

A man with a goatee and long hair, wearing a dark, blood-stained costume, stands against a dark wood background with red splatters. The costume is a dark vest over a white shirt, with a dark sash. The background is dark wood with red splatters. The man is looking to the left.

**CHANDOS**

OPERA IN  
ENGLISH

VERDI

# MACBETH

Latonia Moore • Simon Keenlyside • Brindley Sherratt • Gwyn Hughes Jones

English National Opera Orchestra

Edward Gardner

PETER MOORES FOUNDATION





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Giuseppe Verdi, c. 1865



Giuseppe Verdi (1813 – 1901)

# MACBETH

(1847, revised 1865)

Opera in Four Acts

Libretto by Francesco Maria Piave (1810 – 1876)  
and Andrea Maffei (1798 – 1885)

English translation by Jeremy Sams

Duncan, King of Scotland.....	<b>silent role</b>
Macbeth, general in King Duncan's army.....	<b>Simon Keenlyside</b> baritone
Banquo, general in King Duncan's army.....	<b>Brindley Sherratt</b> bass
Lady Macbeth, wife of Macbeth.....	<b>Latonia Moore</b> soprano
Lady-in-waiting to Lady Macbeth.....	<b>Elizabeth Llewellyn</b> soprano
Macduff, Scottish noble, Thane of Fife .....	<b>Gwyn Hughes Jones</b> tenor
Malcolm, son of King Duncan.....	<b>Ben Johnson</b> tenor
Fleance, son of Banquo.....	<b>silent role</b>



Doctor.....	Gavin Horsley bass
Servant to Macbeth .....	Thomas Faulkner bass
Assassin.....	Riccardo Simonetti bass
Herald .....	Stephen Kennedy bass
Apparitions.....	Cheyney Kent bass
.....	Katie Bird soprano
.....	Roseanne Havel soprano
Hecate, goddess of the night.....	silent role

Witches, Messengers of the King, Scottish Noblemen and Refugees, Assassins,  
English Soldiers, Bards, Spirits of the Air, Apparitions

The action takes place in Scotland, mainly in Macbeth's castle.  
At the beginning of Act IV, it takes place on the Borders of Scotland and England.

## Opera in English Chorus

**Martin Fitzpatrick** chorus master

English National Opera Orchestra

Janice Graham leader

**Martin Fitzpatrick** assistant conductor

Edward Gardner



## Opera in English Chorus

Martin Fitzpatrick chorus master

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### *soprano*

Catrine Kirkman  
Jassy Husk  
Claire Egan  
Emma Brain-Gabbott  
Jennifer Clark  
Hannah Sawle  
Carleen Ebbs  
Janet Fairlie  
Fiona Campbell  
Felicity Hayward  
Sophie Walby  
Fiona Henry  
Joanne Mayling  
Nicola Pulford  
Katie Bird  
Roseanne Havel

### *alto*

Jennifer Westwood  
Vanessa Heine  
Cathy Bell  
Melanie Sanders

Kate Warshaw  
Polly Jeffries  
Zoe Haydn  
Alison Dunne  
Kate Mapp  
Leonora Dawson-Bowling  
Melanie Lodge  
Stephanie Seeney  
Sarah Barham  
Bridget Hardy

### *tenor*

Norbert Meyn  
Simon Haynes  
Julian Alexander Smith  
Martin Hindmarsh  
Simon Biazeck  
Simon Davies  
Ed Bonner  
Peter Wilman  
Michael Solomon Williams  
Richard Rowntree  
Matthew Sandy

Edward Saklatvala  
Andrew Friedhoff  
Stephen Douse  
Oliver Brignall

### *bass*

Cheyney Kent  
Alastair Merry  
Julien Debreuil  
Riccardo Simonetti  
Jonathan Wood  
Richard Bannan  
Gavin Horsley  
Stephen Kennedy  
Philip Tebb  
Gabriel Gottlieb  
Alexander Roose  
Thomas Faulkner  
Neil Bellingham  
Reuben Thomas  
Thomas Kennedy



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Simon Keenlyside





Elizabeth Llewellyn and Gwyn Hughes Jones





*Macbeth* is the sixty-second and final opera in our Opera in English series. It embodies so many of the elements that have been key to our Opera in English recordings over the years. Look at the cast list – a great mix of established singers and emerging young ones, led by the virile, ever inventive Simon Keenlyside (a former PMF Scholar) as Macbeth and the gloriously talented Latonia Moore as Lady Macbeth – and you will understand! They are ably supported by the dedicated talents of Edward Gardner, Music Director of English National Opera, and his Orchestra.

Who would have thought, when Reginald Goodall's *Ring* cycle with ENO was recorded in the 1970s, that it would be the start of an odyssey that has resulted in the world's largest catalogue of operas sung in English? It would not have succeeded without the great collaboration which the Peter Moores Foundation has enjoyed with Chandos Records since 1995. Many thanks to Brian and Ralph Couzens for their teamwork, for their superb recording technique, and for helping us to realise our aim: to make opera accessible, approachable, and understandable.

A handwritten signature in white ink that reads "Peter Moores". The signature is fluid and cursive, with the first name "Peter" and the last name "Moores" clearly distinguishable.

Sir Peter Moores CBE  
April 2014



It is very gratifying to look back at the achievements of the Opera in English series. Through the collaboration with the Peter Moores Foundation, the sheer volume of recording projects undertaken by Chandos and the Foundation is in itself astonishing, not only in terms of new opera recordings, but also in the re-release of many early classic recordings of opera sung in English.

The series has become a significant facet of the Chandos catalogue with the bulk of the projects consisting of new complete opera recordings, imaginatively cast with the finest singers of the day. Even if some may have disagreed with the concept of opera sung in English, there have been few arguments about the actual quality of the productions. The artistic success of these recordings is in no small measure due to the hands-on approach of Sir Peter Moores himself, backed up by his redoubtable and supportive team. It has been an enormous pleasure working with Sir Peter; creating an enduring legacy in the world of opera recordings has been truly inspiring for me and Chandos' founder, Brian Couzens.

**Ralph Couzens**

Managing Director, Chandos Records Ltd

April 2014



Richard Hubert Smith



Latonia Moore





Brindley Sherratt



## Verdi: Macbeth

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Verdi loved ‘Shakespeare’ – the dramatist whose name he rarely spelled the same twice – with a passion even exceeding his affection for Schiller. *Macbeth*, Shakespeare’s shortest tragedy, was based on accounts of the (real) Macbeth and Duncan in Holinshed’s *Chronicles* of Scottish history and was probably written by 1606. Its brevity is partly due to a corrupt text (only the 1623 Folio version survives) in which some scenes in Acts III and IV and the general editing are thought to be the work of Thomas Middleton, co-writer of *The Changeling*. The action has clear references to both the Gunpowder Plot and the accession to the English throne of the Scottish James VI, thought then to be a descendant of Banquo. An editorially shaky edition of the plays had first appeared in Italian in 1838, and Verdi had feasted in his imagination on their ‘grandeur, breadth, sublime, rarefied, and strange atmosphere’, finding that the playwright ‘analysed the human mind so acutely and penetrated it so profoundly’ (Verdi / Ricordi Correspondence, 1882 – 85).

In early nineteenth-century Italy there was still a tendency for Shakespeare to be read rather than performed on stage. Such productions as there were, often received a hostile, even contemptuous reaction. Verdi had never seen *Macbeth* onstage before developing an interest in setting it to music – but he must have known that there were many elements in the play (starting with bearded witches) which could have been dismissed locally as merely comic. (The Verdi scholar Julian Budden could still write in 1973 that ‘Verdi’s witches, like Shakespeare’s, are out of St Trinian’s’.)

As his librettist, Verdi chose the Venetian poet Francesco Maria Piave (1810 – 1876), a close friend (they sometimes addressed each other with nicknames such as ‘Adorable Bear’ and ‘Big Tom Cat’). Piave had already written librettos for Verdi’s *Ernani* and *I due Foscari* and would create *Il corsaro*, *Stiffelio*, *Rigoletto*, *La traviata*, *Simon Boccanegra*, *Aroldo*, *La forza del destino*, and the revised *Macbeth*. Nonetheless, the composer was never easy on his librettists before Boito and, in his enthusiasm for his latest project, gave Piave

the hardest of times from the beginning. From September 1846 on the poet received a mountain of instructions and criticism of his work in progress, Verdi's comments often resorting to capital letters blatantly scrawled on Piave's latest drafts ('POCHE PAROLE... POCHE PAROLE... STILE CONCISO', 'few words... few words... concise style'). 'I know the general character and the *tinte* as if the libretto were already written', promised, or warned, Verdi in a letter accompanied by a detailed prose synopsis of what he wanted in his drama. Note the word 'tinte' – the individual colours of each scene, an especial obsession of his and, for him, the distinguishing factor between one opera and the next.

Verdi and Piave could have had access to a number of extant translations of the play. Their text has parallels with Michele Leoni's criticised version of 1820 – Leoni lived just down the road from Verdi in Busseto, started work from a French translation, and subsequently has been accused of 'many serious mistakes' and an 'error of tone that is dire'. Giulio Carcano – a friend – had been translating Shakespeare's plays into Italian verse and sent Verdi his *King Lear*, following up three years later with a reading of his *Macbeth* translation. Also in circulation were an 1830 translation by Giuseppe Nicolini and

Carlo Rusconi's 1838 prose translation, deemed by the late William Weaver, translator of much Italian literature, to have caused 'considerable harm to the cause of Shakespeare in Italy'. Nonetheless, with help from the man of letters Andrea Maffei (1798 – 1885), who was called in later to tidy up what Verdi regarded as irrelevant overwriting by Piave) and Verdi's own guiding dramatic instinct, the opera got uncannily close to the spirit of Shakespeare's untrammelled original.

Although Florence was not the biggest jewel in the Italian operatic crown at the time – especially for a young composer on the way up, who already was being performed internationally – it was still one of the country's (and Europe's) high capitals of art. Also, its theatre had already a reputation for staging works of what the Italian critics called the *genere fantastico*, the 'fantastical genre' – such as *Robert le diable* by Meyerbeer and *Der Freischütz* by Weber. (These two composers meant much to Verdi – he was jealous of the former, and admiring and sometimes imitative of the latter.) Both these operas had been produced already at Florence's Teatro della Pergola which was thus familiar with the kind of staging demands that *Macbeth* would make. *Robert* required magic and ghostly apparitions onstage (the hero fights

off links to the Devil), while in *Der Freischütz* an entire 'fantastical' scene takes place in the Wolf's Glen. So, once Verdi had rejected *Hamlet*, and declined a first attempt at a *King Lear*,<sup>1</sup> his choice of the usurping, murderous Scottish king seemed a natural one for his first Shakespeare opera and a commission from the Florence carnival of 1847.

Verdi knew he could get an above-average scenic result from the Teatro della Pergola because the producer / impresario Alessandro Lanari,<sup>2</sup> as an ex-costumier, was willing to spend on scenery, props, special effects, and costumes created by members of his own family and technical companies. He was forewarned by Verdi that, for this opera 'fantastico', settings and technical production were as important as the singers. Among the requirements were

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<sup>1</sup> Verdi explained in later life that he was always frightened of attempting to set the storm-on-the-heath scene in *King Lear*.

<sup>2</sup> Alessandro Lanari (1787 – 1852) was at first the owner of a costume shop. He then decided to eliminate the middleman and himself produced a series of successful seasons for the Teatro della Pergola in Florence. He premiered the first version of Verdi's *Macbeth*, two of Bellini's operas, and five of Donizetti's, including *Lucia di Lammermoor*.

castles, a cave, a heath, a forest, a battlefield, a 'magic' chair for Banquo's ghost to appear from underneath the Macbeths' dinner table (much beloved of Verdi who circulated his own sketch of the effect), trap doors, a cauldron set over a fire, thunder, lightning, and a 'phantasmagoria' lighting projector to illuminate the apparitions and the procession of kings in the second witches' scene, in Act III. Technically, this would be Verdi's most advanced premiere to date.

*Macbeth* would also stretch Verdi in terms of its psychology. His previous operas had been largely rooted in some degree of historical (or biblical) fact. Before 1846, his only actual experience of depicting the supernatural onstage had come with the bolt of lightning and mad scene in *Nabucco* and the visions of *Giovanna d'Arco*. The dark and gloomy Scottish background of *Macbeth* had – for contemporary audiences – shades of the 'Homeric' Scottish poetry of the much-admired (but fake) Ossian, mixed in with the supernatural, ghostly elements so popular in contemporary European drama. This could and did play well in Florence.

The subject would also provide new 'colouring' targets for the growing ability of Verdi as a tone poet. *Macbeth* would see him extending the contribution of the orchestra

to the drama in a manner more reminiscent of German than of Italian composers. In addition, Macbeth himself, as a character, would be the first fully realised of Verdi's principal roles (often kings and leaders) who were portraits of ambivalent morality: a good man trying to be bad, or vice versa. The play's 'whodunnit' story is an extreme version of the public- versus private-life conflict that was becoming a dramatic mainstay of the librettos and subjects that Verdi set.

Shakespeare's cast list was reduced by Verdi to just two principals (the Macbeths themselves), two comprimarios (Banquo and Macduff), one 'seconda donna' (Lady Macbeth's lady-in-waiting), and one 'secondo tenore' (Malcolm). All the other named characters – and the famous comic Porter – were either eliminated or made 'walk-ons', including Duncan, Fleance, and chief witch, Hecate (an addition by Thomas Middleton but then thought to be authentically Shakespearean).

Verdi would develop his view of the status of his cast when rejecting an enlargement of the role of Macduff proposed by the Paris Opéra management in 1865. To his French publisher, Léon Escudier, he wrote:

Abide by the rule that the main roles of this opera are, and can only be, three,

Macbeth, Lady Macbeth, and the chorus of witches. The witches dominate the drama; everything stems from them...

