

Giuseppe Verdi

Macbeth

CONDUCTOR

James Levine

PRODUCTION

Adrian Noble

SET AND COSTUME DESIGNER

Mark Thompson

LIGHTING DESIGNER

Jean Kalman

CHOREOGRAPHER

Sue Lefton

GENERAL MANAGER

Peter Gelb

MUSIC DIRECTOR

James Levine

Opera in four acts

Libretto by Francesco Maria Piave and
Andrea Maffei, after the play by Shakespeare

Saturday, January 12, 2008, 1:30–4:30pm

New Production

The production of *Macbeth* is made
possible by a generous gift from
Mr. and Mrs. Paul M. Montrone.

Additional funding for this production was generously
provided by Mr. and Mrs. William R. Miller,
Hermione Foundation, and The Gilbert S. Kahn and
John J. Noffo Kahn Endowment Fund.

The Metropolitan Opera

2007-08 Season

The 87th Metropolitan Opera performance of

Giuseppe Verdi's

Macbeth

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This afternoon's performance is also being transmitted live in high definition to movie theaters in the United States, Canada, and Europe.

Maria Guleghina's performance is underwritten by the **Annenberg Principal Artist Fund**.

Conductor
James Levine

IN ORDER OF APPEARANCE

Macbeth
Lado Ataneli

Banquo
John Relyea

Lady Macbeth
Maria Guleghina

Lady-in-waiting to
Lady Macbeth
Elizabeth Blancke-Biggs

A Servant of Macbeth
Richard Hobson

Duncan, King of Scotland
Raymond Renault

Malcolm, Duncan's son
Russell Thomas

Macduff, Thane of Fife
Dimitri Pittas

Fleance, Banquo's son
Adam Hauser Piñero

A murderer
Keith Miller

A herald
Joseph Turi

A doctor
James Courtney

APPARITIONS:

A warrior
David Crawford

A bloody child
Ashley Emerson

A crowned child
Anne-Carolyn Bird

Saturday, January 12, 2008, 1:30–4:30pm



A scene from Act IV
of Verdi's *Macbeth*

Chorus Master **Donald Palumbo**
Assistants to the Set Designer **Colin Falconer** and **Alex Lowde**
Assistant to the Costume Designer **Mitchell Bloom**
Musical Preparation **Lucy Arner**, **Derrick Inouye**,
Howard Watkins, **Milos Repicky**, **Steven Gathman**,
and **Hemda Kfir**
Assistant Stage Directors **Gregory Anthony Fortner**,
Gina Lapinski, and **Peter McClintock**
Stage Band Conductor **Jeffrey Goldberg**
Fight Director **Malcolm Ranson**
Prompter **Steven Gathman**
Scenery, properties, and electrical props constructed and
painted in **Metropolitan Opera Shops**
Costumes executed by **Metropolitan Opera Costume
Department**
Wigs executed by **Metropolitan Opera Wig Department**

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Synopsis

Scotland

Act I

SCENE 1 A battlefield

SCENE 2 Macbeth's castle

Act II

SCENE 1 Macbeth's castle

SCENE 2 Outside the castle

SCENE 3 The banquet hall in the castle

Intermission

Act III

The banquet hall

Act IV

SCENE 1 On the Scottish border

SCENE 2 Macbeth's castle

SCENE 3 Birnam Wood

Act I

Scotland. Macbeth and Banquo, leaders of the Scottish army, meet a group of witches who prophesy the future. They address Macbeth as Thane of Cawdor and King of Scotland, and tell Banquo that he will be the father of kings. The two men try to learn more, but the witches vanish. Messengers arrive with news that Duncan, the current king of Scotland, has made Macbeth Thane of Cawdor. The first part of the witches' prediction has come true.

