

The Metropolitan Opera

HD LIVE

Educator's Guide



Željko Lučić and Maria Guleghina
as Macbeth and Lady Macbeth in
the new production premiere.

Macbeth

January 12, 2008

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THE WORK

MACBETH

Composed by Giuseppe Verdi

Libretto by Francesco Maria Piave
and Andrea Maffei

Based on the play by William Shakespeare

First performed 1847 in Florence, Italy;
premiere of revised version 1865, Paris,
France.

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THE MET PRODUCTION

James Levine, Conductor

Adrian Noble, Production

Starring:

Maria Guleghina (Lady Macbeth)

Lado Ataneli (Macbeth)

John Relyea (Banquo)

Dimitri Pittas (Macduff)

Macbeth: A Play and an Opera

Verdi's *Macbeth* whips Shakespeare's tale of power, corruption, and devilry into an emotional whirlwind. *Macbeth*'s goriness alone might assure its appeal to adolescents. The plot thickens with intrigue, not to mention the fascinating interplay between the title character and his diabolical wife.

The Metropolitan Opera production brings these themes to life. In Adrian Noble's conception, *Macbeth* takes place in a world of literal darkness. Here light is as likely the bringer of terror as of salvation. Players emerge from perpetual night in costumes evoking contemporary urban warfare, supported by mobs, clagues, and revolutionary throngs.

Whether or not your students are familiar with Shakespeare's play, Verdi's *Macbeth* offers riches of its own—in music, in the arcs of relationships, and in themes. This guide offers a variety of experiences designed to enrich viewing of the Met's *Live in HD* transmission of *Macbeth*—to generate anticipation, heighten enjoyment, and promote understanding for audience members young and old.

Macbeth: An Intimate Look at Lust and Justice

The activities in this guide address several aspects of *Macbeth*:

- the composer’s use of music to depict human relationships
- the themes of politics and government in Verdi’s reworking of Shakespeare
- the opera as a work of art, involving a wide range of creative decisions by the composer, the librettist, and the artists of the Metropolitan Opera

The guide seeks not only to acquaint students with *Macbeth*, but also to encourage them to think more broadly about opera—and the performing arts in general—as a means of personal and philosophical expression. Little prior knowledge is required for the activities. If you’d like to present *Macbeth* in a more formal, traditional way, please take advantage of the introductory activity in the companion publication, *Opera: the Basics*.

The Story

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, and Lady Macbeth invites him to spend the night. Macbeth has a vision of a dagger, then leaves to commit the murder. On his return, he tells his wife how the

THE GUIDE INCLUDES FOUR TYPES OF ACTIVITIES

- Two full-length activities, designed to support your ongoing curriculum.
- Five “Coming Attractions”—opportunities to focus briefly on bits of music from *Macbeth* to cultivate familiarity with the work.
- Activities for students to enjoy during the Metropolitan Opera HD transmission, calling attention to special aspects of this production. Reproducible activity sheets can be found on the last two pages of this guide.
- A post-transmission activity, integrating the *Live in HD* experience into students’ wider views of the performing arts.



Željko Lučić, top, and Maria Guleghina, above, played the Macbeths at the premiere of the Met’s new production.



John Relyea as Banquo



Condemning the murder of Duncan



Dimitri Pittas as Macduff

act has frightened him (“Fatal mia donna”). She replies 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 crime.

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 hears news that Banquo is dead and his son has escaped. About to take Banquo’s seat, Macbeth has a terrifying vision of the dead man. His wife is unable to calm her husband. 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 enters their cave, 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, leaving him on the heath, where his wife finds him. They resolve to kill Macduff and his family as well as Banquo’s son.

ACT IV. On the English border, Macduff has joined the Scottish 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.



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FUN FACT

Giuseppe Verdi once said of his opera, "Be guided by this: There are three roles in this opera and three roles only: Lady Macbeth, Macbeth, and the witches."

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.

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IN PREPARATION

For this activity, students will need

- sheets of cardboard
- popsicle sticks
- glue or tape
- scissors
- markers, crayons, colored pencils and other decorative art materials

Each student will need a photocopy of the printed resources for the activity, found on pages 27 through 30 of this guide.

You will also need the accompanying recording of *Macbeth*.

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CURRICULUM CONNECTIONS

Language Arts, Music, and Visual Art

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LEARNING OBJECTIVES

- To explore the way composers express characters' personalities and feelings through music
- To consider the interplay between characters as an aspect of expression in storytelling
- To prompt curiosity about the Met's approach to this opera

The Many Moods of Mr. and Mrs. Macbeth A CLASSROOM ACTIVITY

Shakespeare's *Macbeth* is a tangle of kings, earls, and thanes. For Giuseppe Verdi, though, only three participants counted: Macbeth, his wife, and the witches. Over the course of the opera, Verdi and his librettists carefully delineate the emotional journeys of Lady Macbeth and her husband, as well as the complexities of their relationship. In this activity, students will explore Verdi's accomplishment in depicting characters' feelings through song. They will:

- describe characters' moods and attitudes
- create masks to visually represent the emotional states of Macbeth and Lady Macbeth
- acquaint themselves with the character arcs and some of the music in *Macbeth* in advance of the Met's HD transmission

STEPS In this activity, students will have several opportunities to listen as Macbeth and Lady Macbeth express their feelings through song. As a class, the students will analyze and characterize the moods Verdi's characters express. Then, in small groups, they'll make masks for each of Lady Macbeth's emotions and each of Macbeth's. Afterwards, they can "act out" a scene from the opera, using the masks they've created to depict the characters' emotional states.

Step 1: Introduce the opera to your students, placing particular emphasis on the central characters, Macbeth and Lady Macbeth. Explain that opera offers the opportunity to present characters' feelings and relationships through music. In the first part of this lesson, students will listen to selections from *Macbeth*, identifying the feelings they hear in the characters' voices.

Step 2: Draw a two-column chart on the chalkboard. At the top of one side, write "Lady Macbeth." At the top of the other, write "Macbeth." As the class listens to selections from the opera, use the chart to keep track of the emotions they identify.

Step 3: Distribute the printed resources. Play the musical selections one at a time. Students can follow along on the printed resource.

Step 4: As students listen to each selection, have them jot down the first word that comes to mind describing any feeling they hear. (You may want to play each selection twice—first for students to get a general sense of the music, a second time to give them a chance to name the feelings they hear). List the feelings on the chalkboard. Then repeat, adding to the list with each musical selection.

Track 1: In this selection, we hear the witches predicting Macbeth’s and Banquo’s futures, followed by Macbeth’s response: “Saranno i figli tuoi sovrani” (your children will be kings), then Banquo’s response and their mutual comment “Accenti arcani” (mysterious words). Notice that Macbeth is talking about Banquo and Banquo’s children. He’s not even mentioning the prediction that he will become king. What do your students make of this? What do they hear in his voice?