From the beginning he had asked for three choral groups of witches, not just Shakespeare's three individuals.

He also intended a parallel slimming down of the text of the original play – as Piave found out to his cost whenever he tried to integrate substantial original speeches into the libretto. While almost all the scenes, their sequence, and their *dramatis personae* come directly from Shakespeare – and a majority of the dialogue and speeches, too – there are numerous cuts and elisions. Setting a precedent for the Italian *verismo* composers after him, Verdi was keen to incorporate winning lines from his source material. So Shakespeare's speeches are not so much abbreviated or rewritten as cherry-picked for great poetic moments. We can read, and hear, in the opera such familiar phrases as 'Is this a dagger I see before me?', 'It is a knell that summons you to heaven or to hell', 'Glamis, you have murdered sleep for ever', 'Thrice the cat has mewed', and the couplets about Birnam Wood, Dunsinane, and Macduff's birth, but they are often shorn of their full context. A further shortening device that Verdi employed was to turn whole scenes into wordless melodrama.

The march depicting the entry of Duncan into Macbeth's castle in Act I is such a moment, given by Verdi a prominence and length parallel to Beethoven's preparation for orchestra alone of the arrival of Pizarro in Act I of *Fidelio*.

So 'colouring', in the sense of filling in pictures, was a process that Verdi thought about a great deal during his *Macbeth* project and even quoted in letters to one of the principal singers. He arrived at the Teatro della Pergola in February 1847 to direct rehearsals and followed his custom of warming the public up with one of his earlier works – *Attila*, a great success – before the premiere of the new one.

For the new *Macbeth* Lanari was able to afford two experienced singers for the leading parts. Verdi said that he would not have written this opera without the high baritone Felice Varesi for the title role –

the only artist in Italy who can do the role that I have in mind, because of the way he sings and his feeling, and even because of his appearance.

Verdi cajoled Varesi about his famously high fees, offering to intervene with Lanari about both money and the rehearsal time, for which the baritone had to be in Florence. Varesi himself offered 'original' research into period costumes and historical information for the character of

Macbeth from correspondence with contacts in London and Edinburgh. Believing that Verdi had created 'the greatest role ever written for a baritone', Varesi went on to create Rigoletto (happily) and the first Giorgio Germont (under public protest at the character and its perceived lack of vocal display opportunities).

The first choice for Lady Macbeth had been Sofia Loewe, creator of Verdi's Elvira (*Ernani*) and Odabella (*Attila*). For vocal reasons she had to be replaced, by Marianna Barbieri-Nini who was known to Verdi as his first Lucrezia in *I due Foscari*. Barbieri-Nini was no glamorous sylph but this mattered little in a work soon dubbed 'l'opera senz'amore'. She was able, as was Varesi, to accomplish Verdi's frequent demands for as un-*bel canto* a vocal performance as possible. Typical was the score's instruction to both principals about the 'dagger' speech and ensuing duet in Act I:

it must be sung *sotto voce* and in a hollow voice except for certain phrases marked *a voce spiegato*.

Even before rehearsals Verdi had written regularly to Varesi with dynamic and dramatic advice, especially at the many points where the score parted from Italian tradition:

You can make a lot of the opening duettino [with Banquo, 'A double



prophesy comes to fruition'], even more than if it were a cavatina. Always bear in mind the dramatic situation: you have met the witches who predict a crown for you. You're bewildered by this and terrified; yet at the same time there is born in you the ambition to reach the throne. That's why you must start this duet *sotto voce* and make sure you give real importance to the lines, 'What is this terror which burns within me? These thoughts of bloodshed, where do they come from?' (Verdi to Varesi in *L'interpretazione di Macbeth*, published 1932)

In further communications, the composer asked Varesi how he wanted certain passages scored, presented him with alternative versions from which to choose, and instructed him to 'colour' (that word again) his voice accordingly. Verdi also upped his now characteristic practice of demanding to intervene in rehearsal. In her probably exaggerated memoirs, Barbieri-Nini talks of being required to study the Sleepwalking Scene on its own for three months, to rehearse her duet with Macbeth 'more than 150 times,' and to take part in a final run-through in the foyer of the theatre in costume just before curtain time. (This was

probably just a simple costume parade for Lanari's family staff.)

According to reports from Verdi's supporters the initial run of *Macbeth* certainly seemed like an absolute triumph, with the normal over-excited anticipation of, and reactions to, a star Lenten Carnival premiere. The theatre opened hours early (so much for Barbieri-Nini's last-minute front-of-house rehearsal!), the composer took endless curtain calls ('at least 25'), many numbers were encored, and the composer was escorted home by cheering crowds on several nights in the run. This popular success for the work continued despite a finickety press reaction that, in turn, was dubbed 'an infernal criticism' of the 'artistic' and 'fantastical' elements in the piece.

Verdi had a special affection for what he had achieved in *Macbeth* and agreed (exceptionally) to revisit his original score for an 1865 Paris revival. Escudier's first request was merely for added ballet music. Verdi, after an eighteen-year gap, found parts of the score 'either weak or lacking in character.' So he determined – in an uncanny parallel to Wagner and his *Tannhäuser* in the same venue only a few years before – that he would risk 'a patchwork' and inject new and more sophisticated music into his old setting. So in addition to the ballet (for a non-dancing

Hecate and the witches in Act III) and some basic retouching, Verdi added a new Act II aria for Lady Macbeth ('La luce langue'), substantial alterations and a new duet for the Macbeths ('Ora di morte') in Act III, a new opening chorus of 'exiles' ('Patria oppressa') for Act IV, and an entirely new ending. This became a second, revised version of the opera – and the one normally performed today, as on the present recording.

Verdi's original 1847 ending to the opera – see CD 2, tracks 24–26 – focussed exclusively on Macbeth. His death aria, 'Mal per me', is actually more of a quasi-Wagnerian arioso recitative, the kind of ending that Verdi had needed for *Ermani* a couple of years before in Venice but could not then find it in him to write. Yet, in 1865 he decided that this was impossibly melodramatic and old-fashioned, re-situated Macbeth's death offstage, and substituted, *Trovatore*-fashion, a helter-skelter 'Inno di Vittoria' Finale based on a marching revenge chorus ('Macbeth, where is Macbeth...?').

Unlike Wagner's, Verdi's return to Paris was not whistled offstage by drunken aristocrats but neither was it a popular (or critical) success to match the one in Florence in 1847. History and managements, however – from about the middle of the last century – have voted the other

way, accepting the clash of new and old in the score, although many Macbeths continue to be allowed to interpolate the original 'Mal per me' (see CD 2, track 26) before the final chorus.

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### Synopsis

The opera is set in Scotland, and on the Scottish and English border.

### COMPACT DISC ONE

### Prelude

[1] The Prelude is based on themes from the Witches' Scene and the Apparition music in Act III and Lady Macbeth's Sleepwalking Scene in Act IV.

### Act I

#### Scene 1

##### *A wood*

[2] Three groups of Witches appear amid thunder and lightning ('Welcome sisters, it is late'). [3] They welcome Macbeth and Banquo, two generals in King Duncan's army ('Strange that this glorious day is drowned in darkness!'), hailing Macbeth as Thane of Glamis, Thane of

Cawdor, and King of Scotland, and Banquo as the father of future kings. [4] Messengers inform Macbeth of Cawdor's death. [5] Banquo and Macbeth reflect and examine their consciences ('A double prophecy comes to fruition'). [6] The Witches anticipate seeing Macbeth again ('Now they are leaving us!').

## Scene 2

*A hall in Macbeth's castle, leading to other rooms*

[7] Lady Macbeth reads a letter from her husband, telling of his victory in battle and of the Witches' prophecy. [8] She bids Macbeth hurry home so that she can tell him her bloodthirsty thoughts ('Come! I'll inspire you to do the deed!'). [9] A servant announces that Duncan is on his way to the castle with Macbeth. [10] Lady Macbeth calls for the Devil's help to accomplish the deed she has in mind ('Assist me, you spirits of carnage and corruption'). [11] Macbeth arrives ahead of Duncan; husband and wife agree that he must be murdered to fulfil the Witches' prophecy. [12] A folk-like march announces the arrival of Duncan at the Macbeths'. [13] – [14] Macbeth suffers hallucinations of fear and temptation as he waits for the moment to strike ('What is this that I see?! Is it a dagger?'). A bell rings and he

goes to commit the murder of Duncan.

[15] – [16] He is then filled with doubt and remorse ('Did you not hear it, a mournful sigh...?'). [17] His wife accuses him of cowardice, [18] snatches the dagger, and goes to smear the king's sleeping guards with blood in order to incriminate them.

[19] Macduff and Banquo have come to wake the king. Banquo reflects on what a wild night it has been. [20] Macduff discovers the murder and calls the household together. [21] – [22] All vow vengeance on the unknown assassin ('Hell is gaping in horror and terror and its great jaws will open to swallow creation').

## Act II

### Scene 1

*A room in Macbeth's castle*

[23] Macbeth is now King of Scotland. Malcolm, the son of Duncan, has fled to England and is thus suspected of his father's murder. Macbeth, fearing the Witches' prophecy that Banquo would be the father of kings, decides that Banquo must be murdered. [24] Lady Macbeth anticipates the deed ('Daylight is fading').<sup>1</sup>

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<sup>1</sup> This aria, written for Paris in 1865 with words largely by Verdi himself, replaced the 1847 cabaletta, 'Trionfai! Secure alfine!'

### Scene 2

*A park. In the distance, Macbeth's castle*

[25] Hired groups of assassins lie in wait for Banquo and his son, Fleance ('See how soon the sun has left the sky'). [26]–[27] Banquo is apprehensive ('Black is the night, as black as death'). He is caught in the trap but manages to allow Fleance to escape.

### Scene 3

*A magnificent hall with a table laid for a sumptuous banquet*

[28] Scottish nobles assemble and Macbeth asks his wife to offer a toast ([29] Drinking Song, 'Come fill your glasses with wine and gladness'). [30] He is told of Banquo's assassination and Fleance's escape, [31] but has a frightening vision of a bloodstained Banquo sitting in his place at table. His reactions make the guests believe that Macbeth has gone mad. Lady Macbeth manages to calm the situation, [32] repeating her toast to include (at Macbeth's request) a tribute to the supposedly absent Banquo. [33]–[34] But the apparition reappears ('Blood must flow... The ghost demands it'). Macduff observes that the country is ruled by a cursed hand and only the wicked may remain. The other guests are terrified by their new King's apparent illness.

### COMPACT DISC TWO

### Act III

*A dark cave. In the centre is a boiling cauldron. Thunder and lightning*

[1] The Witches cast spells and [2]–[4] dance (a three-movement ballet with a mime section for Hecate).<sup>2</sup> [5] Macbeth comes to ask about his destiny and [6] is shown three apparitions: an armed head (Macbeth himself), a bloody child (Macduff 'from his mother's womb untimely ripp'd'), and a crowned child holding a bough (Malcolm with the trees of Birnam Wood). Macbeth must beware of Macduff but he cannot be harmed by a man 'born of woman', or conquered till Birnam Wood marches against him. Macbeth is at first relieved ('Oh, happy hour! I am blessed in this judgement. By no magic pow'r can the wood be uprooted') but [7] is then shown the ghost of Banquo and his descendants, eight future Kings of Scotland, confirming the original prophecy. Macbeth collapses in fear ('Leave me, you royal phantom, you must be a child of Banquo!') but [8] is rescued and revived by a dance of Spirits of the Air and [9]–[10] by the

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<sup>2</sup> The ballet was added for Paris in 1865.

arrival of Lady Macbeth ('Now is the hour of revenge and murder').<sup>3</sup>

#### Act IV

##### Scene 1

*A deserted place on the border between Scotland and England. In the distance, Birnam Wood*

[11] Scottish refugees bewail their fate ('Land of torture! Land of terror!').<sup>4</sup> [12] – [13] Macduff determines to avenge the deaths of his wife and children ('Where was your loving father?').

[7] He is joined by Duncan's son, Malcolm, and a hired rebel army. Malcolm orders each soldier to cut a branch from a tree in Birnam Wood and carry it as the army attacks Macbeth in order to liberate Scotland from tyranny ('Your country is calling').

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<sup>3</sup> This new (1865) duet replaced the 1847 ending in which Macbeth, alone, resolved to assert his authority by burning down Macduff's castle (cabaletta, 'Vada in fiamme, e in polve cada').

<sup>4</sup> Each version uses the same libretto but in 1847 the music of this chorus had a less ominous, shorter orchestral introduction and was sung straight through by the entire chorus. In 1865 the scene was longer and was divided into sections for the male and female chorus, only uniting the voices towards the end.

##### Scene 2

*A hall in Macbeth's castle. It is night-time.*

[15] – [16] A doctor and a servant observe Lady Macbeth as she walks in her sleep, [17] wringing her hands and attempting to clean them of blood ('There's a stain here, and here's another!'). In her deluded state she speaks about all Macbeth's crimes.

[18] – [19] Macbeth has learned of the advancing rebel army but is reassured by the prophecy that no man born of woman can harm him ('No love, no care, no compassion'). [20] News is brought of his wife's death and that Birnam Wood is on the move.

##### Scene 3

*A vast plain surrounded by mountains and woodland. In the background are English soldiers, who slowly advance, each carrying a branch in front of him.*

[21] Macbeth and Macduff come face to face; Macduff reveals details of his unnatural birth. In the ensuing (unseen) fight Macbeth is killed. [22] – [23] To the sound of a hymn of victory ('Macbeth, where is Macbeth...?') Malcolm is proclaimed King.<sup>5</sup>

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<sup>5</sup> The 1847 premiere ended, after an onstage fight, with a death aria for Macbeth alone ('Mal per me').

