

Macbeth

Music by **Giuseppe Verdi** • Libretto by **Francesco Maria Piave**, after the play by **William Shakespeare** • English Translation by **Andrew Porter**

Performance Saturday, July 11 at 8:15 p.m.

Opera in Two Parts

Premiere Performance Florence, March 14, 1847 (Revised version-Paris, April 21, 1865)

Recent Chautauqua Opera Performances 2002

The 2015 Chautauqua Opera season is dedicated to the many guest artists, young artists, staff, teachers, stage crew and musicians of the Chautauqua Opera whose gifts and unflagging devotion over my 21 years here have made our thrilling productions possible. Thanks also to the Chautauqua Community for sustaining opera at Chautauqua for 87 years so far.

This production of Verdi's Macbeth is dedicated to the memory of Chautauqua Symphony Orchestra members Mary Whitaker and Vern Kagarice, whose talents in the opera orchestra so often supported our singers onstage. You are in our thoughts.

—Jay Lesenger, General/Artistic Director

CAST (in order of appearance)

Macbeth, *Thane of Glamis, King Duncan's Cousin and a General in Duncan's Army*

Michael Chioldi

Lady Macbeth, *his wife*

Jill Gardner+

Banquo, *a General in King Duncan's Army*

David Crawford**

Fleance, *his son*

Brad Rothschild

Macduff, *Thane of Fife*

Jason Wickson**

Macduff's Children

Eve Kushmaul

Lydia Kushmaul

Duncan, *King of Scotland*

Earl Rothfus

Malcolm, *his son*

Brett Sprague*

Donalbain, *his son, heir to the throne*

Beck Benson

A Gentlewoman, *attending on Lady Macbeth*

Rachel Arky*

A Doctor

Isaiah Musik-Ayala*

A Servant, *to Macbeth*

Jared Guest*

An Assassin

Stephen Clark*

First Apparition's Voice

Robert Nicholas Boragno*

Second Apparition's Voice

Kasia Borowiec*

Third Apparition's Voice

Laura Soto-Bayomi*

Witch Dancers

Madeline Jones

Telly Ortiz

Shawn Sprankle

Witches, King's Messengers, Scottish Thanes and Ladies, Exiles, Assassins, Soldiers

Chautauqua Opera Young Artists

Servants, Apparitions, Soldiers, Refugees

Richard Oakley, Melissa Rothschild,
Kevin Kyser, Dave Levandowski, Eric Oberg,
Steve Swank

+ Chautauqua Opera Debut

* 2015 Chautauqua Opera Young Artist

** Former Chautauqua Opera Young Artist

CREATIVE AND PRODUCTION

Conductor

Hal France

Direction and Movement

Jay Lesenger

Associate Choreographer

Lee Heinz

Chorus Master

Carol Rausch

Set Designer

Ron Kadri

Lighting/Video Designer

Michael Baumgarten

Costumer

B. G. FitzGerald

Wig/Makeup Designer

Georgianna Eberhard

Assoc. Wig/Makeup Designer

Philip Plowman

Coach/Accompanists

Dorothy Randall

Richard Cordova

Allison Voth

**Diction Coach/
Supertitles**

Stephen M. Bush

Technical Director

Amanda Williams

Properties Master

Peggy Imbrie

Production Stage Manager

Justin Griffith Brown

Assistant Stage Director

Cirby Hatano

Assistant Stage Managers

Anna Reetz

Liv Scott

Concertmaster

Vahn Armstrong



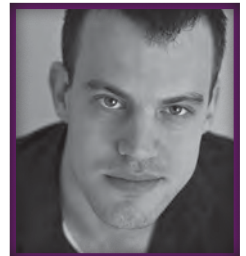
Hal France



Michael Chioldi



Jill Gardner



David Crawford



Jason Wickson



Brett Sprague

*"And oftentimes, to win us to harm, the instruments of darkness tell us truths,
Win us with honest trifles, to betray us In deep consequence."*

Banquo – Act I, Scene iii
Macbeth – William Shakespeare

SYNOPSIS

Place: The Castles at Inverness and Dunsinane; The Border of England and Scotland: The Heaths