Track 2: Here, Lady Macbeth gets the same news—not from the witches, but in a letter from her husband. In the first part of the selection, we hear her reading the letter. What do your students make of the fact that she’s speaking, not singing, what she reads? What might Verdi be telling us? At “Ambizioso spirito/Tu sei Macbetto” (You are an ambitious soul, Macbeth), she bursts into song. What does the change tell us? Listen carefully to her shift in tone in the line “Ma sarai tu malvagio?” (Will you be wicked enough?). Notice the descent of the melody as she sings, then repeats the word “retrocede” (meaning to retreat).

As Track 2 continues, “Vieni t’affreta” (Come! Hurry!), Lady Macbeth changes tone yet again. What relationship do your students hear between this merry new melody and her message, “Accendere/Ti vo’ quel freddo core!” (I want to light a fire in your cold heart!) What kind of person does Lady Macbeth seem to be when she’s by herself, revealing herself to the audience?





Track 3: Now we hear Lady Macbeth and her husband together at a critical moment. Macbeth has just killed King Duncan. He's returning to tell his wife. For Verdi, this scene was so important that he insisted his original cast rehearse it 150 times before the opening! The score indicates that Macbeth is not to sing in full voice until he looks down and sees his bloody hands, "O vista, o vista orribile!" (What a horrible sight!).

At that point, the fireworks really begin. Macbeth tells what happened in the King's bedroom—how he could not say "amen" to the guards' night prayers—"La parola indocile/Gelò sui labbri miei" (the rebellious word froze on my lips). How does his wife respond to this chilling anecdote? "Follie!" (Madness!), repeated as Macbeth insists "non potei" (I couldn't!).

These conflicting attitudes continue through the strange duet that follows, Macbeth obsessed with his experience, Lady Macbeth calling him crazy, foolish, cowardly and childish. Hear her irony and disgust as she sings "Sei vano, o Macbetto" (You are bold, Macbeth).

Macbeth then sings "Com'angeli d'ira vendetta tuonarmi" (Vengeance, like the thunder of wrathful angels). Notice how the very melody of Lady Macbeth's response, "Quell'animo trema, combatte, delira...", (His spirit is trembling, struggling and raving) echoes and ridicules her husband. How would your students characterize Macbeth's tone? How does Lady Macbeth's melody correspond to her words?

The argument comes to a head when Lady Macbeth tells her husband to replant the murder weapon at the scene of the crime, "Il pugnale là riportate." We can almost hear him quiver as he says he couldn't possibly go back, "non posso entrar!" What do your students hear in Lady Macbeth's response, "Dammi il ferro" (Give me the knife)?

(By the way, the deep percussive strings we hear at the end of the selection are Verdi's musical analogy to Macduff and Banquo banging on the castle gates, seeking admission.)

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FUN FACT

When Verdi's *Macbeth* premiered, audiences were unhappy with the relationships it depicted. They complained because the opera contains no love affairs or traditional romantic pairings.

Track 4: As Act II opens, we hear attitudes shift rapidly. Lady Macbeth begins the duet “Perchè mi sfuggi” (Why are you avoiding me?). Notice her tone here, and again, seconds later, as she insists “Il fatto è irreparabile!” (The deed cannot be undone). In contemporary language, she might be saying, “Honey, just get over it!” But Macbeth is worried. We hear it in his voice, mulling over the predicament: “Dunque i suoi figli regneran? Duncano/Per costor sarà spento?” (So will [Banquo’s] sons reign? Did Duncan die for them?)

The next few lines play out an intricate psychological drama. Hear how Lady Macbeth nudges her husband along. She nourishes the thought of killing Banquo, softly encouraging her husband. But as soon as he declares “Tonight!”, Lady Macbeth turns the screw: “Immoto sarai tu nel tuo disegno?” (Will you be firm in your intention?). This is the chord she’s been playing all along. Students can decide whether she’s successful or not in both the words and the music of Macbeth’s reply, “Banco! l’eternità t’apre il suo regno...” (Banquo, eternity opens its realm to you!). Has Macbeth changed? What do students make of his attitude now?

Track 5 (OPTIONAL): One of *Macbeth*’s best known arias follows directly after the above duet. In “La luce langue” (The light is fading), we hear Lady Macbeth’s inner thoughts. With her husband away, does her confidence wane? Does she sound pensive? Concerned? Scheming? Have your students listen carefully at three key moments in the aria:

- Nuovo delitto! (Another crime!)
- È necessario! (It must be done!), and
- O, voluttà del soglio (O, desire for the throne!).

Lady Macbeth is by turns thoughtful, decisive, self-justifying, warming to the thought, and, ultimately, thrilled. Your students can hear all this unfold, even more through her music than in words.



Track 6: Here we find Macbeth and his wife in public, at a banquet, interacting not only with each other but with their assembled guests. Just before the selection begins, Macbeth has seen Banquo's ghost. His queen notices something amiss. She sidles up to ask what the problem is—but, as we can hear from the music, she never drops her happy party face. “Che ti scosta, o re mio sposo,/Dalla gioia del banchetto?”—what’s keeping you from the party, dear? Both in words and music, she and Macbeth now play a double game. The melody is merry. The lyrics are in code: They speak of Banquo’s absence, but we know they refer to his murder.



Or they do right up until the ghost reappears. Your students will hear that, as a dramatic chord interrupts the merriment and Macbeth exclaims “chi ciò fece?” (which of you did this?). Now the guests know something’s amiss. “Che parli?” they ask—what are you talking about? Macbeth keeps talking to the ghost, and the guests exclaim, “Macbetto è soffrente. Partiamo...” —he’s sick, let’s go! But Lady Macbeth will have none of it. How would your students describe her tone when she tells the guests, “Restate!”—stay!, then turns to her husband and asks, “E un uomo voi siete?”—are you a man?

Macbeth’s answer is revealing, both in words and music. No longer does he crumble beneath her intimidation. He has bigger fears now. What new aspect of his personality does his response present here?

Step 5: Divide the class into groups of 4 or 5, and distribute art materials. It’s time to make masks of Lady Macbeth and Macbeth—one mask for each of their many moods. Have each group choose a few moods for each of the characters. (Students should be careful to label the back of each mask with the character’s name and the mood). If time is short, students can finish their masks for homework.

FOLLOW-UP: As follow-up to the mask-making, students can “act out” the climactic duet between Macbeth and Lady Macbeth, **Track 7:** Here Macbeth has returned from his second visit to the witches. They’ve presented the scary vision of kingdoms to come. He reports back to Lady Macbeth, and in this duet they plan their final crime.

Have pairs of students from each group stand in front of the class and perform the scene along with the recording—by holding appropriate masks in front of their faces at each point in the duet.

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FUN FACT

Piave and Maffei aren’t the most consistent of librettists, sometimes referring to the main character as “Macbeth,” sometimes as “Macbetto.” But Shakespeare’s Banquo is always “Banco.”

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IN PREPARATION

For this activity, each student will need

- a photocopy of the printed resources found on pages 31 and 32 of this guide
- basic information about the ascent of James I to the English throne and about the 19th-century movement to unify Italy. One good resource would be printouts of, or online access to, the articles in Microsoft's Encarta encyclopedia, found at:
<http://tinyurl.com/2lgjwj> (James I)
<http://tinyurl.com/2cpfz5> (the unification of Italy)
- a copy of the "Who Cares? and Why?" chart, found on page 14 of this guide.
- copies of the relevant sections of Shakespeare's *Macbeth*. A clear, line-numbered edition is available at a website called "Shakespeare Online" at:
<http://tinyurl.com/oj5se>
(Line numbers cited below refer to this edition).
- You will also need the accompanying recording of selections from *Macbeth*.