Appearing in the world's great opera houses, the baritone **Simon Keenlyside** has particularly close associations with The Metropolitan Opera, New York, The Royal Opera, Covent Garden, Bayerische Staatsoper, Munich, and Wiener Staatsoper, where his roles have included Prospero (*The Tempest*), Marquis of Posa (*Don Carlo*), Germont Père (*La traviata*), Count Almaviva (*Le nozze di Figaro*), Papageno (*Die Zauberflöte*), and the title roles in *Don Giovanni*, *Eugene Onegin*, *Pelléas et Mélisande*, *Wozzeck*, *Billy Budd*, *Hamlet*, *Rigoletto*, and *Macbeth*. Several performances have been filmed, including his Hamlet, from Barcelona, Don Giovanni, from Zürich, Marquis of Posa and Prospero, from The Metropolitan Opera, and Don Giovanni and Macbeth, from Covent Garden. He has recorded Britten's *War Requiem* with the London Symphony Orchestra under Gianandrea Noseda, Mendelssohn's *Elijah* under Paul McCreesh, Orff's *Carmina burana* under Christian Thielemann, and Mahler's *Des Knaben Wunderhorn* under Sir Simon

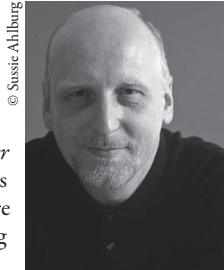


Uwe Arens

Rattle. A renowned recitalist, he has recorded a disc of *Lieder* by Schumann with Graham Johnson and, with Malcolm Martineau, discs of songs by Schubert, Strauss, and Brahms, as well as an English song disc, *Songs of War*, which received the 2012 Solo Vocal *Gramophone* Award. He has recorded the title role in *Don Giovanni* under Claudio Abbado, Marcello (*La bohème*) under Riccardo Chailly, the title role in *Billy Budd* under Richard Hickox, Papageno (*Die Zauberflöte*) under Sir Charles Mackerras (in Chandos' Opera in English series), and Count Almaviva (*Le nozze di Figaro*) under René Jacobs. He won the Olivier Award for outstanding achievement in opera in 2006, received the ECHO Klassik Award for Male Singer of the Year in 2007, and was honoured with the Vocalist of the Year Award by *Musical America* in 2011. Simon Keenlyside was made a CBE in 2003.

Born in Lancashire, the bass **Brindley Sherratt** studied at the Royal Academy of Music, of which he is now a Fellow. He has sung a vast operatic repertoire, including Sarastro (*Die Zauberflöte*), Claggart (*Billy Budd*), Prince Gremin (*Eugene Onegin*), Pimen (*Boris Godunov*), Rocco (*Fidelio*), Sparafucile (*Rigoletto*), Pogner (*Die Meistersinger von*

Nürnberg), Fasolt (*Das Rheingold*), Filippo (*Don Carlo*), Banco (*Macbeth*), Claudio (*Agrippina*), Bottom (*A Midsummer Night's Dream*), Ramfis (*Aida*), Commendatore (*Don Giovanni*), König Marke (*Tristan und Isolde*), and Fiesco (*Simon Boccanegra*), in such prestigious houses as the Wiener Staatsoper, Bayerische Staatsoper, Munich, The Metropolitan Opera, New York, Lyric Opera of Chicago, The Royal Opera, Covent Garden, English National Opera, Welsh National Opera, Opera North, Glyndebourne Festival Opera, Staatsoper Hamburg, De Nederlandse Opera, Opéra de Nice, Teatro de la Maestranza, Seville, Opéra national de Bordeaux, and The Santa Fe Opera. In concert Brindley Sherratt has sung at the BBC Proms and Three Choirs Festival, as well as at the festivals of Bregenz, Edinburgh, Lucerne, Aix-en-Provence, and Salzburg, highlights including appearances with the Swedish Radio Symphony Orchestra under Daniel Harding, Rotterdams Philharmonisch under Harry Bicket, Chamber Orchestra of Europe under John Nelson, Orchestra of the



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Royal Opera House under Sir Antonio Pappano, Scottish Chamber Orchestra under Yannick Nézet-Séguin, Deutsche Kammerphilharmonie Bremen under Louis Langrée, Hallé under Sir Mark Elder, and BBC Symphony Orchestra under Sir Andrew Davis.

The American soprano **Latonia Moore** studied at the Academy of Vocal Arts in Philadelphia. She has become particularly associated with the title role in Verdi's *Aida*, which she has sung with great

success at opera companies the world over, including The Metropolitan Opera, New York, The Royal Opera, Covent Garden, Oper Zürich, Staatsoper Hamburg, New National Theatre Opera, Tokyo, Opera Australia, Sydney, and the opera companies of San Diego, Cincinnati, Pittsburgh, Detroit, and Dallas. Among other Verdi roles she has sung are Amelia (*Un ballo in maschera* and *Simon Boccanegra*) in Hamburg, Elvira (*Ernani*) in Trieste, and Lucrezia (*I due Foscari*) in Bilbao. She has also sung Cio-Cio-San (*Madama Butterfly*)



Dallas Kilponen



at Staatsoper Hamburg, Liù (*Turandot*) at the Semperoper Dresden and The Royal Opera, Covent Garden, Mimì (*La bohème*) at the Semperoper, and Micaëla (*Carmen*) and the title role in Carlisle Floyd's *Susannah* in Bilbao. In concert, she has sung Vivetta (Cilea's *L'arlesiana*) and Fidelia (Puccini's *Edgar*) with the Opera Orchestra of New York in Carnegie Hall, Nedda (*Pagliacci*) at the Théâtre royal de la Monnaie, Brussels, and Bess (*Porgy and Bess*) with the Berliner Philharmoniker under Sir Simon Rattle. With the Wiener Philharmoniker under Gilbert Kaplan, Latonia Moore has recorded Mahler's Symphony No. 2 *Resurrection*.

The soprano **Elizabeth Llewellyn** trained on the Opera Works programme of English National Opera before studying at the Royal Northern College of Music and the National Opera Studio supported by the Peter Moores Foundation and ENO. She was an ENO Harewood Artist, and at the inaugural Voice of Black Opera Competition won the Sir Willard White Award, among others.



Richard Hubert Smith

Hailed as the 'Best Newcomer in Opera' by *The Daily Telegraph* following her ENO debut as Mimì (*La bohème*) in 2010, she soon afterwards made her role debut as the Countess (*Le nozze di Figaro*) at Opera Holland Park and caused a sensation after stepping in to sing the role in Fiona Shaw's new production of *The Marriage of Figaro* at ENO. Most notably, she has sung a highly acclaimed Fiordiligi (*Così fan tutte*) at Opera Holland Park, appeared in the Rosenblatt Recitals, given a live performance of Strauss's *Vier letzte Lieder* with the BBC Scottish Symphony Orchestra under Donald Runnicles on BBC Radio 3, and performed with the John Wilson Orchestra at the BBC Proms. During the 2012 / 2013 season she debuted as Micaëla (*Carmen*) and First Lady (*The Magic Flute*) at ENO, and as Amelia (*Simon Boccanegra*) with English Touring Opera. In 2013, she was the Opera nominee for the prestigious Breakthrough Award at *The Times* / Southbank Awards and made her role debut as Donna Elvira (*Don Giovanni*) in Germany. In 2014 she will make her debuts with the Royal Scottish National Orchestra, Royal Philharmonic Orchestra, and Philharmonia Orchestra, sing Donna Elvira at Bergen National Opera and Elsa (*Lohengrin*) in Magdeburg, and make her return to ENO.

The tenor **Gwyn Hughes Jones** made his professional operatic debut in 1995 with Welsh National Opera and has subsequently sung at The Royal Opera, Covent Garden, English National

Opera, Opéra national de Paris, Opéra de Lyon, Théâtre royal de la Monnaie, Brussels, and Norwegian National Opera, Oslo. In the United States he has appeared at The Metropolitan Opera, New York, Lyric Opera of Chicago, San Francisco Opera, Los Angeles Opera, Washington National Opera, and The Santa Fe Opera. His operatic roles include Manrico, Calaf, Duca, Pinkerton, Rodolfo, Don José, Nemorino, Chevalier des Grieux, and Faust. In the concert hall he has appeared with the Orchestra dell'Accademia Nazionale di Santa Cecilia, Trondheim Symfoniorkester, Israel Philharmonic Orchestra, Royal Flanders Philharmonic Orchestra, London Symphony Orchestra, London Philharmonic Orchestra, London Sinfonietta, and Royal Philharmonic Orchestra. His extensive concert repertoire includes Verdi's *Messa da requiem* and Mahler's

Mei Lewis



*Das Lied von der Erde*. An accomplished recitalist, he recorded the first ever televised recital from the Wigmore Hall, London, and has appeared at the St Olav Festival, Trondheim, Musashino Civic Cultural Hall, Tokyo, Purcell Room, London, and Auditorium du Louvre, Paris. In 2011, Gwyn Hughes Jones took part in opera galas in Sweden to mark the hundredth anniversary of the birth of Jussi Björling.

Winner of the Kathleen Ferrier Award in 2008, the tenor **Ben Johnson** represented England in the 2013 BBC Cardiff Singer of the World Competition, winning the Audience Prize, and has also been

awarded prizes at the Wigmore Hall / Kohn Foundation International Song Competition. He has sung Tamino (*The Magic Flute*), Alfredo (*La traviata*), Nemorino (*The Elixir of Love*), and Don Ottavio (*Don Giovanni*) at English National Opera, Don Ottavio at Opéra national de Bordeaux, Bénédict (*Béatrice et Bénédict*) for Chelsea Opera Group, Novice (*Billy Budd*) at Glyndebourne Festival Opera,

Chris Gloag

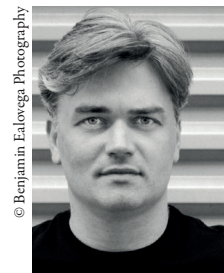


and Martin (*The Tender Land*) at Opéra de Lyon. On the concert platform, he has sung Britten's *Serenade for Tenor, Horn, and Strings* with the Residentie Orchestra The Hague and English Chamber Orchestra, Tippett's *A Child of Our Time* with the London Philharmonic Orchestra, Beethoven's Symphony No. 9 with the City of Birmingham Symphony Orchestra, Beethoven's Mass in C with the Philharmonia Orchestra, and Britten's *St Nicolas* with the Choir of King's College, Cambridge and Britten Sinfonia. Working regularly in recital with Graham Johnson, he has performed at the Wigmore Hall, London, Klavier-Festival Ruhr, Germany, Aldeburgh Festival, and in recordings of songs by Poulenc. In close partnership with James Baillieu, Ben Johnson has performed at the Wigmore Hall, City of London Festival, Rosenblatt Recitals, Kings Place, and 2013 BBC Cardiff Singer of the World Song Prize.

The **ENO Orchestra** is at the heart of English National Opera's artistic life and in recent years has received several prestigious awards. As well as playing for opera performances at the London Coliseum, the Orchestra has also performed at the Aldeburgh Festival, Glastonbury Festival, and Kenwood House.

In 2012 it returned to the BBC Proms with a performance of *Peter Grimes*. Its discography includes Kate Royal's CD *Midsummer Night* (2009), conducted by the company's Music Director, Edward Gardner, and, as part of Chandos' Opera in English series, a recording of Janáček's *The Makropulos Case*, conducted by Sir Charles Mackerras (2007). It is closely involved in ENO Evolve, an initiative led by Edward Gardner, in which students from the Royal College of Music shadow players from the Orchestra. The ENO Orchestra also participates in Opera Squad, the company's flagship learning and participation programme, which takes the players and singers directly into schools to introduce young people from a wide range of backgrounds to live classical music and opera.

Recognised as one of the most talented conductors of his generation, **Edward Gardner** OBE was born in Gloucester in 1974 and educated at the University of Cambridge and the Royal Academy of



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Music where he studied under Colin Metters. After graduating in 2000 he assisted Sir Mark Elder at The Hallé Orchestra for three years before serving as Musical Director of Glyndebourne Touring Opera for three years from 2004. He began his tenure as Music Director of English National Opera in May 2007 with a critically acclaimed new production of Britten's *Death in Venice*. Since then he has conducted stellar productions of *The Damnation of Faust*, *Boris Godunov*, *Punch and Judy*, and *Wozzeck*, among others, with performances of *Fidelio*, *Peter Grimes*, Julian Anderson's *Thebans*, and *Benvenuto Cellini* to follow during the 2013 / 2014 season. He received the Royal Philharmonic Society Award for Best Conductor in 2008, the Olivier Award for Outstanding Achievement in Opera in 2009, and in the Queen's Birthday Honours in June 2012 was made an OBE for his Services to Music.

Since 2011 he has been Principal Guest Conductor of the City of Birmingham Symphony Orchestra, with which he has given the UK premiere of *Weltethos* by Jonathan Harvey, and conducted Britten's *Spring Symphony* in Birmingham and *War Requiem* in St Paul's Cathedral, London to celebrate Britten's centenary year. Its Principal Guest

Conductor since August 2013, Edward Gardner will take up his appointment as Chief Conductor of the Bergen Philharmonic Orchestra in October 2015, leading its 250th anniversary gala concert, and undertaking many exciting projects, including international tours, and recordings for Chandos. He enjoys a flourishing relationship with the BBC Symphony Orchestra and the BBC Proms and also works closely with the Philharmonia Orchestra, London Philharmonic Orchestra, and Orchestra of the Age of Enlightenment.

Internationally, he has had prestigious conducting appointments with the Royal Concertgebouw Orchestra, Netherlands Radio Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin, Gewandhausorchester Leipzig, Radio-Sinfonie-Orchester Frankfurt, Orchestra Filarmonica della Scala, Toronto Symphony Orchestra, Montreal Symphony Orchestra, Czech Philharmonic Orchestra, Swedish Radio Symphony Orchestra, and Danish National Symphony Orchestra, among others. He has also worked with the NHK Symphony Orchestra, Melbourne Symphony Orchestra, Houston Symphony, Saint Louis Symphony, National Arts Centre Orchestra, Ottawa, Mahler Chamber Orchestra, Rotterdams

Philharmonisch, Orchestre philharmonique de Radio France, and Orchestra dell'Accademia Nazionale di Santa Cecilia.

