

GIUSEPPE VERDI

MACBETH

CONDUCTOR
Yannick Nézet-Séguin

PRODUCTION
Louisa Proske

SET DESIGNER
Jon Bausor

COSTUME DESIGNER
Montana Levi Blanco

LIGHTING DESIGNER
Adam Silverman

CHOREOGRAPHER
Jorrell Lawyer-Jefferson

ACTION DIRECTOR
Ran Arthur Braun

C. GRAHAM BERWIND, III
CHORUS DIRECTOR
Tilman Michael

MARIA MANETTI SHREM
GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

PRINCIPAL GUEST CONDUCTOR
Daniele Rustioni

Opera in four acts

Libretto by Francesco Maria Piave and
Andrea Maffei, based on the play by
William Shakespeare

Thursday, October 8, 2026
7:30–10:35PM

New Production

The production of *Macbeth* was made possible
by a generous gift from **The Joseph and
Robert Cornell Memorial Foundation** and
Gwendolyn and Austin Fragomen

This production is supported by Rolex

Additional support was received from the
Hermione Foundation, Laura Sloate, Trustee

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Ukraine through actions, as well as words.

The Metropolitan Opera

2026–27 SEASON

The 117th Metropolitan Opera performance of
GIUSEPPE VERDI'S

MACBETH

CONDUCTOR
Yannick Nézet-Séguin

IN ORDER OF VOCAL APPEARANCE

MACBETH
Quinn Kelsey

BANQUO
Ryan Speedo Green*

LADY MACBETH
Lise Davidsen

LADY-IN-WAITING
Marcy Stonikas

SERVANT
Jeongcheol Cha

MALCOLM
Jonathan Burton

MACDUFF
Freddie De Tommaso

MURDERER
Christopher Job

APPARITIONS
WARRIOR
Alan Williams

BLOODY CHILD
Jazmine Saunders*

CROWNED CHILD
Timothy Choi

HERALD
Yohan Yi

DOCTOR
Bradley Garvin

FLEANCE
Tāwhana
Smith-McDaniel

BANQUET DANCERS
George Goderdzishvili
Data Darakhvelidze
Luka Kikacheishvili

Thursday, October 8, 2026, 7:30–10:35PM



A scene from
Verdi's *Macbeth*

Musical Preparation John Keenan, Bradley Moore,*

Bryan Wagorn,* Israel Gursky, and Katelan Tràn Terrell*

Stage Band Conductor Joseph Lawson

Children's Chorus Director Anthony Piccolo

Italian Diction Coach Hemdi Kfir

Prompter Israel Gursky

Assistant Stage Directors Eric Sean Fogel, Alison Pogorelc,

Doug Scholz-Carlson, and Ian Silverman

Assistant Costume Designers John Polles and

Sara Jean Tosetti

Assistant Fight Director Chris Dumont

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Fritz Masten Hasbrouck, New York; Heather Coiner,
Delaware; Kostuemmalerei Dieckmann GbR, Berlin; Peris
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2026-27 SEASON



Lise Davidsen and Quinn Kelsey in Verdi's *Macbeth*

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Synopsis

Act I

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

In Macbeth's castle, Lady Macbeth reads a letter from her husband telling her of the events that have just transpired. She resolves to fulfill her ambitions. A Servant announces that Duncan will soon arrive at the castle. When Macbeth enters, Lady Macbeth insinuates that they must kill the king. Duncan arrives. Later at night, Macbeth hallucinates a dagger on his way to commit the murder. Returning to his wife, Macbeth is tormented by voices. She fails to calm his terror and is forced to return to Duncan's bedroom herself to place the incriminating dagger. Banquo enters with Macduff, a nobleman, who discovers the king's corpse. Macbeth and Lady Macbeth feign horror and join the others in condemning the murder.

Act II

Macbeth has become king. Duncan's son, Malcolm, is suspected of having killed his father and has fled to England. Plagued by their own childlessness and by the prophecy that Banquo's children will rule, Macbeth and his wife now plan to kill Banquo and his son, Fleance. As Macbeth leaves to prepare the double murder, Lady Macbeth reflects on their spiraling descent into crime.

Outside the castle, assassins wait for Banquo, who appears with Fleance. Banquo expresses his dark forebodings. He is killed, but the boy escapes.