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CURRICULUM CONNECTIONS

History/Political Science/Social Studies, Language Arts, and Music

Macbeth's Murders: Who Cares? A CLASSROOM ACTIVITY

Giuseppe Verdi intended to be faithful to Shakespeare in presenting his version of *Macbeth*. Nevertheless, the opera is a product of its times. In this activity, students will consider some differences between politics in Shakespeare's day and politics in Verdi's, then observe how those differences are reflected in Verdi's work. They will

- be introduced to basic generalizations about government in the early 1600s and mid-1800s—royalty vs. democracy
- compare characterizations in the two versions of *Macbeth*
- discover some functions that a chorus can perform in an opera
- acquaint themselves with some of the music in *Macbeth* in advance of the Met's HD transmission

STEPS In this activity, students will take a close look at four moments in Verdi's *Macbeth* and will compare them to parallel scenes in the original Shakespeare play. All four moments involve the reaction of one of Verdi's choruses—the people of Scotland (so to speak)—to major plot points. By studying these scenes, students will come to see a significant difference between the political theories underlying the two versions: The people, central to Verdi's concept and to the politics of his day, are invisible in Shakespeare's ruling-class drama.

Step 1: The historical context of the two *Macbeths* will probably be unfamiliar to your students. If possible, have them read the articles on James I and Italian unification before class begins. If not, be sure to allow a few minutes at the beginning of the lesson for students to do this background reading.

Step 2: Establishing the time frame

Write "1865" on the chalkboard. Ask students what associations they have with this year. (Some may mention the U.S. Civil War or other events.) Point out that this is the year the revised version of Verdi's *Macbeth* premiered, the same version in the Met *Live in HD* transmission.

Directly below, write “1606.” Ask students to guess what happened in that year. The answer is: Shakespeare’s *Macbeth* premiered in London.

Subtract 1606 from 1865. The result, 159 years, is the time between the two *Macbeths*. You may want to note that a lot can happen in 159 years!

Step 3: Confirming background knowledge

Ask questions based on the background readings:

- Who governed England when Shakespeare’s *Macbeth* premiered?
- How did James I become king of England?
- Who governed Italy when Verdi’s *Macbeth* premiered?
- What was the “Risorgimento?”
- What event took place in Italy in 1861? In 1871?

The points to elicit are these:

James I was king of England in 1606. Like so many others before him, he came to power in a climate of court intrigue—much like the intrigue in *Macbeth*. Factions, marriages, alliances, backstabbing, even murder played a role in deciding who would rule England in the 17th century.

When Verdi’s revised *Macbeth* premiered, Italy was a parliamentary kingdom, somewhat like today’s Great Britain. The Kingdom of Italy was the result of a movement to unify Italy, called the Risorgimento. At the beginning of the 19th century, the Italian peninsula had been divided among a number of small kingdoms and duchies, lands controlled by Austria, and lands controlled by the Catholic church, supported by France. Much of that century saw a movement to create a single, unified Italy, with the support not just of ruling-class leaders, but of the entire Italian people.

The Kingdom of Italy was declared in 1861, but Rome was not integrated as its capital until 1871. Verdi’s *Macbeth* premiered right in the middle, 1865.



LEARNING OBJECTIVES

- To become aware that differences can exist among political structures at different times and places
- To explore ways that artists’ political convictions are expressed through their work
- To consider the way contemporary situations influence the plots, settings and perspective of works of art
- To prompt curiosity about the interpretation of *Macbeth* embodied in the HD production

Step 4: Before turning to *Macbeth*, draw a copy of the “Who Cares, and Why?” chart on the chalkboard to be filled in as the lesson proceeds.

<i>“Who Cares, and Why” in...</i>						
	Shakespeare’s <i>Macbeth</i>			Verdi’s <i>Macbeth</i>		
	Who?	Why?	How do you know?	Who?	Why?	How do you know?
Duncan’s murder						
Macbeth’s madness						
Recapturing the crown						
Macbeth’s defeat						

Step 5: Comparing the two *Macbeths*

One interesting difference between Shakespeare’s play and Verdi’s opera is the composer’s use of a standard operatic device—the chorus. Choruses can act as characters, representing groups of people. They can also comment on the actions of other characters. In *Macbeth*, Verdi uses two distinct choruses. He turns Shakespeare’s three witches into a three-part chorus. He also introduces a new “character,” a chorus representing the people of Scotland. This activity will take a careful look at his use of the “people’s chorus.”

Duncan’s Murder: At the end of Act I, Verdi’s chorus responds to the murder, **Track 8**. Representing the people of Scotland, they call heaven and hell down upon the murderer of their king. They continue, “O gran Dio... in te solo fidiamo” (God..., we trust in You alone)—significantly addressing their plea above the heads of earthly political leaders. Their prayer is full not only of vengeance, but of grief.

Shakespeare writes the scene differently. In *Macbeth*, Act II, Scene 3, lines 160–176, we find the king’s sons, Malcolm and Donalbain (a character omitted by Verdi), with Banquo. It’s

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FUN FACT

In the theater, many believe that Shakespeare’s *Macbeth* is jinxed. They won’t even say the title aloud, calling it instead “the Scottish play.”

Banquo who mentions God here—a member of the governing class—and he’s not seeking help, but swearing that he himself will wreak vengeance. Macduff and other assembled lords and nobles agree. The two sons, fearing for their own lives, then plan their escape—one to England, one to Ireland. Notice: There’s no sign here of the Scottish people.

Students can now begin to fill out the “Who Cares, and Why?” chart. Who is upset about Duncan’s murder in Verdi’s opera, and why? And in Shakespeare’s play? How do you know?

Macbeth’s Madness: Act II of Verdi’s opera closes with the banquet at which Macbeth sees Banquo’s ghost. It’s a stretch to say the people of Scotland are represented at this grand affair, but it’s still worth noticing the partygoers’ attitude in this scene. Macduff is among them, and as the act closes, he’s become suspicious. He decides to leave Scotland. “Now that it is ruled by a cursed hand,” he explains, “only the wicked can remain.” In **Track 9** the chorus echoes the sentiment: “Uno speco di ladroni/ Questa terra diventò” (this land has become a den of thieves). But notice the difference between their complaint and Macduff’s. Where his complaint is only with Macbeth, theirs is with a community of evil—Scotland’s entire leadership.

Macduff doesn’t even show up at Shakespeare’s banquet, Act III, Scene 4. At line 152, Macbeth and his wife discuss the meaning of his absence—not moral disgust, but more conspiracy.

By this time in Shakespeare, the party has broken up. But the partygoers didn’t leave in horror or fury, as Verdi’s do: At line 139, Lady Macbeth asks them to go because her husband “grows worse and worse.” They comply, but not before one lord, Lennox, calls out meekly for all, “Good night; and better health attend his majesty!”