Edward Gardner engages regularly with young musicians, including the CBSO and Barbican Youth orchestras, and in 2002 founded the Hallé Youth Orchestra. He conducts at the major music colleges in London

every season and in September 2013 led the opening concert of the new Milton Court Concert Hall for the Guildhall School of Music and Drama. An exclusive recording artist for Chandos, he has most recently released critically acclaimed discs of works by Lutosławski, Szymanowski, Bartók, Britten, and Berio.

Edward Gardner





Simon Keenlyside and Latonia Moore





Gwyn Hughes Jones

## PETER MOORES FOUNDATION

2014 marks the fiftieth anniversary of the Peter Moores Foundation and the finale of its charitable activities. Established by the British philanthropist Sir Peter Moores in 1964 when he was thirty-two, the Foundation has disbursed millions of pounds to the arts and to environmental, social, and educational causes ‘to get things done and open doors for people’.

The story behind Opera in English, the award-winning series launched in 1995 by Chandos and the Peter Moores Foundation, goes back more than forty years to the moment when Peter Moores was bowled over by the impact of hearing Reginald Goodall conduct *The Valkyrie*, sung in English at the London Coliseum. He determined to get the whole ‘English’ *Ring* recorded for a wider audience and for future generations. A linguist himself, Sir Peter recognised that nothing ‘speaks to the heart’ so directly as hearing the drama of opera expressed in your own language. Encouraging the first-time listener to ‘give opera a go’ was a key element in building the Opera in English catalogue, hence the emphasis on recording mainstream repertoire with a roster of great artists who relished communicating the English text. Opera in English recordings now form the largest collection in the world of operas sung in English translation.

The philanthropic work of Sir Peter began with his passion for opera: in his twenties he helped a number of young artists in the crucial, early stages of their careers, including the then relatively unknown Joan Sutherland and Colin Davis. After establishing the Peter Moores Foundation, he supported many more through scholarships and bursaries, several achieving international recognition.

In live music performance, the Foundation encouraged the creation of new work and schemes to attract new audiences, financed the publication of scores, especially for world premieres of modern operas, and enabled rarely heard works to be staged by British opera companies and festivals. It also enabled Opera Rara to record rarely heard *bel canto* repertoire which would otherwise have remained inaccessible to the general public.

Sir Peter Moores was born in Lancashire and educated at Eton College and Christ Church, Oxford. He was a student at the Vienna Academy of Music, where he produced the Austrian premiere of Benjamin Britten's *The Rape of Lucretia*, and at the same time was an assistant producer at the Vienna State Opera, working with Viennese artists in Naples, Geneva, and Rome, before returning to England in 1957 to join his father's business, Littlewoods. He was Vice-Chairman of Littlewoods in 1976, Chairman from 1977 to 1980, and remained a director until 1993.

He received the Gold Medal of the Italian Republic in 1974, an Honorary MA from Christ Church, Oxford, in 1975, and was made an Honorary Fellow of the Royal Northern College of Music in 1985. He was appointed CBE in 1991 and received a Knighthood in 2003 for his charitable services to the arts. In 2008 he received the Stauffer Medal, the highest award of the German state Baden-Württemberg. He was made an Hon.D.Litt. of the University of the West Indies in 2008 and of the University of Warwick in 2011. In 2012 he received the Prince of Wales Medal for Arts Philanthropy in recognition of his outstanding contribution to the arts in the UK.

*further information: [www.pmf.org.uk](http://www.pmf.org.uk)*





Ben Johnson

Elizabeth Llewellyn and Latonia Moore





# MACBETH

COMPACT DISC ONE

## **1** Prelude

### **Act I**

#### **Scene 1**

*A wood*

## **2** 1. Introduction

*Three groups of witches appear, one after the other, amidst lightning flashes and peals of thunder.*

### **Chorus of Witches**

#### **Group III**

Welcome sisters, it is late.

#### **Group II**

Drink the cup of malice...

#### **Group III**

...and hate.

#### **Group I**

Let the poisoned chalice say  
How to hurt the sailor's wife  
Who is standing in our way.

She denies the cult of Hell.  
Let us conjure up a curse,  
Let us conjure up a spell.  
For her husband is a sailor on the sea;  
We will show her how malicious we can be.

### **Group III**

We will blow the seas around...

### **Group II**

We will run his boat aground...

### **Group I**

Then the sailor will be drowned...

*(A drum is heard offstage.)*

### **All Witches**

I hear drumming. Who is near?  
He is coming! Macbeth is here!

*(The groups of witches join into one, and dance in a circle.)*

Now we whirl in mazy motion  
Round the world and round the ocean.  
We describe a magic circle  
On the sea and through the sky.

## **2. Scena and Duet**

*Macbeth and Banquo. The witches*

**Macbeth**  
[3] Strange that this glorious day is drowned in  
darkness!

**Banquo**  
Yet blazing with sunlight.

**Macbeth** (*seeing the witches*)  
Oh, Heavens! Who are these?

**Banquo**  
Yes, who are you? Are you of this world  
Or are you from another?  
Tell me how to address you.  
I'd call you women  
But your beards contradict me.

**Macbeth**  
What would you tell us?

**Witches** (*in prophetic tones*)  
**Group III**  
Hail to Macbeth, the great Thane of Glamis!

**Group II**  
Hail to Macbeth, the new Thane of Cawdor!

**Group I**  
Hail to Macbeth, who soon will be King!

(*Macbeth trembles.*)

**Banquo** (*quietly to Macbeth*)  
Why are you trembling at these happy tidings?  
(*to the witches*)  
Will you not speak to me, you godless creatures?  
Tell me all you can see; what is my future?

**Witches**  
**Group III**  
Banquo!

**Group II**  
Banquo!

**Group I**  
Banquo!

**Group III**  
Not so great as Macbeth but yet much greater!

**Group II**  
He will be King, but you are twice as blessèd!

**Group I**  
For you will number Kings among your children!

**All Witches**  
Honour to Banquo and Macbeth!  
Hail to you both in life and death!

(*They vanish.*)

**Macbeth**

They've gone!

*(pensively)*

Your children will be Kings of Scotland.

**Banquo**

And you will reign here before them.

**Macbeth and Banquo**

Strange revelations!

*(Enter the King's messengers.)*

**Messengers**

[4] Hail, Macbeth! Your great royal master  
Has proclaimed you Thane of Cawdor.

**Macbeth**

The Thane of Cawdor is still alive!

**Messengers**

No! The traitor, he has paid the  
Price of treason with his head.

**Banquo** *(to himself, in horror and awe)*

(Ah! God protect me! The witches spoke the  
truth!)

**Macbeth** *(quietly to himself, as if amazed)*

[5] A double prophecy comes to fruition  
And feeds the fire of my deep ambition...  
What is this terror which burns within me?  
These thoughts of bloodshed, where do they come  
from?  
Though fate has shown me the crown I long for,  
I will not hold it in my hand.

**Banquo** *(to himself)*

How they delight him, these mystic voices.  
He dreams of power and his heart rejoices.

**Macbeth**

See how their promise has come to fruition...

**Banquo**

You must be wary of evil spirits.  
Their honeyed words are designed to deceive you.

**Macbeth**

...feeding the fire / flames of my great ambition.

**Banquo**

For they will curse you and they will leave you  
Doomed to the burning fires of Hell.  
They will abandon you and curse you!

**Messengers**

(He seems unhappy to hear these tidings.  
Why is mistrust written on his face?)

*(All slowly leave.)*

**6 3. Witches' Chorus**

**Stretta of the Introduction**

*The witches return.*

**Witches**

Now they are leaving us! We'll meet again,  
We'll meet when we hear the dreadful roar of  
thunder.

Now they are leaving us, now we must fly!  
Their fate will be known at the next Witches'  
Sabbath.

Now we await the return of Macbeth.  
He'll learn the secrets of life and of death.

We fly away until the day when we will see  
Macbeth:

He'll return to learn the mysteries of life and of  
death.

We fly across the sea and through the sky.  
We fly, we fly, we fly.

*(They leave.)*

**Scene 2**

*A hall in Macbeth's castle, leading to other rooms*

**4. Scena and Cavatina**

*Lady Macbeth enters, reading a letter.*

**Lady Macbeth**

**7** 'I met them on the very day of my triumph...  
I stood in amazement at what I heard;  
Messengers from King Duncan came to  
Hail me Thane of Cawdor. Thus the  
Witches' first prophecy was fulfilled.  
But mark this, their second was that I would be  
King.  
Keep these secrets locked in your heart.  
Farewell.'

The spirit of ambition burns in your being...  
I know you long for greatness...  
But will you have the courage?  
All roads to glory are paved with  
Dark deeds of evil; woe to the man who walks  
them,

If he does not tread firmly or if he falters!  
**8** Come! I'll inspire you to do the deed!  
And raise the fire inside you!  
I will provide all the strength you need;  
I will be here to guide you.  
The crown is yours; you must ascend the throne.  
It was foretold; it is yours alone...  
Why falter, why hesitate? Accept it!  
Rise up and take the throne!

*(A Servant enters.)*

**Servant**

[9] His Royal Highness is coming here this evening.

**Lady Macbeth**

The King? Macbeth is with him?

**Servant**

Yes, he is with him,  
Of that I am certain.

**Lady Macbeth**

Let us provide him with a royal welcome.

*(The servant leaves.)*

**Lady Macbeth**

So Duncan will be here?... Here?... Here by  
nightfall?

[10] Assist me, you spirits of carnage and corruption,  
Who drives us bloodless mortals to death and  
destruction.

Let night fall around us and shroud our deeds in  
darkness.

The dagger must not witness nor know whom it  
is striking,

The dagger must not witness or know in whose  
heart it will fall.

**5. Scena and March**

*Macbeth and Lady Macbeth*

**Macbeth**

[11] My noble lady!

**Lady Macbeth**

Great Cawdor!

**Macbeth**

The King will soon be with us.

**Lady Macbeth**

When will he leave?

**Macbeth**

Tomorrow.

**Lady Macbeth**

Let him not see the dawn of that tomorrow.

**Macbeth**

My lady?

**Lady Macbeth**

You understand me?

**Macbeth**

Completely, completely!

**Lady Macbeth**

Very well, then...

**Macbeth**

What if the deed miscarries?

**Lady Macbeth**

You shall not fail... if you are steadfast.

*(Sounds of rejoicing are heard, gradually approaching.)*

The King!

*(Music in the distance is heard from within.)*

Now we must greet him; let's stay together to  
make him welcome here.

*(They leave.)*

- [12] *(Rustic music, getting ever closer, announces the arrival of the King. He processes by, accompanied by Banquo, Macduff, Malcolm, Macbeth, Lady Macbeth, and entourage.)*

**6. Gran scena and Duet**

*Lady Macbeth and Macbeth*

**Macbeth** *(to a servant)*

- [13] Go and inform my lady that she should tell me  
When my nightly drink is ready,  
That a bell should be sounded.  
Do as I bid you.

*(The servant leaves.)*

**Macbeth**

What is this that I see?! Is it a dagger?

If you are not a dream, then will I grasp you...

You've vanished... but still I see you!

- [14] You steal away from me, but still point  
The way, the course my racing thoughts  
Are destined to follow!... Oh, dreadful vision!  
See how your blade is bathed with bright streams  
of crimson!...

But now I see it's nothing. It was a figment  
Of my own imagination, which has deceived me  
By presenting as truth feverish visions.

Now is the time when night

Has murdered half of nature; now the assassin

Glides with the grace of a ghost through the  
darkness,

Now is the time when the witches perform their  
evils.

Motionless earth, do not echo to my footsteps...

*(A bell is heard tolling.)*

It's decided... the bell will be my signal!

Do not hear it, King Duncan! It is the death knell  
That will summon your slumbering soul to Heav'n  
or Hell.

*(He enters the King's chamber.)*

*(Lady Macbeth enters slowly, alone.)*

**Lady Macbeth**

- [15] Now the whole world is sleeping... Ah, someone's  
sighing!  
The owl is lamenting as echo to his passing!



**Macbeth** (*from within*)  
Who's there?

**Lady Macbeth**  
I hope that he was not awakened  
Before the fatal blow!

**Macbeth** (*hesitant and appalled, with a dagger in his hand*)  
Now it is over!

(*He goes up to Lady Macbeth, and speaks quietly.*)  
**16** Did you not hear it, a mournful sigh,  
A strange unearthly shrieking?

**Lady Macbeth**  
I only heard the night owl cry...  
And then I heard you speaking.

**Macbeth**  
Speaking?

**Lady Macbeth**  
I thought I heard you calling me.

**Macbeth**  
While I was up there?

**Lady Macbeth**  
Yes!

**Macbeth**  
But in the other bedroom,  
Who's sleeping?

**Lady Macbeth**  
It is the prince...

**Macbeth** (*looking at his hands*)  
Oh God, oh God, a dreadful sight!

**Lady Macbeth**  
You do not have to see it...

**Macbeth**  
Oh God, how terrible, oh God, how terrible!  
His sleeping pages said their pray'rs,  
Murmuring, 'Heav'n protect me'.  
I could not couple my voice to theirs,  
Somehow all sound had left me.  
I could not say that last 'Amen'.  
My voice could not be heard.

**Lady Macbeth**  
It's madness! It's madness!

**Macbeth**  
Ah, why was I forbidden, then,  
To say that holy word?

**Lady Macbeth**  
Enough! Enough! This madness will vanish  
At the first light of day.

**Macbeth**

Tell me, tell me, tell me why!

