,  
Ed io te l'offro!

CONTE

Spiegati,  
Qual prezzo, di'?

LEONORA

Me stessa!

CONTE

Ciel! Tu dicesti?

LEONORA

E compiere saprò la mia promessa.

CONTE

E' sogno il mio?

LEONORA

Dischiudimi la via  
Fra quelle mura;  
Ch'ei m'oda,  
Che la vittima fugga,  
E son tua.

CONTE

Lo guira.

LEONORA

Lo giuro a Dio  
Che l'anima tutta mi vede.

CONTE

Olà!

*(Una guardia si presenta. Mentre il Conte gli parla all'orecchio, Leonora suggerisce il veleno chiuso nell'anello.)*

LEONORA

(M'avrai...  
Ma fredda, esanime spoglia.)

CONTE

Colui vivrà.

LEONORA

Vivrà; Contende il giubilo  
I detti a me, Signore,  
Ma coi frequenti palpiti  
Mercè ti rende il core!  
Or il mio fine impavida,  
Piena di gioia attendo,

COUNT

At no price will you  
gain that. Go away!

LEONORA

There is one price, just one;  
and I offer it to you!

COUNT

Explain yourself.  
What is this price?

LEONORA

Myself!

COUNT

Heaven! What did you say?

LEONORA

And I will keep my promise.

COUNT

Am I dreaming?

LEONORA

Make way for me  
within those walls;  
let him hear me,  
let the victim flee,  
and I am yours.

COUNT

Swear it.

LEONORA

I swear it before God,  
who sees my full soul.

COUNT

Ho there!

*(A guard appears. While the Count speaks to him, Leonora takes the poison concealed in her ring.)*

LEONORA

(You'll have me...  
but a cold and lifeless corpse.)

COUNT

He shall live.

LEONORA

(He'll live! My joy leaves  
me speechless, O Lord,  
but with its frequent beating  
my heart gives thanks!  
Now, fearless and filled with joy,  
I await the end;

Potrò dirgli morendo,  
Salvo tu sei per me!)

CONTE  
Fra te che parli? Volgimi,  
Mi volgi il detto ancora,  
O mi parrà delirio  
Quanto ascoltai finora!

LEONORA  
Vivrà!

CONTE  
Tu mia! tu mia! ripetilo,  
Il dubbio cor serena,  
Ah! ch'io credo appena  
Udendolo da te!

LEONORA  
Vivrà! Contende il guibilo  
I detti a me, Signore,  
Potrò dirgli morendo:  
Salvo tu sei per me!  
[ Salvo tu sei, tu sei per me! Ah! *ecc.*

CONTE  
Tu mia, tu mia, ah!  
Ch'io lo credo appena *ecc.*

LEONORA  
Andiam!

CONTE  
Giurasti—

LEONORA  
Andiam!

CONTE  
Pensaci!

LEONORA  
E' sacra la mia fè!

[ LEONORA  
Vivrà! Contende il giubilo, *ecc.*

CONTE  
Tu mia! tu mia! ripetilo *ecc.*

dying I can tell him:  
I have saved you!

COUNT  
What are you whispering? Turn,  
turn your words to me again,  
or it will all seem a dream —  
what I heard till now!

LEONORA  
He'll live!

COUNT  
You're mine! Mine! Repeat it,  
calm my doubting heart;  
ah, I can hardly believe it,  
hearing it from you!

LEONORA  
He'll live! My joy leaves  
me speechless, O Lord.  
Dying I can tell him:  
I have saved you!  
[ I have saved you! Ah!

COUNT  
You're mine, mine, ah!  
I can hardly believe it! *etc.*

LEONORA  
Let's go!

COUNT  
You've sworn —

LEONORA  
Let's go!

COUNT  
Remember!

LEONORA  
My word is sacred!

[ LEONORA  
He'll live! My joy , *etc.*

CONTE  
You're mine! You're mine! Repeat it, *etc.*

#### Pisen Rusalky O Mesiku (Song of the Moon)

Mesiku na nebi hlubokem  
Svetlo tvé daleko vidi,  
Po svete bloudis širokém,  
Divas se v prvbytky lidi.