What do your students make of these reactions? Are Verdi’s banquet guests like Shakespeare’s? What are the differences?



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FUN FACT

“On the evening of the final rehearsal, with the theater full, we were dressed and ready, the orchestra in place, the chorus on stage, when Verdi made a sign to me and Varesi, and called us backstage: he asked us—as a favor to him—to rehearse that damned duet again at the piano.”

—Marianna Barbieri-Nini, the first to play *Lady Macbeth* in Verdi's opera

Recapturing the Crown: Act IV begins with a melancholy song—(Track 10) “Patria oppressa!” cries the chorus of Scots—our oppressed homeland!

In a few moments, the opera will turn personal, as Macduff learns that his wife and children have been killed. But for now our attention is on the suffering of an entire nation. “Al venir del nuovo Sole/S'alza un grido e fere il Ciel.” (When the sun rises anew, a cry goes up, outraging Heaven.)

The parallel scene in Shakespeare, Act IV, Scene 3, finds only Malcolm and Macduff on the plain, weeping their own “sad bosoms empty.” Malcolm talks of redress, of overthrowing a tyrant. (Macduff, not yet having heard about his family's murder, is not yet convinced.) At line 50, he mentions Scotland: “it weeps, it bleeds, and each new day a gash/is added to her wounds”—but he's really focused on seeking help from England. Whose concerns do your students find expressed here? Whose seem to be omitted?

Macbeth's Defeat: The conclusive evidence of a difference between Shakespeare and Verdi comes at the very end, **Selection K** [Disc 2: Track 15: 0:50–3:17]. What do your students make of the lines “Dov'è l'usurpator?/D'un soffio il fulminò/Il Dio della vittoria”? (Where is the usurper? The God of victory struck him down with a breath.) Again, God is credited, Macduff is only His agent. Victory belongs not only to the new king, but to “la patria,” the homeland.

Verdi's conclusion is stirring. Shakespeare's feels like an afterthought. Where Verdi's chorus sings “*Macbeth, ov'è?*”—where is Macbeth—Shakespeare shows us: at the end of Act V, Scene 8, Macduff appears with the dead man's head!

The rest is tying up loose ends. King Malcolm has the last word—and he uses it to split up the booty and give out new titles to noblemen (lines 74 through 77). He then calls home political allies who fled Macbeth. Finally, he invites the governing class to his inauguration. Can your students find any mention of the Scottish people in these last two speeches?

Step 6: Putting It All Together

It's time to take a look at the "Who Cares, and Why?" chart. How do your students explain the differences between the two *Macbeths*? You may need to remind them of the background knowledge with which the lesson began: Government looked one way to Shakespeare, another to Verdi.

For Shakespeare, the question of who ruled England was one of pure power, duplicity, and cunning. By Verdi's time, the idea had emerged that a government should at least represent, if not be chosen by, its people.

Verdi's *Macbeth* is not only a musical version of Shakespeare. It's a statement in support of Italian unification, a process in full bloom, but not yet complete, in 1865. The future was unknown. Shakespeare, from his position outside the governing class, wrote a commentary on power as he understood it. Verdi, a member of a people seizing its own destiny, was writing, in part, a call to arms.

FOLLOW-UP For homework, students can write an op-ed piece, a persuasive essay aimed at the Scottish people. Should they take up arms in the fight against Macbeth? Or is this just a fight among the ruling class? Does the average Scotsman "have a dog in this race"? Use examples from the opera to convince your audience.



FUN FACT

How much information can music convey? Consider this: The libretto of Verdi's *Macbeth* contains less than half as many words as Shakespeare's play!

Verdi's chorus represents the collective voice of the Scottish people.

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COMING ATTRACTIONS

Coming Attractions are brief opportunities to:

- help students make sense of opera
- whet their interest in upcoming Metropolitan Opera HD transmissions

Each focuses on music from the accompanying CD. They direct students' attention toward highlights and details that can organize and illuminate their viewing of the transmission.

The descriptions below offer detailed listening pointers, but these "mini-lessons" will in practice take up no more than a few minutes of class time. They're designed to help you bring opera into your classroom while minimizing interruption of your ongoing curricular sequence. Feel free to use as many as you like.

Sleepwalking COMING ATTRACTION

Lady Macbeth may be cool as an evil cucumber by day, but as we see in Act IV, she reveals her humanity—and her sense of guilt—while sleepwalking. To understand just how profoundly her deeds have affected her, listen first to **Track 16**, right at the moment that her husband is murdering King Duncan. "Regna il sonno su tutti," she sings—"Sleep reigns over all." Then, twice, we hear the mournful sound of a horn. To Lady Macbeth, this is the lament of an owl—"Risponde il gufo al suo lugubre addio! [The owl replies to his mournful farewell]. As Macbeth returns, she plants the seed of her own remorse, briefly wondering whether Duncan was aware of his own murder: "Ch'ei fosse di letargo uscito/Pria del colpo mortal?" [What if he was roused from his sleep before the fatal blow?]



Now play **Track 17**, a brief portion of Lady Macbeth’s sleep-walking scene. This is a fine example of the blending of vocal and instrumental music to convey complex operatic moods. As Lady Macbeth sings “Una macchia è qui tuttora/Via, ti dico” [There’s still a spot here/Away, I tell you—the equivalent of Shakespeare’s famous “Out, damned spot! Out I say!”], two instrumental figures repeat again and again. One, heard from the string section, represents her repeated attempts to rub the blood from her hands. The other? That horn again—reminding us that deep within Lady Macbeth’s unconscious lurks the memory of the moment Duncan met his death, when an owl cried out in the night.

Weird Visions, Weird Instrumentation COMING ATTRACTION

Among the many tools in a composer’s kit is the choice of instruments. The same line of music, at the same tempo and volume, may sound one way when played by a violin, another way when played by a trumpet. Verdi provides a concrete example during Macbeth’s second visit to the witches, when they conjure up the vision of eight kings, all descended from Banquo, **Track 18**.

First we hear a signature three-part fanfare from the witches’ chorus. “Appear! Appear! Appear!” they call to the spirit world, “then disappear again like mist.” Immediately, and apparently from far off, we hear a strange, stately strain. As the eight kings move across the stage, and in between Macbeth’s startled reactions, the strain repeats again, twice each time until Macbeth cries out “O mio terror!”, then louder and louder beneath his aria, taken up before long by the entire orchestra.

Verdi specified that this “eight kings” theme be played by a particular set of instruments—six clarinets, two oboes, two bassoons, and one contrabassoon—and he proposed that they play from under the stage! The idea was to create a particularly otherworldly musical counterpart, like “subterranean bagpipes.” Your students may want to imagine what the “bagpipes” would have sounded like had Verdi scored them for brass band instead.



FUN FACT

With *Macbeth*, Verdi succeeded where Beethoven fumbled. The man translating Shakespeare into an opera libretto for the German composer died while writing Act II, so Beethoven gave up, leaving behind only sketches for themes and a prelude.

Duets and Don'ts COMING ATTRACTION

Early in the opera, messengers arrive to announce that, true to the witches' prophecy, Macbeth will be king. Commentators have noted that the conventional thing for Verdi to do here would be to provide Macbeth with a so-called "double aria"—the first part slow, the second part upbeat and rhythmic. Instead, in **Track 19**, he plays Macbeth and Banquo off each other.