- [17] A voice spoke within me, unearthly and hollow:  
'Macbeth has seen horrors, but worse is to follow!  
You murdered him sleeping, so sleep you have  
murdered!  
And you, Thane of Cawdor, will not sleep again!'

**Lady Macbeth**

But what of the voices you should have been  
hearing?  
'Macbeth is ambitious, but he is a coward;  
His work is not finished, he dare not complete it.  
The heart of a baby, a vain, boastful boy.'

**Macbeth**

Like angels with wings made of thunder and  
vengeance,  
The King / Now Duncan will be praised to the  
Heavens above.

**Lady Macbeth** (*to herself*)

(See how his / this noble spirit / heart has turned  
to cowardice and madness...  
Where is he now, the hero, the lionheart I loved?  
Where is the fearless hero, the lionheart / man I  
loved?)  
(*to Macbeth*)

- [18] Now make haste! Take back the dagger...  
Smear the guards while they are sleeping...  
Let the blood proclaim them guilty.

**Macbeth**

Back in there?... I cannot go back!

**Lady Macbeth**

Give me the dagger!

(*She wrests the weapon from Macbeth's grasp and  
enters the King's chamber.*)  
(*a loud knocking at the castle gates*)

**Macbeth**

Now every sound  
Seems to reproach me!  
(*He looks at his hands; frightened.*)  
Look at my hands!  
All the waters of the oceans  
Could not wash this blood away!

**Lady Macbeth** (*re-entering*)

Look! My hands are just as bloody;  
But I'll quickly wash them clean.  
Then the deed will be forgotten...

(*More knocking is heard.*)

**Macbeth**

Do you hear? There's someone there!

**Lady Macbeth**

Quick! We must seem above suspicion.  
You must find your former courage.  
So remember your position,  
Yes, remember who you are.

**Macbeth**

I'll ignore the thoughts of murder  
Which are gnawing at my brain!  
I will shake him from his slumber  
And the King / Duncan will wake again.

*(Lady Macbeth drags Macbeth away.)*

**7. Scena and Sextet – Finale I**  
*Macduff and Banquo*

**Macduff**

- [19] I must hurry; he bade me wake him early,  
And it is late already:  
Wait for me here, worthy Banquo.

*(He goes into the King's chamber.)*  
*(Banquo alone)*

**Banquo**

Oh, what a night of horror!  
Nightmarish voices screaming in the darkness,  
Voices of death and of evil.  
The owl was hooting; it prophesied disaster,  
And somehow all the world appeared to be  
trembling...

**Macduff** *(entering in a state of great agitation)*

- [20] Oh horror! Oh horror! Oh horror!

**Banquo**

But what is wrong?

**Macduff** *(troubled)*

There, a nightmare...  
You must see it with your own eyes...  
I cannot say it...  
*(Banquo rushes into the King's chamber.)*  
Wake up, wake up!  
Hurry, everybody, hurry!  
This is treason! This is murder! This is treason!

*(Macbeth, Lady Macbeth, Malcolm, Lady-in-  
waiting to Lady Macbeth, and Servants enter  
hurriedly.)*

**Lady Macbeth and Macbeth**

God help us, what has happened?

**Banquo** *(coming out, in alarm)*  
Oh God in heaven!

**All**

Alas, what is it? Tell us what has happened!

**Banquo** *(in horror)*

Our noble King, our noble King is murdered!

*(There is general consternation.)*

**All**

- [21] Hell is gaping in horror and terror  
And its great jaws will open to swallow creation;  
God in Heaven has seen the assassin  
And the burning fire of vengeance will fall on his  
head.

[22] Hear our prayer, merciful / holy father in Heaven,  
 Father / Holy Father, look into our hearts, we  
       beseech you;  
 Grant us guidance to brighten our / the darkness,  
 Let us tear down the veil of night, let us see the  
       light!  
 God in Heaven, hear our pray'r, we beseech you,  
 Holy Father, let us pray for your guidance,  
 Shine upon us, we pray, shine (with) your holy  
       light;  
 With the help of your light we may tear away the  
       veil of night.  
 Let your anger fall like thunder, let it roll in rage  
       and terror;  
 Let the villain shake in wonder as your vengeance  
       falls on his head;  
 He'll be branded for his treason,  
 As Cain was the man who first struck his own  
       brother dead,  
 Just as Cain was the first man to strike his brother  
       dead.  
 Our Father! Our Father! Almighty God, O God!

End of Act I

## Act II

### Scene 1

*A room in Macbeth's castle*  
*Macbeth lost in thought, followed by Lady Macbeth*

## 8. Scena and Aria

*Lady Macbeth*

### Lady Macbeth

[23] Why do you spurn me and why do I  
 Always find you lost in your sad reflections?  
 The dead cannot return to life! The witches  
 Were speaking the truth, for you are King now.  
 Since Duncan's eldest son has fled to England,  
 The world presumes him guilty  
 Of his father's ghastly murder.  
 You should be happy.  
 The throne is yours!

### Macbeth

But the witches have told me  
 Banquo will father kings: They have foretold it?  
 When will his sons ascend the throne? Was it  
 For them that Duncan was murdered?

### Lady Macbeth

Both son and father  
 Are still alive...

### Macbeth

For the moment,  
 But they won't live forever!

### Lady Macbeth

That's true, that's certain!

**Macbeth**

More blood must flow; we have work to do, my lady!

**Lady Macbeth**

Where? When?

**Macbeth**

The blow must fall tonight.

**Lady Macbeth**

Can I be sure your courage will not fail you?

**Macbeth** (*with decision*)

Banquo! You may be King, but not in this world.

(*He rushes off.*)

**Lady Macbeth**

[24] Daylight is fading; fire in the firmament  
Flickers and falters, drowned by the darkness!  
Night that we long for, shroud us in shadow,  
Hide in your blackness the harm that will fall.  
Another murder! Another murder!

(*resolved*)

But we must do it! Yes, we must do it!  
What we have started must be completed.  
To the departed, power means nothing;  
Sing them a 'requiem', bid them goodnight.  
(*in rapture*)

Power is the spur which urges me on,  
The crown is all I dream of!  
All human longing, every desire  
Will find its release in you.  
Power is the spur which drives me onwards!  
The crown is all I need; it's mine alone!  
Ev'ry human longing, all of our desires  
Will find release in you.  
The time is coming when death will strike  
The man who would be King.

**Scene 2**

*A park. In the distance, Macbeth's castle*

[25] **9. Chorus of Assassins**

**Basses**

Who told you to join us here?

**Tenors**

Macbeth gave orders.

**Basses**

What did he say?

**Tenors**

Banquo is to die today.

**Basses**

When, and where?...

**Tenors**

We know the plan,  
So make sure that you succeed.

**Basses**

All is well then, you may stay.

**All**

See how soon the sun has left the sky.  
Does it know that men are doomed to die?  
Not a soul will see the bloody sight.  
Death comes quicker at the dead of night.  
We must hide now for the time is near;  
Safe in silence we await them here.  
Tremble, Banquo, for the end is nigh.  
First you see a flash of steel, then you die!  
Tremble, Banquo! Meet your fate.  
Safe in silence we will wait.

*(They leave.)*

**10. Gran scena**

*Banquo and Fleance*

**Banquo**

- [26] My son, be wary, be cautious!...  
The powers of darkness surround us...  
Strange apprehensions,  
Dark, nameless premonitions,  
Fill my heart with foreboding and with suspicion.  
[27] Black is the night, as black as death,  
Dark, gloomy clouds surround me!

On such a dismal night as this  
Did Duncan meet his doom.  
Thousands of phantoms fill my brain  
And wrap their shrouds around me.  
My darkest fears grow darker still,  
As ghostly visions rise from the tomb.  
My darkest fears grow darker still,  
I'm haunted with visions from the tomb.  
On such a night they killed my lord.  
*(They vanish into the park. Banquo's voice is heard offstage.)*  
My son, run for your life!... They have betrayed us!

*(Fleance crosses the stage, pursued by an assassin.)*

**Scene 3**

*A magnificent hall with a table laid for a sumptuous banquet*

**11. Finale II**

*Lady Macbeth, Macbeth, Macduff, Lady-in-waiting to Lady Macbeth, Ladies and Gentlemen of the Court*

**Chorus**

- [28] Long live the King!

**Macbeth**

And hail to you,  
My noble lord and dearest comrades.

**Chorus**

Hail to my lady!



**Lady Macbeth**  
From the bottom  
Of my heart, I thank you for this greeting.

**Macbeth**  
Each sits at his allotted place  
According to his station.  
It is my honour to welcome you  
To join our celebration.  
My lady will sit next to me  
As fits a royal consort.  
Then she will lead the drinking song;  
We'll sing the hours away.

**Lady Macbeth**  
Your loving queen needs no further bidding.  
You speak and I obey.

**Lady-in-waiting to Lady Macbeth, Macduff, and Chorus**  
Our joyous song will echo yours,  
Crowning this happy day.  
Our song will crown this happy day.

**Drinking Song**  
**Lady Macbeth**  
29 Come fill your glasses  
With wine and gladness;  
Farewell to sadness,  
Welcome delight.  
Let anger fly away  
With care and with sorrow,

Forget about tomorrow,  
Be happy tonight.  
Tonight the pow'r of song  
Will turn pain into pleasure,  
And ev'ry wrong  
Can be put to right.  
So banish bitterness,  
Hatred and anger;  
Feasting is sacred  
To joy and delight.

**Lady-in-waiting to Lady Macbeth, Macduff, and Chorus**  
So banish bitterness,  
Hatred and anger;  
Farewell to sadness,  
Welcome delight.

**Lady Macbeth**  
Welcome delight,  
Raise your glasses  
With joy and gladness,  
Farewell to sadness.

**Lady Macbeth, Lady-in-waiting to Lady Macbeth, Macduff, and Chorus**  
So banish bitterness,  
Hatred and anger;  
Farewell to sadness,  
Welcome delight.  
Ah, joy and delight.

*(An assassin appears at a side door. Macbeth goes up to him.)*

**Macbeth** *(quietly)*

**[30]** You have blood upon your face.

**Assassin**

It is Banquo's.

**Macbeth**

The deed is done, then?

**Assassin**

Yes.

**Macbeth**

And his son?

**Assassin**

He has fled!

**Macbeth**

Heavens!... But Banquo?

**Assassin**

Banquo is dead.

*(Macbeth makes a sign to the assassin to leave.)*

**Lady Macbeth** *(going up to Macbeth)*

**[31]** You deserted us, my husband;

What has drawn you from our feasting?

**Macbeth**

Banquo should be here among us.

He's the only lord missing

From the perfect royal circle

Of the finest in our Kingdom.

**Lady Macbeth**

He was coming here, he said.

**Macbeth**

I will take his place instead.

*(Macbeth goes to sit down. Banquo's ghost, which only he can see, is seated there.)*

*(terrified)*

Oh God, who has done this?

Ah! Which of you has done this?

**All**

What is it?

**Macbeth** *(to the ghost)*

How dare you

Accuse me? And why are you shaking

Your gory locks at me?

**All** *(rising in fear)*

Macbeth is demented!

We'll leave him...

**Lady Macbeth**

Wait!

His fever is passing...

*(quietly to Macbeth)*

(What sort of man are you?)

**Macbeth**

A King and a brave one

If I have the courage to look on that thing

That would frighten the devil... There!...

There!... Don't you see it there?

*(to the ghost)*

Your head's bowed and bloody, but still you can  
shake it,

So tell me if the dead can haunt the living?

Yes, tell me if dead men can come back to haunt us.

*(The apparition vanishes.)*

**Lady Macbeth** *(quietly to Macbeth)*

(Macbeth, this is madness!)

**Macbeth**

My eyes are my witness...

**Lady Macbeth** *(calmly)*

Sit down here, my husband! Our guests are uneasy.

Be calm and be happy!

**Macbeth** *(calmly)*

My friends, please forgive me

For spoiling the evening. I beg you sing with me,

To praise the noble Banquo, who should be at my  
side.

**Lady Macbeth**

**[32]** Come fill your glasses

With wine and gladness;

Farewell to sadness,

Welcome delight.

Let anger fly away

With care and with sorrow,

Forget about tomorrow,

Be happy tonight.

Tonight the pow'r of song

Will turn pain into pleasure,

And ev'ry wrong

Can be put to right.

Let's drink to Banquo,

Peerless and valorous,

Soldier of soldiers,

Our own fearless Knight.

**Lady Macbeth, Lady-in-waiting to Lady**

**Macbeth, Macduff, and Chorus**

Let's drink to Banquo,

Peerless and valorous,

Soldier of soldiers,

Our own fearless Knight.

*(The ghost reappears.)*

**Macbeth** (*in terror*)

[33] No! Leave me, you devil!... Let all Hell be opened,  
To swallow the demon... His bones burn within  
him!  
(*terrified*)  
His lifeblood is boiling; it spatters and scalds me!  
His eyes pierce my being like knives in my heart!

**Lady-in-waiting to Lady Macbeth, Macduff, and Chorus**  
Macbeth has gone mad!

**Macbeth**  
There's none brave as I am!  
I'll wrestle a tiger, stand up to a lion...  
Let armies attack me, you'll not see me tremble.  
Undaunted, I stand by my sword!  
Now leave me, you spirit of darkness!  
(*The apparition vanishes.*)  
My strength is returning!

**Lady Macbeth** (*quietly to Macbeth*)  
(You shame us, my lord!)

**Lady-in-waiting to Lady Macbeth, Macduff, and Chorus**  
God help us! God help us!

**Macbeth**

[34] Blood must flow... The ghost demands it;  
It will not be disappointed!  
I must go to find the witches  
So the future will be known.

**Lady-in-waiting to Lady Macbeth and Chorus**

He is haunted and tormented,  
Ghostly visions drive him to madness.