Mesicku, postuj chvíli  
reckni mi, kde je muj mily  
Rekni mu, sribmy mesicku,  
me ze jej objima rame,  
aby si alespon chvilicku  
vzpomenul ve sneni na mne  
Zasvet mu do daleka,  
rekni mu, rekni m kdo tu nan ceka!  
O mneli duse lidska sni,  
at'se tou vzpominkou vzbudi!  
Mesicku, nezhasni, nezhasni!

#### MOZART: Don Giovanni "Dei vieni alla finestra"

DON GIOVANNI  
Dei vieni alla finestra, o mio tesoro,  
de vieni a consolar il pianto mio.  
Se neghi a me di dar qualche ristoro,  
davanti agli occhi tuoi morir vogl'io!

Tu ch'hai la bocca dolce più che miele,  
tu che il zucchero porti in mezzo al core,  
non esser, gioia mia, con me crudele!  
Lasciati almen veder, mio bell'amore!

#### TOSCA: Vissi d'arte

TOSCA  
Vissi d'arte, vissi d'amore,  
non feci mai male ad anima viva!  
Con man furtiva  
quante miserie conobbi, aiutai...  
Sempre con fe' sincera  
la mia preghiera  
ai santi tabernacoli sali.  
Sempre con fe' sincera,  
diedi fiori agli altar.  
Nell'ora del dolore  
perché, perché Signore,  
perché me ne rimunerì così?  
Diedi gioielli della Madonna al manto,  
e diedi il canto agli astri, al ciel,  
che ne ridean più belli.  
Nell'ora del dolor  
perché, perché Signor,  
ah, perché me ne rimunerì così?

#### Rusalka's aria from Rusalka

Moon, high in the vast sky,  
Your light sees far away places,  
You travel around the wide world,  
Peering into private homes

Moon, stand still for a moment,  
Tell me where my lover is!  
Please tell him, silvery moon,  
That I am hugging him tightly,  
That at least for a while he should  
Remember his dreams!  
Light up his far away place,  
Tell him who is here waiting!  
He is dreaming about me,  
May this reminder awaken him!  
Moon, don't disappear!

#### MOZART: Don Giovanni "Dei vieni alla finestra"

DON GIOVANNI  
Come to the window, my treasure,  
Come to console my tears.  
If you deny me some relief,  
I wish to die before your eyes!

Your mouth is sweeter than honey,  
You carry sweetness in your heart,  
Don't be cruel to me, my joy.  
Let me at least see you, my beautiful love!

#### TOSCA: Vissi d'arte

TOSCA  
I live for art, I live for love,  
they gave my art its true inspiration!  
Sweet consolation  
I brought to the poor and unhappy...  
Always with deep emotion  
my true devotion  
I poured out to the glory of the Lord.  
I brought with deep devotion,  
flowers to adorn his altar.  
In my hour of despair  
why, why, O Lord,  
why is this my reward?  
My worldly treasures I laid on his altar  
I'd never falter in singing  
of His greatness without measure.  
So in my hour of despair  
why, why, O Lord,  
why is this my reward?



## DMITRI HVOROSTOVSKY

Internationally acclaimed Russian baritone **Dmitri Hvorostovsky** was born and studied in Krasnoyarsk, Siberia. In 1989, he won the prestigious 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 to take in regular engagements at the world's major opera houses and appearances at renowned international festivals, including the Royal Opera House, Covent Garden, New York's Metropolitan Opera, the Paris Opera, the Bavarian State Opera, the Salzburg Festival, the Teatro alla Scala Milan, the Vienna State Opera, and the 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. He regularly performs with the world's top orchestras, and conductors such as 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 Renee Fleming, Sumi Jo, Sondra Radvonosky and Jonas Kaufmann. In 2005 he 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 Hvorostovsky'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, tackling the dual roles of Don Giovanni and Leporello.