Macbeth is hesitant, pensive. He stretches his words. His music is full of dark tones. He responds to the prophecy of kingship with ambivalence in both lyric and melody: "Ma perchè sento rizzarmi il crine?"—why does my hair stand on end? It's Banquo who joins in, jaunty, confident and, it would seem, misreading Macbeth entirely. "O," sings Banquo, "come s'empie costui d'orgoglio"—how [Macbeth] is filled with pride!

So there is conflict in words as well as music, and Verdi ratchets it up. Macbeth and Banquo continue to sing at cross-purposes, first interrupting one another, then literally singing different notions at the same time. By the end, the messengers themselves have joined in (They seem to read Macbeth better than his pal Banquo: "perchè l'aspetto non serenò?"—why doesn't this news make him happy?). With these three parts, each in a different mood, none paying attention to its partners, Verdi turns the crucial announcement into an appropriately grand ball of confusion.

By contrast, near the end of the opera, Malcolm and Macduff come together after the final battle. In **Track 20** we hear the two sing in perfect harmony—again, both in lyric and melody. "S'affidi ognun al re," sings Macduff—let everyone trust the king—as Malcolm sings "Confida, o Scozia, in me"—trust me, Scotland! Then Macduff's "Pace e gloria" [peace and glory] is simultaneous to Malcolm's "Vittoria" [victory]. The music embodies the unifying triumph they feel. It's not hard for students to recognize how Verdi shapes these two duets differently to convey dramatically different states of mind and of affairs.



Dimitri Pittas and Russell Thomas
as Macduff and Malcolm

Like There's No Tomorrow COMING ATTRACTION

Shakespeare is well-known for seamlessly introducing philosophical contemplation into his work, and *Macbeth* offers some of the bleakest. Hearing that his wife has died, Macbeth ponders, “Tomorrow, and tomorrow, and tomorrow,/Creeps in this petty pace from day to day,/To the last syllable of recorded time;/And all our yesterdays have lighted fools/The way to dusty death.” He compares life to a “a poor player/That struts and frets his hour upon the stage,/And then is heard no more.”

Any audience would be shocked at a production of Shakespeare’s play without this moment of uncharacteristic wisdom from the avaricious, driven king. But Verdi slices it cleanly away, retaining only Shakespeare’s “punchline.” (“it is a tale/Told by an idiot, full of sound and fury,/Signifying nothing”)—and offering even that in a somewhat different tone.

In **Track 21**, hearing of his wife’s death, Verdi’s Macbeth spits bitterly “La vita... che importa?.../È il racconto d’un povero idiota; Vento e suono che nulla dinota!” [Life, what does it matter? It’s the tale of a poor idiot, sound and fury signifying nothing]—then starts to laugh. It’s an interesting choice—especially since operas typically pause for all manner of philosophizing. Perhaps Verdi preferred not to interrupt the momentum to the final battle. Perhaps he didn’t want to credit Macbeth with anything like insight. And perhaps your students can propose their own explanation.

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FUN FACT

Macbeth was first produced at the Met half a century ago—back in 1959! That was more than a century after the opera’s premiere in Italy.

Supporting students during the Metropolitan Opera: *Live in HD* Transmission

Thanks to print and audio recording, much about opera can be enjoyed long before a performance. But performance itself remains an incomparable embarrassment of riches—sound and color, pageantry and technology, drama, skill, and craft. “At the Met” activities are designed to help students tease apart different aspects of the experience, consider creative choices that have been made, and sharpen their own critical faculties.

Each activity incorporates a reproducible activity sheet. Students bring the activity sheet to the transmission for filling out during intermission and/or after the final curtain. The activities direct attention to characteristics of the production that might otherwise go unnoticed. Ratings matrices invite students to express their critique, a time-tested prompt for careful thinking.

The basic activity sheet is called *My Highs & Lows*. Meant to be collected, opera by opera, over the course of the season, this sheet points students toward a consistent set of objects of observation. Its purposes are not only to help students articulate and express their opinions, but to support comparison and contrast, enriching understanding of the art form as a whole.

The production of *Macbeth* students will hear and see in this *Live in HD* transmission incorporates a very distinctive visual design. Its sets and lighting are inspired by the metaphoric darkness of the story. The costumes suggest the director’s understanding of *Macbeth* as an opera with strong contemporary relevance. The second activity sheet concentrates on these visual and graphic elements, specific to the Met’s current interpretation of *Macbeth*.

The activity reproducibles can be found on the last two pages of this guide. Either activity can provide the basis for class discussion after the transmission. On the next page, you’ll find an additional activity created specifically for after-transmission follow-up.

HOME FROM THE OPERA **Macbeth—Guilty as Charged?**

Students will enjoy starting the class with an open discussion of the Met performance. What did they like? What didn't they? Did anything surprise them? What would they like to see or hear again? What would they have done differently? The discussion offers an opportunity to apply the notes on students' *My Highs & Lows* sheet, as well as their thoughts about the visual design of the Met production—in short, to see themselves as *Macbeth* experts.

For some audience members, *Macbeth* can be such a smoothly integrated experience that a central theme of the opera goes unnoticed: the conflict between free will and predetermination. We see plotting, planning, and manipulation undertaken by Lady Macbeth and, to a lesser extent, by her husband. We witness the crimes they commit. Toward the end of the opera,

IN PREPARATION

This activity requires no preparation other than attendance at the Met's Live in HD transmission of *Macbeth*.

CURRICULUM CONNECTIONS

Social Studies and Language Arts

LEARNING OBJECTIVES

- To review and consolidate students' experiences with *Macbeth*
- To explore the ethical issues underlying Macbeth's crimes
- To develop skill in constructing persuasive arguments
- To consider factors that can make justice less simple than it seems





as their enemies coalesce and take up arms, we hear reference to those crimes and to their guilt. It may seem obvious that, as the chorus proclaims, Macbeth is “a usurper,” and that it’s Macduff who liberated Scotland.

But what about the witches? From Macbeth’s point of view, he might have argued, all he did was act out a prophecy. Everything the witches predicted came true. Were Macbeth and his wife only agents of a predetermined fate?

The conflict between predetermination and free will is a long-standing debate of beliefs among theologians and philosophers. For your students, it may come down to this:

- Was Macbeth really guilty?
- Was he manipulated by his wife?
- Were his actions controlled by fate, as predicted by the witches?
- Did he have any choice in the matter?
- Was justice done to Macbeth, or was he just acting out a part, “signifying nothing”?

Why not have your students stage a debate on Macbeth’s responsibility and guilt? Evidence can be gathered from the opera. Arguments can be fashioned, including alternative ways to understand each turn of the story. Different characters’ points of view can be taken into account.

A guide to the formalities of staging a debate can be found online at <http://tinyurl.com/2dru23> (in a document prepared for student use by the Saskatoon, Saskatchewan public schools). But your students may enjoy writing their own rules, including time limits, a code of fairness, and a system for judging the winner.