**Lady Macbeth** (*quietly to Macbeth*)  
(You're a coward and your terror  
Has invented these phantoms.)

**Lady-in-waiting to Lady Macbeth and Chorus**  
My poor country, you are fallen;  
Thieves and madmen rule the land.

**Lady Macbeth** (*quietly to Macbeth*)  
(You cannot undo the murder;  
And the dead cannot return.)

**Macbeth**  
Blood will flow... The ghost demands it,  
And will not be disappointed.  
It will have blood, it will not relent.  
It will have blood, I know it;  
I must go to the witches  
And the future soon will be known.  
It will have blood, I swear it;  
I must go to the witches  
And the future soon will be known.  
To the witches I'll return,  
Then the future will be known.

**Macduff** (*to himself*)  
He is haunted and tormented.  
My poor country, ruled by a madman.

In a Scotland ruled by tyranny,  
Only evil can take command.  
He is haunted, he is tormented.  
My land is governed by a madman.  
Now evil men will take command.

End of Act II

COMPACT DISC TWO

**Act III**

*A dark cave. In the centre is a boiling cauldron.  
Thunder and lightning  
Witches on the stage*

**12. Chorus of Introduction – Enchantment**

**Witches**

**Group III**

Three times the tom-cat has yowled its cry of love.

**Group II**

Three times the raven has croaked from skies  
above.

**Group I**

Three times the porcupine has screamed in terror.

**All**

Now is the moment.

Approach, the time is come to shape our sorcery,  
To work our witchery, to mix our magic mysteries.  
Sisters, to work, to work around the cauldron!  
Now let the devil's daughters  
Spice up the boiling waters.

*(in turn throwing ingredients into the cauldron)*

**Group III**

This toad and this pustule,  
The poison will speed the spell.  
This wolf-bane, this hemlock  
Were plucked as the evening fell.  
Come, bubble in our cauldron  
With all the heat of Hell.

**Group II**

The tongue of a viper,  
The skin of a hairy bat,  
The blood of a monkey,  
The tooth of a mangy cat,  
Will boil and melt and liquefy  
With foul and loathsome smell;  
Will boil and melt and liquefy  
With all the heat of Hell.

### Group I

The claw of a wolf-cub  
Was torn from its mother's womb,  
The jaw of a Tartar  
Was found in a mouldy tomb.  
Come, throw them in the cauldron  
And leave to simmer well.  
They'll cook and boil and turn into oil  
With all the heat of Hell.

*All (dancing around it)*

Stir it. Stir it.  
By the evil spirits  
Of red and blue,  
All our spells  
Will be mixed together!  
In the hellish heat  
Of our brew,  
They will be fused  
And fixed for ever!  
All our evils mixed together  
Will be fused and fixed for ever!

Come you evil sprites  
Of black and white,  
Come and mix our spells together.  
Come you hellish crew  
Of red and blue  
And fix our brew for ever!

Mix our witches' brews together,  
They'll be fused and fixed for ever,  
Mix our evil spells together!

### 13. Ballet

- [2] *I. The stage fills with spirits, devils, witches, who dance around the cauldron.*
- [3] *II. They stop dancing and invoke Hecate. Hecate, goddess of the night and of sorcery, appears. All bow in respect, and regard the goddess in religious terror. Hecate tells the witches that she knows their works and the reason why they invoked her. She looks around her attentively. Hecate announces that the King, Macbeth, is coming to question the witches about his destiny, and that they must give him satisfaction. If the terrible visions which they conjure up for him to see prove too much for him, they must invoke the spirits of the air to revive him and give him back his strength. But they must not reveal the end which is in store for him. The witches listen respectfully to the goddess's commands. Hecate disappears amid thunder and lightning.*
- [4] *III. Waltz. Hand in hand, the witches dance around the cauldron in a circle.*

### 14. Gran scena of the Apparitions

*Macbeth*



**Macbeth** (*at the entrance to the cave, to one of his attendants*)

- [5] I will call them, but I dread what they may tell me.  
(*approaching the witches*)  
What work is this, you strange and secret women?

**Witches** (*solemnly*)  
Its name may not be spoken.

**Macbeth**  
In the name of all fiendish deeds I beg you  
To let me know my fate. And should the truth set  
The universe at war, let it be spoken.

**Witches**  
Do you wish to hear it from our masters,  
The lords of the earth, or from us?

**Macbeth**  
Conjure up any force which has the power  
To reveal to me the secret of the future.

- Witches**  
[6] From the lowest and highest of regions,  
Let the spirits appear and assemble!

(*There is a clap of thunder: a helmeted head appears.*)

**Macbeth**  
Tell me, O spirit...

**Witches**  
He knows all your questions;  
Keep your counsel and listen in silence.

**Apparition**  
O Macbeth! O Macbeth! O Macbeth!  
You should beware of Macduff.

**Macbeth**  
These warnings confirm my suspicions!  
(*to the shadow*)  
Let me ask you...

(*Thunder: the apparition vanishes.*)

**Witches**  
He will not be questioned!  
Here's a greater, more powerful spirit.  
(*Thunder: a young boy appears, covered in blood.*)  
You must be silent and hear the secret message.

**Apparition**  
O Macbeth! O Macbeth! O Macbeth!  
Do not flinch to be fearless and bloody,  
For no man born of woman can harm you.

(*The apparition vanishes.*)

**Macbeth**  
Live, Macduff, for I fear you no longer!  
(*in a rage*)  
No! No! No!... You must die to protect me  
And your death will be a double shield,

A double, double protection.  
(*Lightning and thunder strike: a young boy wearing  
a crown rises up, holding a sapling.*)  
What does it mean, this lightning, this thunder?...  
A child, but crowned like a king!

**Witches**  
Hush and listen!

**Apparition**  
Be bold and be reckless,  
For no mortal will conquer Macbeth  
Till you see Birnam Wood start to move  
And to march like an army of death.

(*It disappears.*)

**Macbeth**  
Oh, happy hour! I am blessed in this judgement.  
By no magic pow'r  
Can the wood be uprooted.  
I am blessed in this hour  
For no magic pow'r, not the strongest magic power,  
Could ever pluck great Birnam Wood from the  
earth!  
(*to the witches*)  
But my kingdom, my throne, is it threatened  
By any of Banquo's line?

**Witches**  
Do not ask it!

**Macbeth**  
I have to! I have to,  
Or you'll feel the edge of my blade!  
(*Thunder: the cauldron disappears into the ground.*)  
All the witches have vanished! But why?  
[7] (*The sound of bagpipes is heard from underground.*<sup>1</sup>)  
Distant music! What magic is this?

**Witches**  
**Group III**  
Let us see you!

**Group II**  
Let us see you!

**Group I**  
Let us see you!

**All**  
Then, like mists on the sea, you must vanish.

(*Eight kings now begin to file past, one after  
another.*)

**Macbeth** (*to the first*)  
Leave me, you royal phantom, you must be a child  
of Banquo!

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<sup>1</sup> Verdi creates the sound of the 'cornamusa', the Italian, not the Scottish, instrument, with two oboes, six clarinets, two bassoons, and a contra-bassoon.

Your crown fulminates with blinding fire;  
 My eyes and my brain are burning!  
*(The first king disappears. The second king appears.)*  
 Leave me, dreadful vision, leave me now.  
 Whose is the crown you are wearing?  
*(The king disappears.)*  
 Others arise to join them...  
*(Another king appears, then suddenly disappears.)*  
 A third one?...  
*(another king)*  
 A fourth?...  
*(another king)*  
 Another?...  
*(the sixth king; the seventh; the eighth, Banquo, holding a mirror in his hand)*  
 The worst of all, the final king  
 Carries a silver mirror,  
 Showing a line of future kings,  
 Vanishing to eternity...  
 And Banquo is smiling horribly!  
 He mocks me and points them out to me!  
*(Drawing his sword, he advances upon the ghosts, shouts, then stops.)*  
 Die, you repulsive monster!  
 Ah, you are dead already!  
 This vision! This vision!... Ah!  
 This vision is horrible!  
 I'm afraid! I'm afraid!... Afraid, oh, I'm afraid!  
*(to the witches)*  
 But will they live?

**Witches**  
 They will live!

**Macbeth**  
 Then I am done for!

*(He faints.)*

**Witches**  
 He's fainted!... Come, healing spirits,  
 Bring the suffering King back to his senses!

**8 15. Chorus and Dance tune**  
*The spirits of the air gradually descend.*

**Chorus of Witches**  
 Come, all you sirens  
 On your wings of thistledown,  
 Soothe him with music  
 And sing to him sweetly.  
 Cradle this child in a  
 Cocoon of harmony.  
 Your magic music  
 Will revive him completely.  
 Protect him, take care of him,  
 Softly cajole him.  
 Come, sirens and seraphim,  
 Try to console him.  
*(The spirits dance.)*  
 Protect him, take care of him,  
 Softly cajole him.  
 Come, sirens and seraphim,  
 Try to console him.

*(The spirits dance.)*  
 Come, all you sirens  
 On your wings of thistledown,  
 Soothe him with music  
 And sing to him sweetly.  
 Cradle this child in a  
 Cocoon of harmony.  
 Your magic music  
 Will revive him completely.  
 Protect him, take care of him,  
 Softly console him.  
 Let love fill the air for him,  
 Sing him to rest.  
 Come, soothe his senses  
 And sing to him sweetly.  
 Let our magic revive him completely.  
 Comfort his misery,  
 Sing to him sweetly.

*(Spirits and witches disappear.)*

**16. Scena and Duet – Finale III**  
*Lady Macbeth and Macbeth*

**Macbeth** *(reviving)*  
 [9] Where am I? They've vanished...  
 Oh, may this dreadful moment  
 Be cursed to perpetual damnation!

**Herald**  
 Her royal highness.

**Macbeth**  
 (Here?)

**Lady Macbeth** *(entering)*  
 At last you're here!...  
 What happened?...

**Macbeth**  
 I went to  
 The witches once again.

**Lady Macbeth**  
 What did they tell you?

**Macbeth**  
 'Beware of Macduff.'

**Lady Macbeth**  
 Go on...

**Macbeth**  
 'You need not fear any man born of a woman.'

**Lady Macbeth**  
 Go on...

**Macbeth**  
 'And none will defeat you 'til the day  
 Birnam Wood rises up against you.'

**Lady Macbeth**  
 Go on...

**Macbeth**

Then Banquo's line processed in royal Glory...  
Before my eyes!

**Lady Macbeth**

It's falsehood, it's falsehood, it must be!...  
Death and destruction to the house of Banquo!

**Macbeth**

Yes, death and Macduff will not escape us!  
Death to his wife and children!

**Lady Macbeth**

And Banquo's son, he must be found and  
slaughtered!

**Macbeth**

A river of crimson blood will be flowing!

**Lady Macbeth**

Ah! You have found again your former courage  
and spirit!

**Macbeth**

- [10] Now is the hour of revenge and murder,  
Now let the world stand in silence and wonder.  
Bloodshed and vengeance, destruction, destruction.

**Lady Macbeth**

Now let the earth shake with terror and thunder,  
Earth will be stunned by the force of our wrath!  
Death and destruction.

**Together**

Angels of death and ministers of vengeance,  
Fate has appointed us as agents of murder / to do  
its murders,  
Yes, fate has made us agents of murder.  
What we have started must be completed;  
With blood / bloodshed we will right every wrong.  
Ah, fate is strong; the wheels of death go rolling  
on,  
To vengeance, to vengeance, to vengeance!

End of Act III

**Act IV**

**Scene 1**

*A deserted place on the border between Scotland and  
England. In the distance, Birnam Wood  
Men, women, and children, refugees from Scotland.  
Macduff to one side, grieving*

[11] **17. Chorus of Scottish refugees**

**Chorus**

Land of torture! Land of terror! Beloved mother,  
Hear your sons and daughters cry,  
For the children who you love  
Are condemned to waste and die.  
How the weeping and the mourning  
Of the widows and the orphans  
Rises up with each new morning,  
Vainly reaching for the sky.

Heaven hears our lamentation,  
 Turning grief into an echo,  
 Which resounds through all creation.  
 Oh, my country, this vale of tears!  
 Let the death knell ring through the nation.  
 There is no one to speak against it  
 For it echoes our desolation  
 And embodies our deepest fears.  
 There is none to hear our sorrow  
 Or to soothe our deepest fears!  
 Land of torture! Land of terror! My homeland!

#### 18. Scena and Aria

##### Macduff

- [12] O, my children, my darling children! That I should  
 leave you  
 To be slain by a tyrant; and your poor mother,  
 That she should perish also!...  
 How in the clutches of this tiger  
 Could I leave my wife and children?  
 [13] Where was your loving father?  
 He was not there to guard you,  
 When the assassin raised his hand  
 To strike you down to die!  
 Your father did not protect you,  
 I could not hear you calling.  
 Oh, how could I neglect you?  
 You called me with your dying cry.  
 Ah! Bring me to meet him face to face,  
 And then, if he escapes me,  
 God, open wide your arms  
 To forgive him to / and grant him grace.

*(At the sound of a drum, Malcolm enters, at the head of many English soldiers.)*

##### Malcolm

- [14] What is this? What is this forest?

##### Soldiers

Birnam Wood shall stand for vengeance!

##### Malcolm

Let each man take up a tree,  
 And let the branches hide his face.  
*(to Macduff)*  
 Then revenge will bring you comfort.

##### Macduff

Not enough... he has no children!

##### Malcolm

If you love your mother country,  
 Take up arms and march with me.

*(Malcolm and Macduff draw their swords.)*

##### All

Your country is calling,  
 She begs you release her  
 From sorrow, from slavery,  
 The curse of these times.  
 The anger of Heaven  
 Will fall on the tyrant;  
 For destiny grows weary  
 Of hearing of his crimes.

Our country is calling  
And longs to be free,  
We come to save her  
From the tyrant,  
Our country is calling  
So onward to war,  
We come to set her free.  
To war! To war, to war!