In Macbeth's castle, Lady Macbeth reads a letter from her husband telling her of the events that have just transpired. She resolves to follow her ambitions ("Vieni! t'affretta!"). A servant announces that Duncan will soon arrive at the castle, and when Macbeth enters, she tells him that they must kill the king. Duncan arrives. Macbeth has a vision of a dagger, then leaves to commit the murder. On his return, he tells his wife how the act has frightened him ("Fatal mia donna"), and she tells him that he needs more courage. They both leave as Banquo enters with Macduff, a nobleman, who discovers the murder. Macbeth and Lady Macbeth pretend to be horrified and join the others in condemning the murder.

Act II

Macbeth has become king. Duncan's son, Malcolm, is suspected of having killed his father and has fled to England. Worried about the prophecy that Banquo's

children will rule, Macbeth and his wife now plan to kill him and his son, Fleance, as well. As Macbeth leaves to prepare the double murder, Lady Macbeth hopes that it will finally make the throne secure (“La luce langue”).

Outside the castle, assassins wait for Banquo, who appears with his son, warning him of strange forebodings (“Come dal ciel precipita”). Banquo is killed, but Fleance escapes.

Lady Macbeth welcomes the court to the banquet hall and sings a drinking song (“Si colmi il calice”), while Macbeth receives news that Banquo is dead and his son has escaped. About to take Banquo’s seat at the table, Macbeth has a terrifying vision of the dead man accusing him. His wife is unable to calm her unsettled husband, and the courtiers wonder about the king’s strange behavior. Macduff vows to leave the country, which is now ruled by criminals.

Act III

The witches gather again, and Macbeth visits them, demanding more prophecies. Apparitions warn him to beware of Macduff and assure him that “no man of woman born” can harm him, and that he will be invincible until Birnam Wood marches on his castle. In another vision, he sees a procession of future kings, followed by Banquo. Horrified, Macbeth collapses. The witches disappear and his wife finds him. They resolve to kill Macduff and his family.

Act IV

On the Scottish border, Macduff has joined the refugees (Chorus: “Patria oppressa”). His wife and children have been killed (“Ah, la paterna mano”). Malcolm appears with British troops and leads them to invade Scotland.

Lady Macbeth is sleepwalking, haunted by the horrors of what she and her husband have done (“Una macchia”).

In another room in the castle, Macbeth awaits the arrival of his enemies. He realizes that he will never live to a peaceful old age (“Pietà, rispetto, amore”). Messengers bring news that Lady Macbeth has died, and that Birnam Wood appears to be moving. English soldiers appear, camouflaged with its branches. Macduff confronts Macbeth and tells him that he was not born naturally but had a Caesarean birth. He kills Macbeth and proclaims Malcolm king of Scotland.

Giuseppe Verdi
Macbeth

Premiere: Teatro della Pergola, Florence, 1847;
revised version, Théâtre Lyrique, Paris, 1865

Verdi's opera is a powerful musical interpretation of Shakespeare's timeless drama of ambition and its personal cost. Raising questions of fate, superstition, guilt, and power, it marks an important step on the composer's path from his more conventional earlier efforts to the integrated musical dramas of his mature years. *Macbeth* is different from many operas in other ways as well, including those by Verdi himself. Instead of the tenor–soprano love interest that forms the core of most romantic operas, *Macbeth* uses a baritone and dramatic soprano to depict a married couple whose relationship is dominated by the desire for power.

The Creators

Giuseppe Verdi (1813–1901) is the composer of 28 operas, which premiered over a period of 54 years. His works continue to form the core of the international opera repertory, cherished equally for their unforgettable music and their humanity. His patient collaborator on many of his efforts during the 1840s and '50s (including *Ernani*, *Rigoletto*, and *La Traviata*) was Francesco Maria Piave (1810–1876). Piave's work is praised for its inherent musicality and dramatic effectiveness rather than for any literary brilliance of its own. Additional portions of the libretto for *Macbeth* were provided by Verdi's friend Count Andrea Maffei (1798–1885), a cosmopolitan literary amateur who also wrote the libretto for Verdi's *I Masnadieri* and introduced the work of many great foreign writers, including those of Shakespeare, to Italians. The 38 plays of William Shakespeare (1564–1616) have provided much excellent source material to opera composers over the years. But when the opera *Macbeth* premiered, Shakespeare was not well known in Italy and was considered to have been a daring choice.