By conducting a debate, students can engage with the issues raised by *Macbeth*, practice flexible, critical thinking, and sharpen their skills of persuasion and logical argument.

Student Resources

On the next few pages, you'll find reproducibles of the texts and worksheets for each *Macbeth* activity. Feel free to photocopy these and distribute them in your classroom.

The first resource pages cite selections from Shakespeare and from the libretto for Verdi's opera. These have been designed specially for the activities in this guide and do not follow the sequence of the play or the opera.

Please note that line numbers from Shakespeare refer to the edition of *Macbeth* at <http://tinyurl.com/oj5se>. Translated quotations from Piave and Maffei's libretto are based on the complete translation at www.opera-guide.ch, a non-profit, advertising-free source for opera information. To reach this *Macbeth* translation directly, use <http://tinyurl.com/3dd3xt>.

THE METROPOLITAN OPERA: LIVE IN HD
MACBETH

Resource Page for Classroom Activity
The Many Moods of Mr. and Mrs. Macbeth

TRACK 1

WITCHES I: Salve!

WITCHES II: Salve!

WITCHES III: Salve!

WITCHES I: Men sarai di Macbetto eppur maggiore

WITCHES II: Non quanto lui, ma più di lui felice!

WITCHES III: Non re, ma di monarchi genitore!

WITCHES: Macbetto e Banco vivano!

Banco e Macbetto vivano!

MACBETH: Vanir...Saranno i figli tuoi sovrani.

BANQUO: E tu re pria di loro

MACBETH & BANQUO: Accenti arcani!

WITCHES I: Hail!

WITCHES II: Hail!

WITCHES III: Hail!

WITCHES I: You'll be less than Macbeth—yet greater.

WITCHES II: Not as happy as he is—but happier.

WITCHES III: Not king, but the father of kings!

WITCHES: Long live Macbeth and Banquo!

Long live Banquo and Macbeth!

MACBETH: They've vanished....Your sons will be kings.

BANQUO: And you'll be king before them.

MACBETH & BANQUO: Mysterious words!

TRACK 2

LADY MACBETH: "Nel di della vittoria io le incontrai..."

"Stupito io n'era per le udite cose"

"Quando i nunzi del Re mi salutaro

"Sir di Caudore, vaticinio uscito

"Dalle veggenti stesse

"Che predissero un serto al capo mio.

"Racchiudi in cor questo segreto. Addio."

Ambizioso spirto

Tu sei Macbetto... Alla grandezza aneli,

Ma sarai tu malvagio?

Pien di misfatti è il calle

Della potenza, e mal per lui che il piede

Dubitoso vi pone, e retrocede!

Vieni t'affretta! Accendere

Ti vo' quel freddo core!

L'audace impresa a compiere

Io ti darò valore....

LADY MACBETH: "It was on the day of victory that I met them..."

"I was stunned to hear them say such things.

"When the king's envoys saluted me as

Thane of Cawdor, the prophecy

these seers made was fulfilled

"They predicted I would wear a crown.

"Keep this secret in your heart. Farewell."

You are an ambitious soul, Macbeth.

You long for greatness

But will you be wicked enough?

Full of crimes is the road

To power, and woe is he who begins it

in uncertainty and retreats.

Come! Hurry! I want to start a fire

in your cold heart!

I will give you the courage to see this audacious

undertaking through...

.....

TRACK 3

MACBETH: Fatal mia donna! un murmure,
Com'io non intendesti?

LADY MACBETH: Del gufo udii lo stridere...
Testé, che mai dicesti?

MACBETH: Io?

LADY MACBETH: Dianzi udirti parvemi.

MACBETH: Mentre io scendea?

LADY MACBETH: Sì! Sì!

MACBETH: Di! nella stanza attigua
Chi dorme?

LADY MACBETH: Il regal figlio...

MACBETH: O vista, o vista orribile!

LADY MACBETH: Storna da questo il ciglio...

MACBETH: Nel sonno udii che oravano

I cortigiani, e: Dio

Sempre ne assista, ci dissero;

Amen dir volli anch'io,

Ma la parola indocile

Gelò sui labbri miei.

LADY MACBETH: Follie!

MACBETH: Perchè, ripetere

Quell'Amen non potei?

LADY MACBETH: Follie, follie che sperdano

I primi rai del dì.

MACBETH: Allora questa voce m'intesi nel petto:

Avrai per guanciali sol vepri, o Macbetto!

Il sonno per sempre, Glamis, uccidesti!

Non v'è che vigilia, Caudore, per te!

LADY MACBETH: Ma dimmi, altra voce non parti d'udire?

Sei vano, o Macbetto, ma prio d'ardire:

Glamis, a mezz'opra vacilli, t'arresti,

Fanciul vanitoso, Caudore, tu se'.

MACBETH: Com'angeli d'ira vendetta tuonarmi

Udrò di Duncano le sante virtù.

LADY MACBETH: (Qu'ell'animo trema, combatte, delira...

Chi mai lo direbbe l'invitto che fu?)

Il pugnàl là riportate

Le sue guardie insanguinate...

Che l'accusa in lor ricada.

MACBETH: Io colà?...non posso entrar!

LADY MACBETH: Dammi il ferro!

MACBETH: My fated lady, I heard a murmur—
didn't you?!

LADY MACBETH: I heard an owl shriek.
What did you say a moment ago?

MACBETH: Me?

LADY MACBETH: I thought I just heard you.

MACBETH: While I was coming down?

LADY MACBETH: Yes, yes!

MACBETH: Say, who's sleeping in the
side room??

LADY MACBETH: The royal son.

MACBETH: What a sight! What a terrible sight!

LADY MACBETH: Look the other way.

MACBETH: I heard the courtiers praying
in their sleep: "God be with us always,"
they said;

I too wanted to say Amen,
but the rebellious word
froze on my lips.

LADY MACBETH: That's madness!!

MACBETH: Why couldn't I repeat
that "amen"?

LADY MACBETH: Madness! Madness! But the
first light of day will chase it off.

MACBETH: Then I heard this voice inside me saying:

You'll only have thorns for a pillow, Macbeth!

You've murdered sleep forever, Glamis!

You'll never sleep again, Caudor!

LADY MACBETH: But tell me, didn't you hear another voice?

You're bold, Macbeth, but not daring:

Glamis, you hesitate halfway through, then stop.

You're a vain little child, Cawdor.

MACBETH: "Vengeance!"— Duncan's holy virtues will thunder
at me like angry angels..

LADY MACBETH: (How his spirit trembles, struggles and raves...
Who would call him the victor he was?)

Bring the knife back.

Smear blood on his guards,
so they'll be accused.

MACBETH: Me? I can't go in there.!

LADY MACBETH: Give me the blade!

TRACK 4

LADY MACBETH: Perchè, mi sfuggi, e fiso
Ognor ti veggo in un pensier profondo?
Il fatto è irreparabile! Veraci
Parlar le maliarde, e re tu sei.
Il figlio di Duncan, per l'improvvisa
Sua fuga in Inghilterra,
Parricida fu detto, e vuoto il soglio
A te lasciò.

MACBETH: Ma le spirtali donne
Banco padre di regi han profetato...
Dunque i suoi figli regneran? Duncano
Per costor sarà spento?