## SONDRA RADVANOVSKY

Soprano **Sondra Radvanovsky's** dramatic stage presence and stunning vocal qualities have firmly established her as one of the rising stars on the international stage today. She has been hailed as one of the great Verdi singers of the new generation, critically acclaimed for her performances as Elvira in Ernani, Leonora in *Il Trovatore*, Héléne in *Les Vêpres Siciliennes* and Elisabetta in *Don Carlo*. Her performance as Héléne in the rarely performed *Les Vêpres Siciliennes* at the Paris Opera took the opera world by storm. The press was unanimous in its praise: "...singing Héléne with dramatic flourish and lyric radiance, who roused the audience from her first

entry (International Herald Tribune); "Not since I first heard the young Cheryl Studer 20 years ago have I been so excited by a soprano voice. It has a tender, softly coloured personality, with a light tremolo that blossoms at the top (Financial Times). Her Elvira at the Metropolitan Opera elicited no less praise: The role's high As, Bs and Cs were fearlessly attacked; she sang with tenderness when called for and is a fine actress. There's a unique buzz to her powerful, secure top notes that is very appealing." (Classics Today)

Sondra's 2008-2009 season begins with a return to the Los Angeles opera for her debut in the title role of *Suor Angelica*. Performances as *Lucrezia Borgia* at the Washington National Opera complete the fall season. February and March mark a return to the Metropolitan Opera in one of her signature roles - that of *Leonora* in Verdi's *Il Trovatore*, a role she reprises at the ROH Covent Garden in the spring.

Last season, in addition to her debut at the Teatro Carlo Felice in Genoa as *Elena* in *I Vespri Siciliani*, she made a highly acclaimed role debut as *Elvira* in *Ernani* at the Teatro Verdi di Trieste, which she later reprised at the Metropolitan Opera in New York. Sondra also debuted at La Scala in one of her favorite roles — *Roxanne* - in *Cyrano de Bergerac*, with Plácido Domingo in the title role, returned to Oper Leipzig as *Manon Lescaut* and to the Vienna Staatsoper as *Elena* in *I Vespri Siciliani*. Concert appearances took her to Moscow with Dmitri Hvorostovsky and to Festival de Lanaudière with Richard Margison.

Recent highlights also include critically acclaimed performances of *Cyrano de Bergerac* with Plácido Domingo in New York and London, *Héléne* at the Vienna Staatsoper (*I Vespri Siciliani*) *Lucrezia Borgia* in the Canary Islands, *Lina* in *Stiffelio* at the Royal Opera House Covent Garden, *Susannah* at the Lyric Opera of Chicago, *Leonora* in *Il Trovatore* with the Deutsche Oper Berlin, the Houston Grand Opera, the Metropolitan Opera and the Bregenz Festival. In earlier seasons she was featured in New York, Bilbao, Santa Fe, Paris, Cologne and Japan. A new production of *Il Trovatore* took her back to her hometown of Chicago where she also debuted with the Chicago Symphony in Beethoven's *Symphony No. 9* under David Zinman. Sondra's first appearance in Toronto, at the LUNA Opera Gala presented by the Luminato Festival took the city by storm — "It was almost shocking how much power she could muster in her upper range, though as she proved in the *D'amor sul'ali rosee* (from Verdi's *Il Trovatore*) she could also shrink to pianissimo in the same territory with no loss of tone or projection." (Globe & Mail)

In addition to being a winner of the 1997 George London Foundation Competition, Sondra Radvanovsky also won the 1995 Metropolitan Opera National Council Auditions and received first prize in the 1995 Loren L. Zachary Society Competition. A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, Ms. Radvanovsky's training has also included advanced studies at Tanglewood Music Center and the University of Cincinnati's College Conservatory of Music.

Sondra and her husband make their home in Toronto, Canada.

## CONSTANTINE ORBELIAN

“**Constantine Orbelian** stands astride two great societies, and finds and promotes synergistic harmony from the best of each.” (*Fanfare*) For almost 20 years the brilliant American pianist /conductor has been a central figure in Russia’s musical life. Music Director of the Moscow Chamber Orchestra and the Philharmonia of Russia, Orbelian is also a frequent guest conductor with other illustrious Russian orchestras. He tours with American stars in Russian music centers, and Russian stars in North American music centers, and extends these splendid collaborations to tours in Europe, UK, Japan, Korea, and other music capitals throughout the world.

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. This “American in Moscow” is well known as a tireless champion of Russian-American cultural exchange and international ambassadorship through his worldwide tours. In January 2004, President Putin awarded Orbelian the coveted title “Honored Artist of Russia,” 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, Russia — the first event setting the stage for Russia’s hosting of the Olympic Games in 2014.