The Setting

The historical Macbeth (Mac Bethad mac Findlaíoch) was king of Alba from 1040 to his death in 1058, but Shakespeare departs so far from history in his play that the facts are of little concern. For this season's new production of *Macbeth*, Adrian Noble has placed the action of the opera in a non-specific post-World War II Scotland. This is not the mythic land popular among Romantic artists (as in earlier operas such as Donizetti's *Lucia di Lammermoor*). This is a barbarous place in a constant state of warfare with only the slightest hint of civility.

The Music

The score of *Macbeth* features very little of the melodic abundance that made Verdi famous. In fact, the composer went out of his way to avoid making this score too pretty, insisting that the drama was not served by lyricism. The duet between Macbeth and Lady Macbeth after Duncan's murder, for example, is more about breathy suspense than standard operatic tuneful flow. (For the premiere performance Verdi famously rehearsed this duet an astounding 150 times with the leading singers so they would understand entirely what he was trying to express.) Lady Macbeth, as the true protagonist of the story, has the most commanding of the great solos, notably her first aria, "Vieni!, t'affretta!," as she responds to Macbeth's letter and sets her mind on a course of crime, and the eerie and intensely difficult "La luce langue," partly sung, partly declaimed in Act II as the murder is committed offstage. Her famous Sleepwalking Scene in Act IV is a study of guilt unlike any other. The final phrase, rising up to a high D-flat, is to be sung with "a thread of voice," according to Verdi's directions in the score. Macbeth has solos, yet many of his most arresting moments are, appropriately, in response to the words and actions of others. His music varies from jaunty and imperious with the witches in Act I (represented in the opera by a three-part chorus) to madness in the Banquet Scene in Act II. Throughout the opera, the score makes as much of an effect in its striking details as in its grand gestures. The fading string chords that form a musical depiction of silence as Macbeth enters the room to murder Duncan in Act I and the weird wind orchestration for Macbeth's vision of Banquo's descendants in Act III (six clarinets, two oboes and bassoons, and one contrabassoon, all intended to be under the stage) are only two examples of the haunting individuality of this remarkable opera.

Macbeth at the Met

Macbeth came to the Met in 1959 as part of a trend of rediscovering the lesser-known works of Verdi. The Met premiere was a spectacular occasion, featuring Leonard Warren and the house debut of the riveting Austrian soprano Leonie Rysanek (substituting for the originally scheduled Maria Callas), as well as Jerome Hines and Carlo Bergonzi, with Erich Leinsdorf conducting. Martina Arroyo and Grace Bumbry shared the role of Lady Macbeth in a 1973 revival featuring Sherrill Milnes in the title role, a part he would perform 38 times until 1984. Peter Hall's first production at the Met was a new *Macbeth* in 1982 featuring Milnes and Renata Scotto, with Ruggero Raimondi and Giuseppe Giacomini, and James Levine conducting.

A Note from the Director

Verdi and Shakespeare's *Macbeths* are not identical twins, but there are remarkable family resemblances, and they were conceived in comparable circumstances.

Playwright and composer were writing for an audience with an almost insatiable appetite for new work; both had a clear eye on commercial possibilities while also consciously developing the art form; both had to be sensitive to issues of censorship and casting. And both Verdi and Shakespeare were inspired by a tale that was genuinely fantastic and at the same time focused on an extraordinary central relationship: an erotic, sexual pair bound together by murder and a desire for power and fatally damaged by their childlessness.

Of course, the libretto cannot match the original, but Verdi's music creates atmosphere and mood, charts psychological development and narrative shift, and certainly matches Shakespeare's dramatic architecture—and sometimes improves upon it.

Verdi's insight and sensitivity to Shakespeare are remarkable, and the excising of the dull "England scene" and its replacement with the awesome "refugees scene" is a masterstroke.