LADY MACBETH: Egli e suo figlio vivono, è ver.

MACBETH: Ma vita immortale non hanno...

LADY MACBETH: Ah si, non l'hanno!

MACBETH: Forz'è che scorra un altro sangue, o donna!

LADY MACBETH: Dove? Quando?

MACBETH: Al venir de questa notte.

LADY MACBETH: Immoto sarai tu nel tuo disegno?

MACBETH: Banco! l'eternità t'apre il suo regno..."

LADY MACBETH: Why are you avoiding me, and
why do I keep seeing you deep in thought?
The fact can't be changed.

The sorceresses spoke truth, and you're king.
Because he suddenly fled to England,
Duncan's son has been accused of killing
his father, leaving the throne
empty for you.

MACBETH: But the witches prophesied that
Banquo would be the father of kings.
So will his sons rule? Did Duncan
die for them?

LADY MACBETH: True, he and his sons are alive.

MACBETH: But life doesn't go on forever...

LADY MACBETH: Right, it doesn't.

MACBETH: More blood must flow, my lady!

LADY MACBETH: Where? When?

MACBETH: Tonight!

LADY MACBETH: Will you be firm in your intention

MACBETH: Banquo, eternity opens its realm to you!.

TRACK 5

LADY MACBETH: La luce langue, il faro spegnesi
Ch'eterno corre per gli ampi cieli!
Notte desiata provvida veli
La man colpevole che ferirà.
Nuovo delitto! È necessario!
Compiersi debbe l'opra fatale.
Ai trapassati regnar non cale
A loro un requiem, l'eternità.
O voluttà del soglio!
O scettro, alfin sei mio!
Ogni mortal desio
Tace e s'acqueta in te.
Cadrà fra poco esanime
Chi fu predetto re.

LADY MACBETH: The light is fading. The beacon that moves
eternally across the broad heavens has gone out.
Longed-for night throw a veil over
the guilty, murderous hand.
Another crime! It's necessary!
The fatal deed must be done.
Those who have passed on don't care about power.
They have a requiem—and eternity.
O! The desire for the throne!
O! Sceptre! At last you're mine!
You make every mortal desire
quiet and calm.
In a short while, the one who was
prophesied king will fall lifeless.

TRACK 6

LADY MACBETH: Che ti scosta, o re mio sposo,
Dalla gioia del banchetto?...

MACBETH: Banco falla! il valoroso
Chiuderebbe io serto eletto
A quant'avvi di più degno
Nell'intero nostro regno.

LADY MACBETH: Venir disse, e ci mancò.

MACBETH: In sua vece io sederò
Di voi chi ciò fece?

ALL: Che parli?

MACBETH: Non dirmi, non dirmi ch'io fossi!...
Le ciocche cruenta non scuotermi incontro...

ALL: Macbetto è soffrente! Partiamo...

LADY MACBETH: Restate!... Gli è morbo fugace...
E un uomo voi siete?

MACBETH: Lo sono, ed audace
S'io guardo tal cosa che al dimone istesso
Porrebbe spavento.....nol ravvisi?
Oh, poi che le chiome scollar t'è concesso
Favella! il sepolcro può render gli uccisi?

LADY MACBETH: Voi siete demente!

MACBETH: Quest'occhi l'han visto...

LADY MACBETH: What's pulled you, my husband the king,
away from the pleasures of the feast?...

MACBETH: Banquo's not here--that man of valor
who would complete the elite circle of the
most honorable in our kingdom.

LADY MACBETH: He said he'd come, and he's missing.

MACBETH: I'll sit in his place
Who among you did this?

ALL: What are you talking about?

MACBETH: Don't tell me I did it!
Don't shake your bloody locks at me!

ALL: Macbeth's not feeling well. We'll go.

LADY MACBETH: Stay! His sickness is passing
Are you a man?

MACBETH: I am, and a bold one if I can
look at a thing like this,
which might scare the devil himself.
There—can't you see it?

Oh, since you can move your head, tell me
can the dead come back from the grave?

LADY MACBETH: You're crazy!

MACBETH: I saw him with my own eyes...

TRACK 7

LADY MACBETH: Vi trovo alfin! Che fate?

MACBETH: Ancora le streghe interrogai.

LADY MACBETH: E disser?

MACBETH: Da Macduffo ti guarda.

LADY MACBETH: Segui.

MACBETH: Te non ucciderà nato da donna.

LADY MACBETH: Segui.

MACBETH: Invitto sarai finchè la selva
Di Birna contro te non mova.

LADY MACBETH: Segui.

MACBETH: Ma pur di Banco apparvemi la stirpe...
E regnerà!

LADY MACBETH: Menzogna!
Morte e sterminio sull'iniqua razza!

MACBETH: Sì morte! Di Macduffo arda la rocca!
Perano moglie e prole!

LADY MACBETH: Di Banco il figlio di rinvenga, e muoia!

MACBETH: Tutto il sangue si sperda a noi nemico!

LADY MACBETH: Or riconosco il tuo coraggio antico.

MACBETH AND LADY MACBETH: Ora di morte e di vendetta,

Tuona, rimbomba per l'orbe intero,
Come assordante l'atro pensiero

Del cor le fibre tutte intronò.

Ora di morte, ormai t'affretta!

Incancellabile il fato ha scritto:

L'impresa compiere deve il delitto
Poichè col sangue si inaugurerò.

LADY MACBETH: I've finally found you? What have you been up to?

MACBETH: I've been questioning the witches again.

LADY MACBETH: And what did they say?

MACBETH: To watch out for Macduff.

LADY MACBETH: Keep going.

MACBETH: That no man born of woman will kill me.

LADY MACBETH: Keep going.

MACBETH: I'll be invincible until Birnam Wood
marches up to me.

LADY MACBETH: Keep going.

MACBETH: But Banquo's descendants appeared to me,
and they will reign!

LADY MACBETH: A lie! Death and extermination
to that wicked race!

MACBETH: Yes, death! Macduff's castle must burn!
His wife and children must die!

LADY MACBETH: Banquo's son must be found and murdered!

MACBETH: All the blood of our enemies will spill!

LADY MACBETH: Now I see your old courage again.

MACBETH AND LADY MACBETH: Hour of death and vengeance,

Thunder resound across the whole world,
bewildering as the dark intention

that has shaken our hearts to the core.

Hour of death, come quickly!

Fate has inscribed you indelibly:

This business, begun with blood,
will end in crime!

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THE METROPOLITAN OPERA: LIVE IN HD
MACBETH

Resource Page for Classroom Activity

Macbeth's Murders: Who Cares?

[Line numbers from Shakespeare refer to the edition of Macbeth at <http://tinyurl.com/oj5se>]

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TRACK 8

CHORUS: Schiudi, inferno, la bocca ed inghiotti
Nel tuo grembo l'intero creato;
Sull'ignoto assassino esecrato
Le tue fiamme discendano, o Ciel.
O gran Dio, che ne' cuori penetri,
Tu ne assisti, in te solo fidiamo;
Da te lume, consiglio cerchiamo
A squarciar delle tenebre il vel!
L'ira tua formidabile e pronta
Colga l'empio, o fatal punitor;
E vi stampi sul volto l'impronta
Che stampasti sul primo uccisor.