Time: ACT I: The 11th Century

Part I

Scene I – A Heath

Macbeth and Banquo, generals in King Duncan's army, have been victorious against the Thane ("Lord") of Cawdor and his assault upon the throne of Scotland. After the battle, three covens of witches gather, vowing to destroy a sailor whose wife had cursed them. They turn their attentions to the approaching generals, predicting that Macbeth shall be declared Thane of Cawdor and then King of Scotland while Banquo's descendants shall also be kings. Messengers arrive from King Duncan and hail Macbeth the new Thane of Cawdor as reward for his bravery. Macbeth wonders if, as the witches foretold, he will also become King. Banquo fears that the evil spirits are revealing truths only to destroy them. The witches take delight in the mischief they are creating.

Scene II – Macbeth's Castle at Inverness

Lady Macbeth reads her husband's letter describing the strange events after the battle. She exults in the witches' prophecies but wonders if Macbeth has the boldness necessary to seize the throne. She pledges to provide him with the resolve he needs to clear their path to the crown. When she learns that King Duncan will spend the night at Inverness, she calls upon the Ministers of Hell to inspire them in their bloody work.

When Macbeth returns, they agree that the King must die. Duncan and his retinue arrive and immediately retire. Macbeth falters as he imagines a bloody dagger before him, but ambition overcomes hesitation, and he steals into the King's bedroom. He returns still holding the bloody dagger and confronts Lady Macbeth with his fears. She seizes the murder weapon and reenters the King's room to smear blood on his sleeping servants so as to call suspicion upon them. The Macbeths retire to wash the evidence from their hands as Banquo and Macduff arrive to wake the King. Discovering his murder they summon the Court and invoke God's vengeance.

-Short Pause-

Scene III – Macbeth's Castle

Macbeth is now King of Scotland. Lady Macbeth reminds him that Duncan's son, Malcolm, is thought to be his father's assassin since he fled Scotland immediately after the murder was discovered. Macbeth realizes he must now kill Banquo and his son, Fleance, to prevent their attaining the throne as the witches prophesied. Left alone, Lady Macbeth savors her new title, calling upon the night to conceal the latest killings.

Scene IV – A Park Near the Castle

A group of assassins gather to await Banquo and his son. As Banquo enters the park, he is troubled by a sense of foreboding. The assassins attack and kill him, but Fleance escapes.

Scene V – The Great Hall in Macbeth's Castle

Lady Macbeth toasts the court as Macbeth is secretly informed of the successful murder of Banquo. Suddenly, Banquo's ghost appears to Macbeth and he is overcome by terror. Lady Macbeth tries to distract the Court with a drinking song, but the guests are horrified by Macbeth's guilty ravings. Realizing that Scotland is ruled by murderers, Macduff resolves to leave for England.

-Intermission-

Part II

Scene I – The Heath

The witches are preparing a potent brew, when Macbeth interrupts them. He demands that they tell him what the future holds for him. In answer, three apparitions appear: a ghostly Soldier warns him to beware Macduff, a Bloody Child assures him that no man born of woman can harm him, and a Crowned Child foretells that he will never be conquered until Birnam Wood marches to Dunsinane Hill. When Macbeth asks if Banquo's descendants will rule Scotland, eight kings appear. The last is Banquo holding a mirror reflecting his descendants, the future Kings of Scotland. The witches disappear as Lady Macbeth finds her husband. He tells her what has been prophesied and they determine to kill Fleance as well as Macduff and his family.

Scene II – Birnam Wood Near the Border of England and Scotland

Scottish exiles lament over the oppression of their land, while Macduff mourns for his wife and children, vowing to avenge their murder. Malcolm arrives with English soldiers and instructs them to cut branches from the woods as camouflage. The inspired exiles promise to liberate their homeland.

Scene III – A Hallway in Macbeth's Castle

Her doctor and gentlewoman observe as Lady Macbeth sleepwalks through the castle, wracked with guilt and trying to remove the blood from her hands.