Lady Macbeth welcomes the court to the banquet hall and sings a drinking song, while Macbeth receives news that Banquo is dead and his son has escaped. About to take Banquo's seat at the table, Macbeth has a terrifying vision of the dead man accusing him. His wife is unable to calm her raving husband, and the courtiers are disturbed by the king's strange behavior. Macduff vows to leave the country, which is now ruled by criminals.

Intermission (AT APPROXIMATELY 9:00PM)

Act III

The Witches gather again, and Macbeth visits them demanding more prophecies. Apparitions warn him to beware of Macduff, assure him that no man born of woman can harm him, and predict that he will be invincible until Birnam Wood moves towards his castle. Macbeth rejoices—until in another vision, he sees a procession of future kings of Scotland, confirming that his own line shall perish. Horrified, Macbeth collapses. Lady Macbeth arrives. They resolve to kill Macduff and his family.

Act IV

The country has spiraled into civil war. Macduff is among the refugees, mourning his wife and children, whom Macbeth's assassins have massacred. Duncan's son Malcolm appears with troops from England, joins forces with Macduff, and together they march on Macbeth's castle.

Lady Macbeth is sleepwalking through the halls of the castle, haunted by the horrors of what she and her husband have done.

Macbeth awaits the arrival of his enemies. Messengers bring news that Lady Macbeth has died and that Birnam Wood appears to be moving towards the castle. Macduff leads his soldiers camouflaged with branches. In the final battle for the castle, Macduff confronts Macbeth and tells him that he was not born naturally but by Caesarean section. He kills Macbeth and proclaims Malcolm king of Scotland.

Thank You, Robert L. Turner

The Metropolitan Opera gratefully acknowledges and thanks Robert L. Turner, whose generous gift has allowed Cecily Brown's *Triumph of the Vanities 1* to be returned to our lobby. Originally created as part of the Gallery Met initiative in 2018, Brown's work can be viewed on the Grand Tier at the top of the grand staircase.



JONATHAN TICHLER / MET OPERA

Giuseppe Verdi

Macbeth

*Premiere: Teatro della Pergola, Florence, 1847 (original version);
Théâtre Lyrique, Paris, 1865 (revised version)*

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

The Creators

Giuseppe Verdi (1813–1901) composed 26 operas during his 60 active years in the theater, at least half of which are at the heart of today's repertory. His role in Italy's cultural and political development has made him an icon in his native country, and he is cherished the world over for the universality of his art. Francesco Maria Piave (1810–76), one of the two librettists for *Macbeth*, collaborated with the composer on ten works, including *La Traviata*, *Rigoletto*, and *La Forza del Destino*. Verdi's friend Count Andrea Maffei (1798–1885), a cosmopolitan literary amateur who also wrote the libretto for Verdi's *I Masnadieri* and introduced the work of many great foreign writers, including those of Shakespeare, to Italians, provided additional portions of the work's libretto. The plays of William Shakespeare (1564–1616) have provided much excellent source material to composers for four centuries. But when the opera *Macbeth* premiered, Shakespeare was not well known in Italy and was considered to have been a daring choice.

The Setting

The historical "Macbeth" (Mac Bethad mac Findlaích) was king of Alba from 1040 to his death in 1058, but Shakespeare departs so far from history that the facts are of little concern. This new production of *Macbeth* blends Elizabethan imagery with contemporary elements to explore the opera's portrayal of an authoritarian ruler's rise and its human cost.

The Music

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

Met History

Macbeth first came to the Met in 1959 as part of a trend of rediscovering the lesser-known works of Verdi. The Met premiere was a spectacular occasion, featuring Leonard Warren and the house debut of the riveting Austrian soprano Leonie Rysanek (substituting for the originally scheduled Maria Callas), as well as Jerome Hines and Carlo Bergonzi, with Erich Leinsdorf conducting. Martina Arroyo and Grace Bumbry shared the role of Lady Macbeth in a 1973 revival featuring Sherrill Milnes in the title role, a part he would perform 38 times until 1984. Peter Hall's first production at the Met was a new *Macbeth* in 1982, featuring Milnes and Renata Scottò, with Ruggero Raimondi and Giuseppe Giacomini, and James Levine conducting. A new production by Adrian Noble premiered in 2007, with Željko Lučić as Macbeth and Maria Guleghina as Lady Macbeth. This season, director Louisa Proske makes her Met debut with a new production, starring Quinn Kelsey and Lise Davidsen, with Freddie De Tommaso and Ryan Speedo Green, and conducted by Music Director Yannick Nézet-Séguin.