CHORUS: Hell, open wide and swallow
all creation in your womb!
Let your flames descend on the unknown,
detestable assassin, o heaven!
O great God who can see into our hearts,
help us—we trust in you alone.
We look to for light and counsel
to tear through the veil of darkness.
May your formidable anger swiftly
take the villain, o deadly punisher;
and mark his head as you marked
that of the first murderer.

Compare to Shakespeare: Act II, Scene 3, lines 160–176

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TRACK 9

CHORUS: Biechi arcani! sgomentato
Da fantasmi egli ha parlato!
Uno speco di ladroni
Questa terra diventò.

CHORUS: Sinister mysteries!
He spoke of being terrified by phantoms!
This land has become
a den of thieves.

Compare to Shakespeare: Act III, Scene 4, lines 117–130

.....

TRACK 10

CHORUS: Patria oppressa! il dolce nome
No, di madre aver non puoi,
Or che tutta a figli tuoi
Sei conversa in un avel.
D'orfanelli e di piangenti
Chi lo sposo e chi la prole
Al venir del nuovo Sole
S'alza un grido e fere il Ciel.
A quel grido il Ciel risponde
Quasi voglia impietosito
Propagar per l'infinito,
Patria oppressa, il tuo dolor.
Suona a morto ognor la squilla,
Ma nessuno audace è tanto
Che pur doni un vano pianto
A chi soffre ed a chi muor.

Compare to Shakespeare: Act IV, Scene 3, lines 1–59

.....

TRACK 11

CHORUS: Macbeth, Macbeth ov'è?
Dov'è l'usurpator?
D'un soffio il fulminò
Il Dio della vittoria.

Il prode eroe egli è
Che spense il traditor!
La patria, il re salvò;
A lui onore e gloria.

Salgan mie grazie a te,
Gran Dio vendicator;
A chi ne liberò
Inni cantiam di gloria.

MACDUFF: S'affidi ognun al re
Ridato al nostro amor!
L'aurora che spuntò
Vi dar... pace e gloria!

MALCOLM: Confida, o Scozia, in me;
Fu spento l'oppressor!
La gioia eternerà
Per noi di tal vittoria.

Compare to Shakespeare: Act V, Scene 8, lines 65–87.

CHORUS: Oppressed homeland! You cannot have
the sweet name of mother,
now that you've become a tomb
for your children.
From orphans and from mourners—
some for husbands, some for children—
when the sun rises anew
a cry goes up to outrage heaven.
Heaven responds to that cry,
as if moved to pity,
to proclaim your sadness forever,
oppressed homeland.
The bell tolls continually for death,
but none has the audacity
to shed a useless tear
for those who suffer and those who die.

CHORUS: Macbeth, Macbeth, where are you?
Where is the usurper?
With a breath
the God of victory has struck him down.

A valiant hero is he
who killed the traitor.
He has saved our homeland!
Honor and glory to him!

My thanks rise to you,
Great God of vengeance.
Let us sing hymns of glory to he
who freed us.

MACDUFF: Let all place their trust in the king
who has returned our love!
The dawn that breaks will bring you
peace and glory!

MALCOLM: Scotland, trust in me;
for the oppressor is dead!
I will make the joy of such victory
last us forever.

.....

THE METROPOLITAN OPERA: LIVE IN HD
MACBETH

Resource Page for Coming Attraction

Duets and Don'ts

.....

TRACK 19

MACBETH: Due vaticini compiuti or sono...
Mi si promette dal terzo un trono...
Ma perchè sento rizzarmi il crine?
Pensier di sangue, d'onde sei nato?...
Alla corona che m'offre il fato
La man rapace non alzerò.

BANQUO: Oh, come s'empie costui d'orgoglio,
Nella speranza di un regio soglio!
Ma spesso l'empio Spirto d'averno
Parla, e c'inganna, veraci detti,
E ne abbandona poi maledetti
Su quell'abisso che ci scavò.

MESSENGERS: Perchè si freddo n'udì Macbetto?
perchè l'aspetto non serenò?)

MACBETH: Two prophecies are now fulfilled...
The third promises me the throne...
But why do I feel my hair stand on end?
This thought of blood, where was it born?...
I will not stretch out my hand to snatch
the crown which fate offers me.

BANQUO: Oh, how he fills with pride
at the hope of a king's throne!
But often the cruel spirit of hell
tells the truth—and betrays.
And we're abandoned, cursed,
above the pit that's been dug for us.

MESSENGERS: Why is Macbeth taking the news so coldly?
Why does he seem so upset?

.....

TRACK 20

MACDUFF: S'affidi ognun al re
Ridato al nostro amor!
L'aurora che spuntò
Vi dar... pace e gloria!

MALCOLM: Confida, o Scozia, in me;
Fu spento l'oppressor!
La gioia eternerà
Per noi di tal vittoria.

MACDUFF: Let all place their trust in the king
who has returned our love!
The dawn that breaks will bring you
peace and glory!

MALCOLM: Scotland, trust in me;
for the oppressor is dead!
I will make the joy of such victory
last us forever.

At the Met: Black and Light

THE METROPOLITAN OPERA: *LIVE IN HD*
MACBETH, JANUARY 12, 2008

NAME _____

CLASS _____

TEACHER _____

Adrian Noble, who directed this new production of *Macbeth*, had some very clear ideas about the way the sets, costumes and lighting should look. We're certainly not in 16th-century Scotland! Can you find the visual themes of the production? Take notes on what you see, then see what conclusions you come to.

SETS

Act I

Act II

Act III

Act IV

COSTUMES

What men wear

What Lady Macbeth wears

What the witches wear

LIGHTING

In the forest

In Macbeth's castle

On the battlefield

CONCLUSIONS:

Where does it take place?

When does it take place?

What does this interpretation of *Macbeth* imply about world history? Do you agree?

Macbeth: My Highs & Lows

THE METROPOLITAN OPERA: LIVE IN HD

JANUARY 12, 2008

REVIEWED BY

THE STARS			
	STAR POWER	MY COMMENTS	
LADO ATANELI AS MACBETH	*****		
MARIA GULEGHINA AS LADY MACBETH	*****		
JOHN RELYEA AS BANQUO	*****		
DIMITRI PITTAS AS MACDUFF	*****		
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THE SHOW, SCENE BY SCENE	ACTION	SINGING	SET DESIGN/STAGING
THE WITCHES' PROPHECIES	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
<i>MY OPINION</i>			
LADY MACBETH READS THE LETTER	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
<i>MY OPINION</i>			
THE MURDER OF DUNCAN	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
<i>MY OPINION</i>			
THE BANQUET SCENE	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
<i>MY OPINION</i>			
THE VISION OF THE EIGHT KINGS	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
<i>MY OPINION</i>			
LADY MACBETH SLEEPWALKS	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
<i>MY OPINION</i>			
MACDUFF'S LAMENT	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
<i>MY OPINION</i>			
THE FINAL BATTLE	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
<i>MY OPINION</i>			