#### Scene 2

*A hall in Macbeth's castle, the same one as in Act I.*

*It is night-time.*

*A Doctor and the Lady-in-waiting to Lady Macbeth*

#### 19. The Great Sleepwalking Scene

##### **[15]** Introduction

**Doctor**

**[16]** Two nights we've watched and waited.

**Lady-in-waiting to Lady Macbeth**

This night she will appear.

**Doctor**

What was she saying  
When she was sleeping?

**Lady-in-waiting to Lady Macbeth**

I dare not repeat it,

I cannot tell you...

*(Lady Macbeth enters slowly, walking in her sleep  
and carrying a lamp.)*

There she is!...

**Doctor**

And with a light in her hand?

**Lady-in-waiting to Lady Macbeth**

We always keep a light by her bed,  
She's afraid of the darkness.

**Doctor**

Her eyes are open and staring!...

**Lady-in-waiting to Lady Macbeth**

And yet see nothing!

*(Lady Macbeth puts down the lamp, and rubs her  
hands together, as if trying to remove something  
from them.)*

**Doctor**

She keeps rubbing her hands...

**Lady-in-waiting to Lady Macbeth**

She's trying to clean them.

**Lady Macbeth**

**[17]** There's a stain here, and here's another!  
Out, I tell you! Oh damn you, damn you!  
Listen... listen... This is the moment!  
You're afraid?... You daren't go in?  
Once a soldier, now a coward.  
Oh, how shameful!... Go on and do it!...  
Who'd have thought it? That that old man  
Had so much blood inside his veins?



**Doctor**  
What is this?

**Lady Macbeth**  
The Thane of Fife once  
Had a wife and little children?...  
But where are they?...

*(She looks at her hands.)*

**Lady-in-waiting to Lady Macbeth and Doctor**  
God in Heav'n!...

**Lady Macbeth**  
I'll never clean them,  
They'll be stained for evermore...

**Lady-in-waiting to Lady Macbeth and Doctor**  
God in Heav'n!...

**Lady Macbeth**  
I smell the blood here now  
And always. All of the perfumes  
Of Arabia could not ever  
Make my little hands,  
My dainty little hands smell sweet again.  
Alas!...

**Doctor**  
She's weeping!

**Lady Macbeth**  
It's time to pull  
Yourself together!... Put on your nightgown!...  
Banquo's dead and in his coffin.  
What is dead cannot return.

**Doctor**  
Do you hear?...

**Lady Macbeth**  
To bed, and quickly!  
What is done cannot be undone...  
Someone's knocking!... They must not catch us,  
Or your guilt will give you away.

**Lady-in-waiting to Lady Macbeth and Doctor**  
God in Heav'n!

**Lady Macbeth**  
Macbeth, ah, come,  
Don't let your guilt give you away.

**Lady-in-waiting to Lady Macbeth and Doctor**  
God forgive her sins!

**Lady Macbeth**  
They must not find us.

**Lady-in-waiting to Lady Macbeth and Doctor**  
Forgive her sins!

**Lady Macbeth**

Macbeth, have courage,  
Macbeth, they must not find us,  
Away, away, away.

*(She leaves.)*

**Lady-in-waiting to Lady Macbeth and Doctor**  
Have mercy on her soul!

**20. Scena and Aria**  
**Macbeth**

- [18] Treachery! The English dare unite against me!  
But the words of the spirits reassure me:  
'Do not flinch to be fearless and bloody,  
For no man born of woman can harm you.'  
No, Macbeth does not fear you, no, nor that  
    callow  
Youth who commands you!  
All is in the balance;  
War will strengthen my kingdom,  
Or destroy me completely!... And yet, my courage,  
The lifeblood of my being, is draining from me!
- [19] No love, no care, no compassion,  
No tears when your life is ending, ah,  
No one will soothe your dying years,  
Nor lighten the load of death.  
Mourners may meet at your graveside,  
But you will not hear them weeping. Ah!  
No, they will call you a tyrant  
And spit upon your grave!

And they will curse Macbeth,  
Yes, they will curse you,  
And they will call you a tyrant,  
And curse the name Macbeth.  
Yes, they will curse you in death.  
Alas, alas! No one living will lament you;  
They'll curse you, yes, they will curse you,  
    Macbeth.

**21. Scena and Battle**  
**Women's Voices** (*within*)  
[20] God in Heaven!

**Macbeth**  
Who's shouting there?

**Lady-in-waiting to Lady Macbeth**  
The queen,  
The queen is dead!

**Macbeth** (*with indifference and disdain*)  
Is life so important?...  
Years of struggle for moments of glory;  
Vain and futile, a meaningless story!

*(The Lady-in-waiting to Lady Macbeth leaves.)*

**Chorus of Macbeth's Soldiers**  
Quickly! Come quickly!

**Macbeth**  
What news?... What has happened?

**Chorus of Macbeth's Soldiers**

Like an ocean the forest advances!

**Macbeth** (*astonished*)

So the fates have conspired to delude me!...

Bring my weapons, my armour, and my dagger!

Hoist the banners!

**Chorus of Macbeth's Soldiers**

We are ready!

**Macbeth**

Sound the trumpet!

**Chorus of Macbeth's Soldiers**

We are ready!

**Macbeth**

To battle!

**Chorus of Macbeth's Soldiers**

To battle!

**Macbeth**

To glory!

**Macbeth and Chorus of Macbeth's Soldiers**

To death or on to glory!

**Scene 3**

**[21] Battle**

*The sound of trumpets is heard from within. At the same time, the scene is transformed into a vast plain, surrounded by mountains and woodland. In the background are English soldiers, who slowly advance, each carrying a branch in front of him.*

**Macduff**

Throw down your branches and take your weapons!

I will lead you!

**Chorus of Soldiers**

To battle! To battle!

*(Malcolm, Macduff, and the soldiers leave.)*

*(Macbeth enters, pursued by Macduff.)*

**Macduff**

At last, the butcher who has slain my children.

**Macbeth**

You were born of a woman.

I am not afraid of you.

**Macduff**

You are mistaken! They cut me

From my mother's womb!

**Macbeth** (*frightened*)  
Heavens!

*(They brandish their swords and, fighting fiercely,  
leave the stage.)  
(Scottish women and children enter, in distress.)*

**Chorus of Women**  
Death and destruction!  
May God protect our children!  
Now all is peace!

**22. Hymn of Victory – Finale IV**

**Chorus** (*within*)  
[22] Victorious!

**Chorus of Women**  
Victorious!

*(Malcolm enters, followed by English soldiers, who  
drag on Macbeth's troops, whom they have taken  
prisoner. Macduff with other soldiers, bards, and  
the people)*

**Malcolm**  
Where is the villain,  
Where is Macbeth?

**Macduff**  
In hell to meet his maker.  
*(sinking on one knee to the ground)*  
Long live the King!

**Chorus**  
Long live the King!

**Chorus of Bards**  
[23] Macbeth, where is Macbeth,  
Who dared to steal the crown?  
How soon the swift and mighty breath of Heaven  
Struck the villain down.  
*(to Macduff)*  
We praise the fearless man  
Who did the fatal deed!  
With honour he defended King and country  
In their hour of need!

**Chorus of Soldiers**  
We praise the fearless man  
Who did the fatal deed!  
With honour he defended King and country  
In their hour of need!

**Chorus of Women**  
Our pray'rs rise up to you,  
O God in Heav'n above;  
Your grateful people sing their thanks  
In hymns of praise and love.

**Macduff**  
Now war has ceased, put your trust  
In your victorious King!  
Look forward to the peace  
And to the plenty that his reign will bring!

**Malcolm**

Now war has ceased, put your trust  
In your victorious King!  
This victory will show  
The happy future that my reign will bring!

**Chorus of Bards and Soldiers**

We praise the fearless man  
Who did the fatal deed!  
With honour he defended King and country  
In their hour of need!

**Macduff**

We are victorious,  
Make this day more glorious,  
Swear your allegiance  
To your victorious King.

**Malcolm**

Scotland victorious,  
Make this day more glorious,  
Scotland, swear allegiance  
To me, your loyal King.

**Chorus of Women**

O God in Heaven,  
Hear we implore you,  
These songs of love, praise,  
And honour that we sing.

**Chorus of Bards and Soldiers**

Long live the King,  
Long live the King,  
Our royal master, he has  
Saved us from disaster.

**Macduff**

Victorious! O put your trust  
In your victorious King!

**Malcolm**

O Scotland! O put your trust  
In me, your loyal King!

**Chorus of Women**

O God in Heaven! O hear the songs  
Of love and praise we sing!

The End of the Opera

**Conclusion, Act IV, 1847 version****Scene 6****Women's Voices (*within*)**

24 God in Heaven!

**Macbeth**

Who's shouting there?

**Lady-in-waiting to Lady Macbeth** (*enters agitatedly*)

The queen,  
The queen is dead!

**Macbeth** (*with indifference and disdain*)

Is life so important?...  
Years of struggle for moments of glory;  
Vain and futile, a meaningless story!

**Scene 7**

*Chorus of Macbeth's Soldiers enters hurriedly.*

**Chorus of Macbeth's Soldiers**

Ah! Come quickly!

**Macbeth**

What news?... What has happened?

**Chorus of Macbeth's Soldiers**

Like an ocean the forest advances!

**Macbeth** (*astonished*)

So the fates then have conspired to deceive me!...  
Bring my weapons, my armour, and my dagger!  
(*A servant brings Macbeth his armour and weapons.*)

(*brandishing the sword*)

Hoist the banners!

**Chorus of Macbeth's Soldiers**

We are ready!

**Macbeth**

Sound the trumpets!

**Chorus of Macbeth's Soldiers**

We are ready!

**Macbeth**

To battle!

**Chorus of Macbeth's Soldiers**

To battle!

**Macbeth**

Or to glory!

**Chorus of Macbeth's Soldiers**

To glory!

(*depart hastily*)

**[25]** We're ready!

(*The scene is transformed into a vast plain. At the rear are English soldiers, who slowly advance, each carrying a branch in front of him.*)

**Malcolm**

Throw down your branches, take your weapons!  
I will lead you!

**Chorus of Macbeth's Soldiers** (*offstage*)  
To battle! To battle!

(*They throw down the branches and run off.*)  
(*The noise of battle is heard offstage.*)  
(*Macbeth enters, pursued by Macduff.*)

**Macduff**  
The wretch who slew my family,  
You're mine at last!

**Macbeth**  
I've nothing to fear from you, or anyone,  
None who was born of woman.

**Macduff**  
I was not born of woman,  
But torn from my mother's womb.

**Macbeth** (*frightened*)  
Heavens, what are you saying?  
(*drawing his sword*)  
Now let my sword protect me!

(*They fight.*)  
(*Macbeth falls wounded.*)

**Final scene**  
*Malcolm enters, followed by English soldiers, who  
drag on Macbeth's troops, whom they have taken  
prisoner.*

**Malcolm**  
Victorious!...  
Where is the villain,  
Where is Macbeth?

**Macduff** (*pointing to Macbeth*)  
He's there!

(*Macbeth rises very slowly from the ground.*)

**Macbeth** (*in a faltering voice*)  
[26] I have sinned, for I trusted  
In the promptings of the devil!  
So much bloodshed, so much heartache.  
Heaven's vengeance on my life of evil!...  
Now my heart is torn asunder;  
Heaven's curse came down like thunder!  
I perish... abandoned by earth and Heaven;  
For this crown, all this for you!

(*He dies.*)

**Macduff and Malcolm**  
Days of peace return to Scotland!

**Macduff, Malcolm, and Chorus**  
Noble Malcolm is our King!

The End of the Opera

English translation © 1989 Jeremy Sams,  
with subsequent revisions





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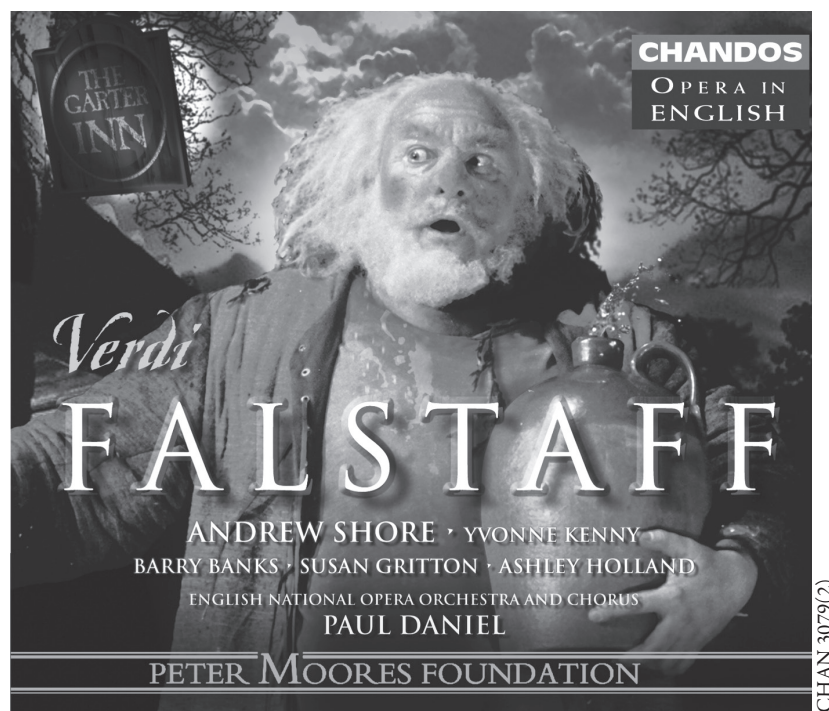