Scene IV – The Castle at Dunsinane

Macbeth despairs that history will curse him. Word reaches him of Lady Macbeth's death, as soldiers arrive to tell him that Birnam Wood is marching toward Dunsinane Castle. Amazed, Macbeth prepares a last desperate attack on the forces of Macduff and Malcolm.

Scene V – The Battlefield

Macduff orders his forces to throw down their cover and attack. He seeks out Macbeth, who still believes that no man born of woman can kill him. Macduff reveals that he was born Caesarean—born prematurely from his mother's womb—as he runs Macbeth through. Dying, Macbeth curses the crown that tempted him. The people declare Malcolm rightful heir to his father's throne.

—Jay Lesenger, Stage Director

BIOGRAPHIES

Andrew Porter (English Translation) (August 26, 1928–April 3, 2015)

Born in Cape Town, South Africa, Porter was a British music critic, scholar, organist, and opera director. His writings for *The New Yorker* (1972–1992) won respect from leading figures in the musical world: the composer and critic Virgil Thomson stated, “Nobody reviewing in America has anything like Porter’s command of [opera].” Porter also wrote for *The Observer* and *The Times Literary Supplement* and translated 27 operas, of which his English translations of *Der Ring des Nibelungen* and *The Magic Flute* have been widely performed. In addition, he authored the librettos for John Eaton’s *The Tempest* and Bright Sheng’s *The Song of Majnun*.

Madeline Jones (Witch Dancer)

Maple Grove High School; Chautauqua Regional Youth Ballet, Paul Taylor Dance Company at Peabody Preparatory Summer Intensive, Central Pennsylvania Youth Ballet Summer Intensive, Peridance, New York Summer School of the Arts; Chautauqua Opera Debut.

Telly Ortiz (Witch Dancer)

Jamestown High School; Chautauqua Regional Youth Ballet; Chautauqua Opera Debut.

Shawn Sprankle (Witch Dancer)

SUNY Fredonia; Chautauqua Regional Youth Ballet; Chautauqua Opera/*Lucia di Lammermoor* 2012.

CHAUTAUQUA OPERA ORCHESTRA

Violins I

Vahn Armstrong
Concertmaster
David Hult
Assistant Concertmaster
Erica Robinson
Cheryl Bintz
Lenelle Morse
Ming Gao
Amanda Armstrong
Cynthia Berginc
Jenna Anderson
David Gillis

Violins II

Simone Lapointe, *Principal*
Barbara Berg, *Assistant*
Margaret Cooper
Lara Sipols
Heidi Brodwin
Mary Stephenson
Lindi Wang
Shawna Trost

Violas

Thomas Dumm, *Principal*
Connie Lorber, *Assistant*
Jennifer Stahl
Eva Stern
Jessie Goebel
Jennifer Jansen

Cellos

Gena Taylor, *Principal*
Jeffrey Szabo, *Assistant*
Daryl Goldberg
Marie Shmorhun
Si Cheng Liu
Kathleen Caballero

Basses

Owen Lee, *Principal*
Patricia Dougherty, *Assistant*
Bernard Lieberman
Peter Haas

Flutes

Richard Sherman, *Principal*
Kathryn Levy (Piccolo)

Oboes

Jan Eberle, *Principal*
Joan Wright (English Horn)

Clarinets

Eli Eban, *Principal*
Daniel Spitzer

Bassoons

Jeffrey Robinson, *Principal*
Stephen Smith

Horns

William Bernatis, *Principal*
Donna Dolson
Charles Waddell
Mark Robbins

Trumpets

Peter Lindblom, *Principal*
Leslie Linn

Trombones

John Marcellus, *Principal*
Aidan Chamberlain
Eric Lindblom

Tuba

Frederick Boyd, *Principal*

Timpani

Brian Kushmaul, *Principal*

Percussion

Thomas Blanchard, *Principal*
Ronald Barnett

Harp

Beth Robinson, *Principal*

CREDITS

Orchestral materials furnished by James Meena

Scenery constructed by Local #266 I.A.T.S.E.

Lighting provided by Advanced Production Group

Costumes supplied by Malabar, Ltd., Toronto

Wigs provided by Philip Plowman

Elements of the Macbeth set were created for the 2014

Chautauqua InterArts project “Go West!”