In one brilliant and original scene he combines three different takes on the bloody cost of Macbeth's brutality: a long shot of human suffering from the refugees, followed by a close-up of one man's agony at losing his family, followed by a medium shot of Malcolm's call to arms. Breathtaking!

Verdi, writing in 1847, also provides us with an artistic bridge between Shakespeare's original conception and issues at stake in our late-20th, early-21st century world. Within months of the composition, the capital cities of Europe were aflame with the 1848 revolutions.

So, with 20/20 hindsight, it is not hard to see what attracted Verdi to Shakespeare's story: a civil war that brought to prominence a popular hero general who becomes the national leader and, over time, becomes oppressive and brutalizes his people. Sound familiar? —*Adrian Noble*

Program Note

In 1846, following his first successes at La Scala with *Nabucco* (1842) and *I Lombardi* (1843), Verdi was engaged to compose a new opera for Antonio Lanari, the impresario at Mantua. But the contract was reassigned, by mutual agreement, to Antonio's father, Alessandro, himself an important impresario and manager and director of Florence's Pergola Theater. Florence deemed itself the intellectual capital of Italy, so this was a prestigious commission for the 33-year-old composer, who had already proved himself in Milan, Venice, Rome, and Naples. Now he had to meet a new challenge. Florence had recently seen the Italian premieres of two foreign operas, Weber's *Der Freischütz* and Meyerbeer's *Robert le Diable*, both of which featured plots involving diabolical forces. Verdi had two possible subjects in mind: the drama *Die Ahnfrau* by the Austrian poet and playwright Franz Grillparzer, which demanded a very strong tenor, and Shakespeare's *Macbeth*, which demanded a very strong baritone. Since Lanari's company could provide only the latter, Verdi chose *Macbeth*.

Bold choice! Shakespeare's play had not yet been staged in Italy, though it had been translated. Since Florence was also the center of liberal thought, Verdi was able to treat scenes of supernatural interference in political events, of regicide and political tyranny, that censors elsewhere in Italy would never have permitted. When *Macbeth* was staged in Rome, the supernatural elements were excised and the witches became fortune-telling gypsies. In Naples and Palermo, it was not King Duncan who was murdered, but merely his head-of-staff; and in Austrian-occupied Milan, the "patria oppressa" ("oppressed fatherland") of the exiles' chorus became a "patria amata" ("beloved fatherland"), and the phrase "vil corona" ("despicable crown") was removed.

Macbeth was in every way a bold opera, and what matters most to us today is that it was musically *and* dramatically bold. It was a pioneering piece—not the first opera based on a Shakespeare plot, but the first that can truly be described as Shakespearean, the first that altered operatic conventions to serve the play rather than converting the play into traditional operatic formulas. As *Macbeth* and Lady *Macbeth*'s speeches were composed, Verdi sent them out to his principals, with repeated injunctions that they should study and declaim the text, and serve the playwright rather than the composer. This was a new kind of opera, he said. And it was.

Here and there, however, it compromised with tradition. Lady *Macbeth* began Act II with a virtuoso showpiece, "Trionfai," that Verdi did not compose until he got to Florence for rehearsals and could hear exactly how his prima donna most liked to display her particular specialities. And Act III ended with a cabaletta for *Macbeth* in a somewhat similar vein. These were numbers that Verdi pounced on when in 1864 he was invited to revise *Macbeth* for a Paris production at the Théâtre-Lyrique. He found them "either weak, or lacking in character, which is worse still," and rewrote them. But this Paris commission was another challenge—in fact, a double one. The Théâtre-Lyrique was considered a "progressive" house; Gounod's *Faust* and *Roméo et Juliette*, Bizet's *Les Pêcheurs de Perles*, and Berlioz's *Les Troyens à Carthage* had had their premieres here.