“Orbelian has star quality, and his orchestra plays with passion and precision,” *The Audio Critic* wrote of his acclaimed series of over 30 recordings on Delos. Among his recent concert and televised appearances are collaborations with stars Renée Fleming and Dmitri Hvorostovsky, and with Van Cliburn in Cliburn’s sentimental return to Moscow. *Opera News* calls Orbelian “the singer’s dream collaborator,” and commented that he conducts vocal repertoire “with the sensitivity of a lieder pianist.” Orbelian’s frequent collaborations with Hvorostovsky include repertoire from their Delos recordings “Where Are You, My Brothers?” and “Moscow Nights,” featured on many tours and telecasts, including historic live telecasts from Moscow’s Red Square.

Recently Orbelian has turned to film to create more of his unique American/Russian collaborations. His first film production, “The Glory of Russia, *Sights and Sounds of St. Petersburg*,” was filmed in St. Petersburg’s most glorious palaces,

and stars Renée Fleming and Dmitri Hvorostovsky in opera scenes and arias. The film is in some ways a culmination of Orbelian’s efforts in St. Petersburg, since he is founder and Music Director of the annual Palaces of St. Petersburg International Music Festival.

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 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.

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 also participate 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.



DMITRI HVOROSTOVSKY ON DELOS

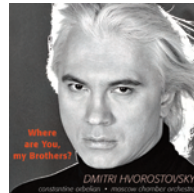
“Hvorostovsky continues to astonish, and his voice remains one of the most beautiful of the world.” — *The Guardian*



**TCHAIKOVSKY ROMANCES**  
• Ivori Ilya, piano (DE 3393)



**PUSHKIN ROMANCES •**  
Ivori Ilya, piano (DE 3392)



**Where Are You, My Brothers? - Songs of the War Years** Orbelian, MCO, Style of Five, Spiritual Revival Choir of Russia (DE 3315)



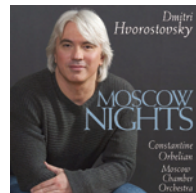
**HEROES AND VILLAINS •**  
Constantine Orbelian, Philharmonia of Russia (DE 3365)



**VERDI ARIAS •**  
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**I Met You, My Love – Old Russian Romances •** Orbelian, MCO, Style of Five (DE 3293)



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Constantine Orbelian, Moscow Chamber Orchestra (DE 3339)



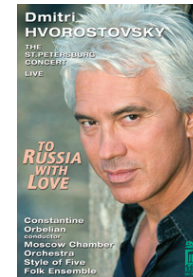
**Tchaikovsky: Queen of Spades ~ great scenes •** Orbelian, Philharmonia of Russia, Spiritual Revival Choir of Russia (DE 3289)



**Passione di Napoli ~ Neapolitan Songs •** Orbelian, Philharmonia of Russia (DE 3290)



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**VERDI ARIAS •** Orbelian, Philharmonia of Russia (DE 3404)

# VERDI OPERA SCENES

DMITRI  
HVOROSTOVSKY  
& SONDRÁ  
RADVANOVSKY

CONSTANTINE ORBELIAN CONDUCTOR  
PHILHARMONIA OF RUSSIA

LIVE FROM THE GREAT HALL OF THE MOSCOW  
CONSERVATORY JUNE 24, 2008

- 1 Verdi: Un Ballo in Maschera • Act 3, Scene 1, Renato and Amelia: "Morró, ma prima in grazia," "Eri tu" (14:11)
- 2 Verdi: Don Carlo • Act 4, Scene 2, Death of Rodrigo: "O Carlo, ascolta" (4:19)
- 3 Verdi: Simon Boccanegra • Act 1, Scene 6/7: Recognition Scene, Amelia and Boccanegra (14:27)
- 4 Verdi: Il Trovatore • Act 4, Confrontation scene, Leonora and the Count di Luna (7:50)

## ENCORES

- 5 Dvořák: Rusalka • "Song to the Moon" (7:11)
- 6 Mozart: Don Giovanni • "Deh vieni alla finestra" (2:55)
- 7 Puccini: Tosca • "Vissi d'arte" (4:16)

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