Tom Buderwitz, Set Designer and Andrew Borba, Director

Additional choreographic contributions by Mark Martino

(Chautauqua Opera 2002) and Martha Connerton (Opera Carolina).

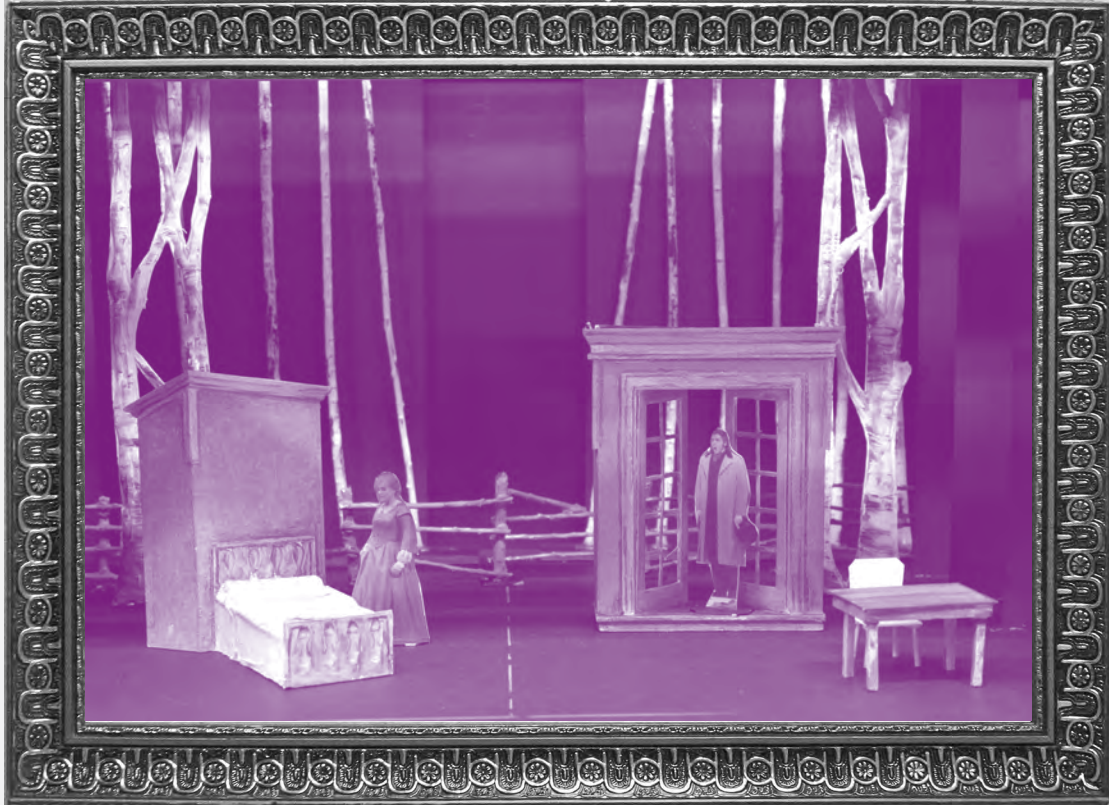
Thanks to the Chautauqua Regional Youth Ballet - Monika Alch,
Artistic Director and Elizabeth Bush, Executive Director.

Eugene Onegin

Pyotr Ilyich Tchaikovsky

Friday, July 31 at 7:30 p.m.
Monday, August 3 at 7:30 p.m.
Norton Hall

Eugene Onegin follows the tumultuous romance of Russian country girl Tatiana and city sophisticate Eugene Onegin. Pushkin's social satire becomes one of the world's most romantic operas with the lush sweeping score of the great Tchaikovsky.



Stage model for Tchaikovsky's *Eugene Onegin*, Act I, Scene 2 - Ron Kadri, Designer

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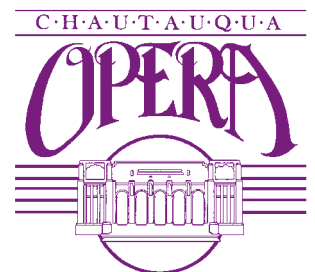
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