The management decided to mount *Macbeth* in deliberate and conscious rivalry to the Opéra's production of *L'Africaine* by Giacomo Meyerbeer. The revised *Macbeth* was a round in Verdi's long battle with this composer, which was not decisively won until the triumphant Opéra production of *Aida* in 1880. Back in Italy, however, the young Milanese intellectuals were declaring, in effect, that Verdi was a back number, and that the future lay with such progressive operas as Franco Faccio's *Amleto*—featuring a libretto by Verdi's future collaborator Arrigo Boito—which was put on in Genoa, shortly after the revised *Macbeth*. (It flopped, and Verdi was not displeased.)

From the first, *Macbeth* was regarded as an unusually spectacular opera. For the Florence premiere, a special *fantasmagoria*, a kind of projector, was ordered from Milan. In the end it was never used, since it only worked effectively in a darkened theater, and in those days the house lights were not extinguished during performances. In early programs for *Macbeth*, one can also find a special credit for "the inventor of the chemical smoke," and Verdi's concern for scenic effects is well documented. He was very impressed when the Genoa Opera installed a Ferris wheel under the stage that brought the apparitions of the eight kings magically and motionlessly into view. Designs for the Théâtre-Lyrique *Macbeth* survive and reveal a very large, sumptuous, and elaborate production.

When Verdi revised *Macbeth*, he did not merely replace Lady Macbeth and Macbeth's cabalettas—with, respectively, the extraordinary monologue-aria "La luce langue" and the duet "Ora di morte." The exiles' chorus, "Patria oppressa," formerly a largely unison lament similar to the famous numbers in *Nabucco* and *I Lombardi*, was rewritten, to the same text, as a wonderful study in advanced choral sonorities. And a brief ballet was added. Verdi devised the scenario himself, describing it as "a little action that fits very well with the drama": it involves Hecate's visit to the witches, to instruct them how to receive Macbeth (an idea based on the play). In several other places, the original music was significantly tightened or retouched, but much was left unchanged: the first scene; Lady Macbeth's first aria, brindisi, and sleepwalking scene; Banquo's aria; and Macbeth's "Pietà, rispetto, amore." The finale was entirely rewritten. Originally, after some lively battle music, Macbeth had a dying speech ("Mal per me"), which was followed by a choral cry of acclamation for Malcolm. Verdi rewrote the battle as a fugato, and Macbeth and Macduff now "exeunt fighting," as in Shakespeare. While the sounds of battle die down, first women and children gather, then the victorious forces with their prisoners, a chorus of bards, and the Scottish populace. They all join in a triple chorus in praise of Macduff, the hero who has saved them, and of Malcolm, their rightful king. —Andrew Porter

The Operatic Shakespeare

The writing career of William Shakespeare roughly parallels the birth of modern opera in the 16th century. His works have inspired countless adaptations in every possible artistic medium—including more than 200 operas. Starting with Henry Purcell's 1692 *The Fairy Queen* (a setting of *A Midsummer Night's Dream*) up through Samuel Barber's *Antony and Cleopatra*, which opened the Metropolitan Opera House at Lincoln Center in 1966, the Shakespeare canon has spawned numerous operatic high points. Any list of operas showing the great writer's influence is selective, but here are a few.



Samuel Barber's *Antony and Cleopatra* (with Justino Díaz and Leontyne Price in the title roles), based on Shakespeare's play, opened the Metropolitan Opera House at Lincoln Center in 1966.

Antony and Cleopatra

Antony and Cleopatra by Samuel Barber (1966)

The Comedy of Errors

Gli Equivoci by Stephen Storace (1786)

Falstaff

Der Lustigen Weiber von Windsor by Otto Nicolai (1849)
Falstaff by Giuseppe Verdi (1893)
At the Boar's Head by Gustav Holst (1925)
Sir John in Love by Ralph Vaughan Williams (1929)

Hamlet

Amleto by Franco Faccio (1865)
Hamlet by Ambroise Thomas (1868)

Macbeth

Macbeth by Giuseppe Verdi (1847)
Macbeth by Ernest Bloch (1910)

Measure for Measure

Das Liebesverbot by Richard Wagner (1836)