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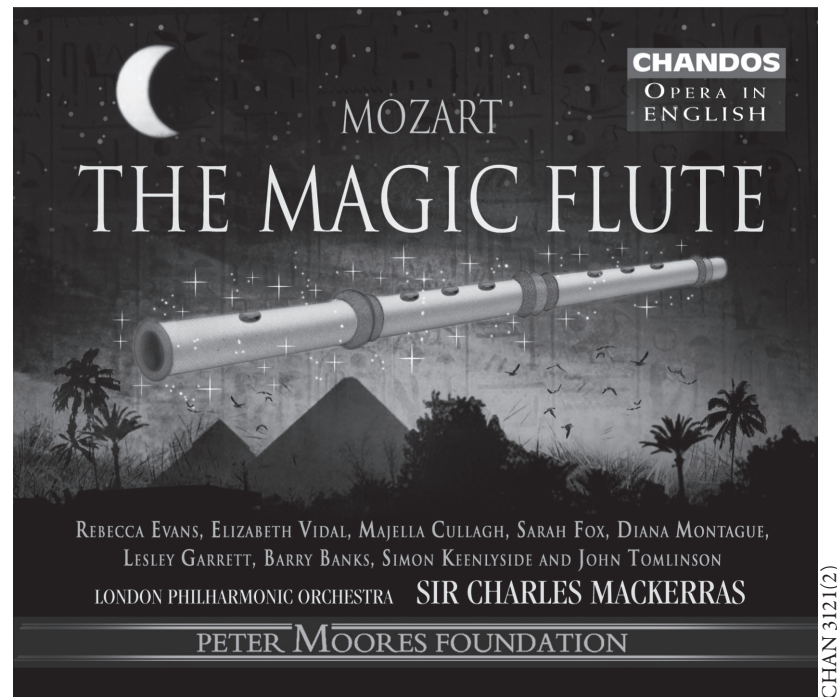
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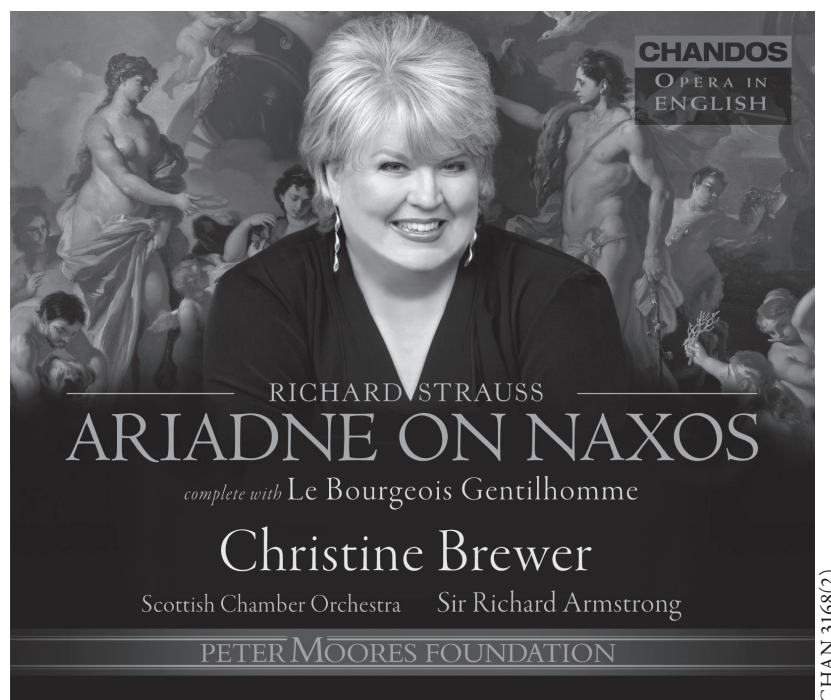


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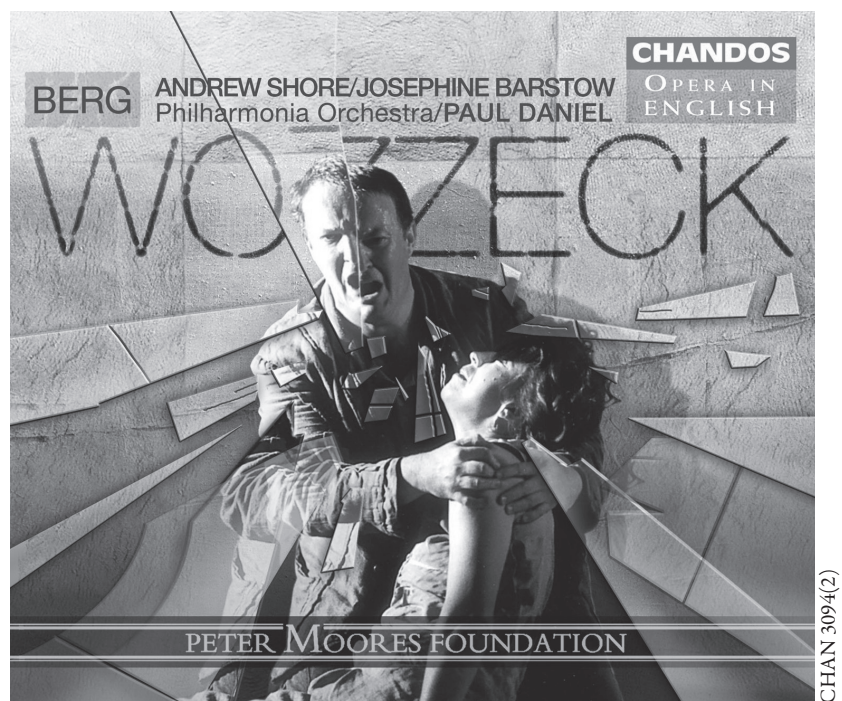
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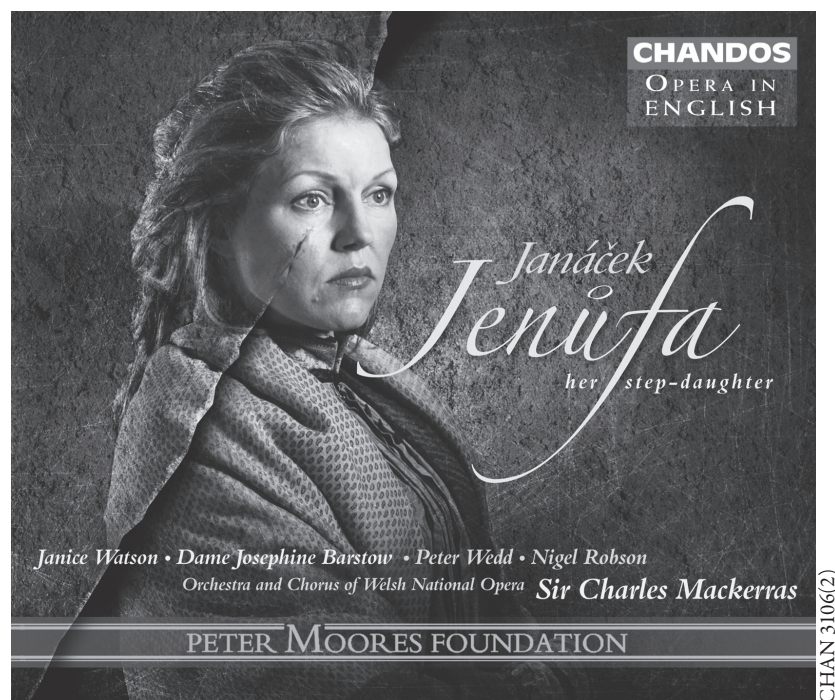
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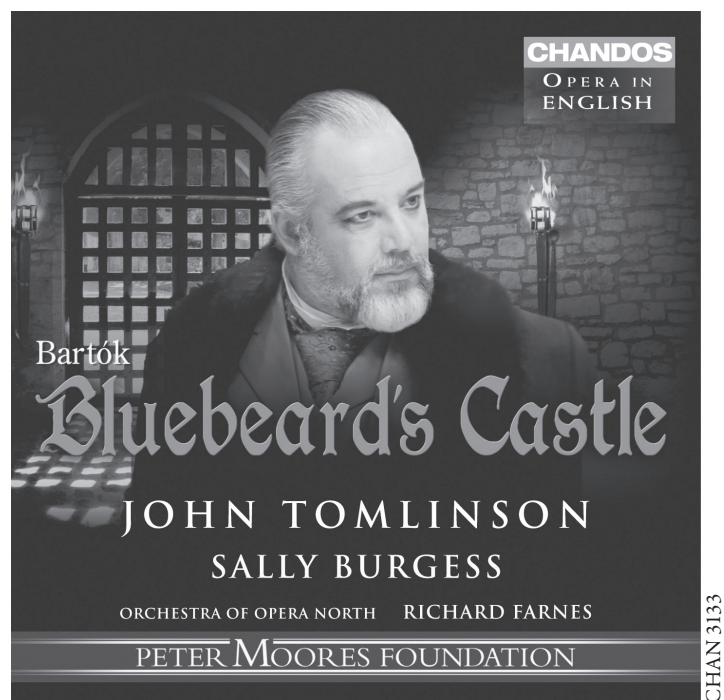
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CHAN 3168(2)	Strauss: Ariadne on Naxos	CHAN 3049	Della Jones
CHAN 3174(2)	Strauss: Intermezzo	CHAN 3142	Jennifer Larmore
CHAN 3119(2)	Wagner: The Flying Dutchman	CHAN 3010	Diana Montague
CHAN 3148(4)	Wagner: The Mastersingers	CHAN 3093	Diana Montague 2
CHAN 3054(3)	Wagner: The Rhinegold	CHAN 3112	Barry Banks
CHAN 3038(4)	Wagner: The Valkyrie	CHAN 3006	Bruce Ford
CHAN 3045(4)	Wagner: Siegfried	CHAN 3100	Bruce Ford 2
CHAN 3060(5)	Wagner: Twilight of the Gods	CHAN 3088	Bruce Ford sings Viennese Operetta
CHAN 3065(16)	Wagner: Complete Ring Cycle	CHAN 3167	Gerald Finley
CHAN 3133	Bartók: Bluebeard's Castle	CHAN 3013	Dennis O'Neill
CHAN 3101(2)	Janáček: The Cunning Little Vixen	CHAN 3105	Dennis O'Neill 2
CHAN 3029	Janáček: Osud (Fate)	CHAN 3085	Alan Opie
CHAN 3106(2)	Janáček: Jenůfa	CHAN 3077	Andrew Shore
CHAN 3138(2)	Janáček: The Makropulos Case	CHAN 3032	Alastair Miles
CHAN 3145(2)	Janáček: Katya Kabanova	CHAN 3044	John Tomlinson
CHAN 3007	Mussorgsky: Boris Godunov (highlights)	CHAN 3076	John Tomlinson 2
CHAN 3128(2)	Smetana: The Bartered Bride	CHAN 3118	Sir Thomas Allen
CHAN 3042(2)	Tchaikovsky: Eugene Onegin	CHAN 3155	Sir Thomas Allen 2
		CHAN 3078	Baroque Celebration

Ralph Couzens, Sir Peter Moores, Simon Keenlyside, Latonia Moore, and Brian Pidgeon



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#### **Microphones**

Thureson: CM 402 (main sound)

Schoeps: MK22 / MK4 / MK6

DPA: 4006 & 4011

Neumann: U89

CM 402 microphones are hand built by the designer, Jörgen Thureson, in Sweden.

ENO orchestral librarian: Damien Kennedy  
Staging director: Charles Kilpatrick  
Vocal and language consultant: Ludmilla Andrew  
Picture research: Helen Anderson  
Session photographer: Bill Cooper

**Recording producer** Brian Pidgeon  
**Sound engineer** Ralph Couzens  
**Assistant engineers** Jonathan Cooper and Rosanna Fish  
**Editor** Rosanna Fish  
**A & R administrator** Sue Shortridge  
**Recording venue** Blackheath Halls, London; 16, 17, 19, 20, 22, and 23 August 2013  
**Front cover** Photograph of Simon Keenlyside in the title role in the 2011 production by The Royal Opera, Covent Garden of Verdi's *Macbeth* © Clive Barda / Royal Opera House / ArenaPAL  
**Back cover** Photograph of Edward Gardner © Benjamin Ealovega Photography  
**Design and typesetting** Cassidy Rayne Creative ([www.cassidyrayne.co.uk](http://www.cassidyrayne.co.uk))  
**Booklet editor** Finn S. Gundersen  
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Chandos Records Ltd, Colchester, Essex CO2 8HX, England  
Country of origin UK



Brian Pidgeon, Ralph Couzens,  
and Edward Gardner





Edward Gardner





VERDI: MACBETH – Soloists / OIE Chorus / ENO Orchestra / Gardner

**CHANDOS**  
CHAN 3180(2)

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2-disc set **CHAN 3180(2)**

Giuseppe Verdi (1813–1901)

# MACBETH

(1847, revised 1865)

Opera in Four Acts

Libretto by Francesco Maria Piave (1810–1876)  
and Andrea Maffei (1798–1885)

English translation by Jeremy Sams

Duncan, King of Scotland ..... silent role  
Macbeth, general in King Duncan's army ..... Simon Keenlyside baritone  
Banquo, general in King Duncan's army ..... Brindley Sherratt bass  
Lady Macbeth, wife of Macbeth ..... Latonia Moore soprano  
Lady-in-waiting to Lady Macbeth ..... Elizabeth Llewellyn soprano  
Macduff, Scottish noble, Thane of Fife ..... Gwyn Hughes Jones tenor  
Malcolm, son of King Duncan ..... Ben Johnson tenor  
Fleance, son of Banquo ..... silent role

Opera in English Chorus

Martin Fitzpatrick chorus master

English National Opera Orchestra

Janice Graham leader

Martin Fitzpatrick assistant conductor

**Edward Gardner**

COMPACT DISC ONE

Acts I and II

TT 80:13

COMPACT DISC TWO

Acts III and IV

Bonus tracks:

Conclusion, Act IV, 1847 version

TT 79:23

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