A Midsummer Night's Dream

The Fairy Queen by Henry Purcell (1692)
A Midsummer Night's Dream by Benjamin Britten (1960)

Much Ado About Nothing

Béatrice et Bénédicte by Hector Berlioz (1862)

Othello

Otello by Gioachino Rossini (1816)
Otello by Giuseppe Verdi (1887)

Romeo and Juliet

Romeo and Julie by Georg Benda (1776)
Romé et Juliette by Daniel Steibelt (1793)
Giulietta e Romeo by Nicola Antonio Zingarelli (1796)
Giulietta e Romeo by Nicola Vaccai (1825)
I Capuleti e i Montecchi by Vincenzo Bellini (1830)
Romeo e Giulietta by Filippo Marchetti (1865)

Romé et Juliette by Charles Gounod (1867)

Les Amantes de Verone by Paul D'lvry (1878)

A Village Romeo and Juliet by Frederick Delius (1907)

Giulietta e Romeo by Riccardo Zandonai (1922)

Romeo und Julia by Heinrich Sutermeister (1940)

Romeo und Julia by Boris Blacher (1947)

The Tempest

The Knot Garden by Michael Tippett (1970)
Un Re In Ascolto by Luciano Berio (1984)
The Tempest by John C. Eaton (1985)

Timon of Athens

Timon of Athens by Stephen Oliver (1991)

The Cast & Creative Team



James Levine

MUSIC DIRECTOR AND CONDUCTOR

BIRTHPLACE Cincinnati, Ohio

MET HISTORY Since his 1971 company debut leading *Tosca*, he has conducted nearly 2,500 operatic performances at the Met—more than any other conductor in the company's history. Of the 83 operas he has led here, 13 were company premieres (including *Stiffelio*, *I Lombardi*, *I Vespri Siciliani*, *Erwartung*, *Benvenuto Cellini*, *Idomeneo*, and *La Clemenza di Tito*). He also led the world premieres of Corigliano's *The Ghosts of Versailles* and Harbison's *The Great Gatsby*.

THIS SEASON Thirty-three performances at the Met, including the opening night and new production premiere of *Lucia di Lammermoor*, a new production of *Macbeth*, and revivals of *Manon Lescaut* and *Tristan und Isolde*. He also appears at Carnegie Hall with the MET Orchestra and Boston Symphony Orchestra, and at Carnegie's Zankel Hall with the MET Chamber Ensemble. Maestro Levine returns to the Boston Symphony Orchestra for his fourth season as music director, including season-ending performances of *Les Troyens*; in February he conducts the Juilliard Orchestra in the New York premiere of Elliott Carter's *Symphonia* and accompanies Thomas Quasthoff in Schubert's *Winterreise* in Boston.



Adrian Noble

DIRECTOR

BIRTHPLACE London, England

THIS SEASON *Macbeth* for his Met debut.

CAREER HIGHLIGHTS Twenty-two years with the Royal Shakespeare Company (serving as artistic director and chief executive from 1991–2003), 14 Olivier Award nominations, a Globe Award as best director for *The Winter's Tale*, and the 1981 Drama Award and Plays and Players Award for *A Doll's House* and *The Duchess of Malfi*. He was previously resident director and associate director of the Bristol Old Vic. He has directed many productions for London's West End, including *The Secret Garden* and *Chitty Chitty Bang Bang* (the latter opened on Broadway in 2005), and his opera productions include *The Magic Flute* for Glyndebourne Opera and *Il Ritorno d'Ulisse in Patria* for the Aix-en-Provence Festival, for which he won one of two of France's Grand Prix des Critiques. He has honorary doctorates from four British universities.



Mark Thompson

SET AND COSTUME DESIGNER

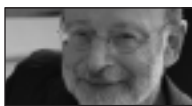
BIRTHPLACE London, England

THIS SEASON *Macbeth* at the Met, *Kean* for London's West End, and *The Rose Tattoo* for London's National Theatre.

MET PRODUCTIONS *The Queen of Spades* (debut, 1995).

The Cast & Creative Team *continued*

CAREER HIGHLIGHTS On Broadway: *Shadowlands*, *Joseph and the Amazing Technicolor Dreamcoat*, *Arcadia* (Lincoln Center Theater), *Art*, *The Blue Room*, *Follies* (set only), *Mamma Mia!*, *The Unexpected Man*, *Life x 3*, and *Bombay Dreams*. At BAM: *Twelfth Night* and *Uncle Vanya* (both costumes only) and *Hamlet*. In London he has designed many productions for the West End, National Theatre, Royal Shakespeare Company, Royal Court, Donmar Warehouse, and Almeida Theatre. Opera includes *Falstaff* (Scottish Opera), *Peter Grimes* (Opera North), *Ariadne auf Naxos* (Salzburg), *Il Viaggio a Reims* (Covent Garden), *Hansel and Gretel* (Sydney Opera House), and costumes for *Montag aus LICHT* (La Scala). He designed the costumes for the film *The Madness of King George* and is the recipient of numerous awards including four Oliviers.



Jean Kalman

LIGHTING DESIGNER

BIRTHPLACE Paris, France

THIS SEASON *Macbeth* at the Met.

MET PRODUCTIONS *Eugene Onegin* (debut, 1997) and *Don Giovanni*.

CAREER HIGHLIGHTS *La Juive* for the Paris Opera; *Dido and Aeneas* for the Vienna Festival; *La Clemenza di Tito*, *Don Giovanni*, and *Fidelio* for the Glyndebourne Festival; *La Traviata*, *The Turn of the Screw*, and *Giulio Cesare* for Covent Garden; and *Peter Grimes*, *Lohengrin*, *Der Rosenkavalier*, and *Semele* for English National Opera. His work in the theater includes Peter Brook's *The Cherry Orchard*, *The Mahabharata*, and *The Tempest*; *Macbeth* and *King Lear* for the National Theatre; *Romeo and Juliet* and *Julius Caesar* for the Royal Court Theatre; and *The Beautiful Game* for London's West End. He received an Olivier Award in 1991 for *Richard III*.



Sue Lefton

CHOREOGRAPHER

BIRTHPLACE London, England

THIS SEASON *Macbeth* for her Met debut.

CAREER HIGHLIGHTS Has worked extensively in the British theatre, including the Royal Court Theatre, Royal National Theatre, and Royal Shakespeare Company (where she has collaborated with Adrian Noble over many years). For the operatic stage she has directed the movement for *Doktor Faust* for English National Opera, *Il Ritorno d'Ulisse in Patria* at the Aix-en-Provence Festival, *The Magic Flute* for Welsh National Opera and the Glyndebourne Festival, and *Così fan tutte* and *Le Nozze di Figaro* in Lyon. Film work includes *Elizabeth*, *East is East*, *Thunderbirds*, *Asylum*, *The Libertine*, *Casanova*, *Miss Potter*, and *Winston Churchill*. She trained in dance at the Royal Ballet School and Rambert, and as an actress at London's Central School of Speech and Drama. Future plans include *Don Giovanni* with Adrian Noble in Lyon.



Maria Guleghina

SOPRANO

BIRTHPLACE Odessa, Ukraine

THIS SEASON Lady Macbeth in *Macbeth* and Norma at the Met, Abigaille in *Nabucco* and Tosca with the Vienna State Opera, and Turandot in Valencia.

MET APPEARANCES Maddalena in *Andrea Chénier* (debut, 1991), Tosca, Aida, Santuzza in *Cavalleria Rusticana*, Lisa in *The Queen of Spades*, Aida, Abigaille, Dolly in *Sly*, and Giorgetta in *Il Tabarro*.

CAREER HIGHLIGHTS Violetta in *La Traviata* in Japan; Norma at the Santander and La Coruña Festivals; Abigaille, Tosca, and Maddalena with the Vienna State Opera; Elena in a concert version of *I Vespri Siciliani* with Washington National Opera; and Abigaille at St. Petersburg's Mariinsky Theatre.



Lado Ataneli

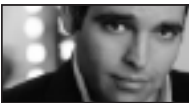
BARITONE

BIRTHPLACE Tbilisi, Georgia

THIS SEASON The title role of *Macbeth* at the Met, Scarpia in *Tosca* and Tonio in *Pagliacci* with the Deutsche Oper Berlin, Riccardo in *Un Ballo in Maschera* with the Vienna State Opera, Rigoletto in Lisbon, and Barnaba in *La Gioconda* in Madrid and Deutsche Oper Berlin.

MET APPEARANCES Tonio, Giorgio Germont in *La Traviata* (debut, 2003), Nabucco, and Amonasro in *Aida*.

CAREER HIGHLIGHTS Recent performances include Scarpia at the Vienna State Opera, Don Carlo in *La Forza del Destino* at Berlin's Deutsche Oper, Rodrigo in *Don Carlo* at Los Angeles Opera, and Macbeth at the Washington National Opera and Vienna State Opera. He has also sung Don Carlo in *Ernani* and Gérard in *Andrea Chénier* at the Deutsche Oper Berlin and Vienna State Opera, Monforte in *I Vespri Siciliani* with Washington National Opera, Simon Boccanegra in San Diego, Tonio at Covent Garden, and Rigoletto with Paris's Bastille Opera.



Dimitri Pittas

TENOR

BIRTHPLACE New York, New York

THIS SEASON Macduff in *Macbeth* at the Met, the title role of Gounod's *Faust* in Bordeaux, the Duke in *Rigoletto* in Lille, and a recital at Carnegie's Weill Recital Hall.

MET APPEARANCES Arturo in *Lucia di Lammermoor*, Herald in *Don Carlo* (debut, 2005), Tybalt in *Roméo et Juliette*, First Prisoner in *Fidelio*, and the First Knight in *Parsifal*.

CAREER HIGHLIGHTS Alfredo in *La Traviata* with the Montreal Opera and Opera Theatre of St. Louis, the Duke in *Rigoletto* in Bordeaux, and Rodolfo in *La Bohème* in Leipzig and with Pittsburgh Opera and Santa Fe Opera. He is a graduate of the Met's Lindemann Young Artist Development Program.



John Relyea

BASS-BARITONE

BIRTHPLACE Toronto, Canada

THIS SEASON Raimondo in *Lucia di Lammermoor* and Banquo in *Macbeth* at the Met, *Bluebeard's Castle* with the Cleveland Orchestra, and Giorgio Walton in *I Puritani* with the Seattle Opera.

MET APPEARANCES Alidoro in *La Cenerentola* (debut, 2000), Figaro in *Le Nozze di Figaro*, Garibaldo in *Rodelinda*, Colline in *La Bohème*, Giorgio Walton, the Night Watchman in *Die Meistersinger von Nürnberg*, Don Basilio in *Il Barbiere di Siviglia*, and Masetto in *Don Giovanni*.

CAREER HIGHLIGHTS The Four Villains in *Les Contes d'Hoffmann* and Escamillo in *Carmen* at the Vienna State Opera, Figaro in *Le Nozze di Figaro* in Munich, Banquo at Covent Garden, Escamillo at Paris's Bastille Opera, and Cadmus/Somnus in *Semele*, Colline, and Raimondo at Covent Garden and with the San Francisco Opera.

Demand the Met

More than 100 classic performances are now available at the Met's just-launched site at Rhapsody.com.



Sutherland and Pavarotti in *La Fille du Régiment*, Netrebko and Flórez in *Don Pasquale*.

Scotto and Domingo in a 1980 *Manon Lescaut*? Check. Sutherland and Pavarotti in *La Fille du Régiment* circa 1973? That's there too. Rosa Ponselle in *Carmen* all the way back in 1937?! Yup.

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During the season, the Met also presents free live streams of performances on our website, metopera.org, with support from RealNetworks. Visit rhapsody.com/metropolitanopera to experience the catalogue. —*Charles Sheek*