A Note from the Director

It wouldn't be an overstatement to say that Shakespeare's *Macbeth* has been on my mind for most of my life. I discovered the play first as a 13-year-old in an old German audio recording with legendary German actors and drove my dad nuts by reciting bits of it over and over during a summer vacation, drunk on its mysterious, hallucinatory language. While a student at Cambridge University, I wrote a long essay on *Macbeth*, exploring its themes of pregnancy and crime, and directed the play in a theater project founded by Sir Derek Jacobi. In 2016, I directed a kooky, brilliant adaptation by Jiehae Park called *peerless* for Barrington Stage Company, recasting the Macbeths as ruthless teenage twins going to murderous lengths to get into their Ivy League college of choice. With my own company, Heartbeat Opera, I produced my co-founder Ethan Heard's beautiful Zoom project *Lady M* in the early days of Covid. *Macbeth* has been following me around. When Peter Gelb asked me to direct Verdi's opera for the 2026–27 season opening of the Met, it felt like providence was at work.

Macbeth is a terrifying piece for terrifying times. Shakespeare was keenly aware of how quickly the bonds of human relationships and the guardrails of a social order can erode and snap, leaving the world to spiral into chaos, bloodshed, and barbarity. The murder of a king is the ultimate crime—for it kills not just the natural person but the very idea of an order. It is a crime that spreads like an uncontrollable virus: "blood will have blood." The ultimate expression of that barbarity in the cosmos of the piece is the slaughter of Macduff's family: a defenseless mother and her innocent children.

In his letters, Verdi insisted that his opera had three protagonists: Lady Macbeth, Macbeth, and the Witches. In Shakespeare's play, there are but three Witches: mysterious, nameless presences who proclaim the inversion of values with "Fair is foul and foul is fair!" and who "speak lies like truth" in their equivocal prophecies. In Verdi's *Macbeth*, the Witches have proliferated: from three to a full-blown chorus, a hive, a force field. I found this multiplication stunning and wanted it to sit at the heart of our new production, along with Verdi's desire to frame the Witches as a true lead character. Since the Witches never actually force human actions, what makes them so powerful? We landed on this image: They are bred by corruption, and they feed upon it—corruption of the flesh (hence attracted by corpses) and corruption of morality. They become greedy, perverse voyeurs of the Macbeths' descent into crime and bloodshed. Peeping through doors and apertures, from the nooks and crannies of the human spaces, they increasingly invade those spaces as rules are broken and values transgressed. They are the black mirror in which the Macbeths see their own changed reflection, the hideous visage of their crimes.

Macbeth is a marriage story: two people who know each other intimately, who complement each other in their strengths and weaknesses, who take on each other's qualities as the plot moves on. A marriage that, instead of bringing life into

A Note from the Director CONTINUED

the world, produces corpses, death and destruction. One has the impression that long before the story begins, the Macbeths have fantasized about their ascent to the throne and the necessary deed to accomplish this. The Witches' prophecies, and the perfect opportunity that presents itself in Duncan's visit, point to a path long ago taken—like the hallucinated bloody dagger that points Macbeth the way to Duncan's bedchamber. The murder is their joint project, their "child"—and the joining of their bloodied hands after the fact is a sort of second marriage, a gory union whose offspring can only be further corpses and bloodshed.

In one of his novels, Jean Genet describes a woman about to commit a murder as "pregnant with a corpse." This image cuts to the heart of *Macbeth*, a play (and opera) haunted by dead children (the slaughtered family of Macduff), unborn children (the future Kings of Scotland), the Macbeths' unexplained childlessness, and the strange visual association between a bloody fetus and the bloody corpse of a murdered human. For it is a "newborn child covered with blood" that prophesies to Macbeth that "none of woman born" can vindicate him—a provision which Macduff finally circumnavigates by having been "from his mother's womb untimely ripped." And it is the image of bloodied Duncan that haunts Lady Macbeth to her dying moment: "Who would have thought the old man to have had so much blood in him?"

It is this internal agony of the Macbeths that makes the story so extraordinary and complicated. Shakespeare and Verdi do not show us unfeeling psychopaths—they paint people tormented and fractured by their own crimes, and yet unable to stop. "Another crime?" Lady Macbeth asks herself in horror in Act 2 after Banquo's assassination has been decided, only to answer with terrifying abstraction: "It is necessary!", cutting off her human impulse for pity, her empathy, the "milk of human kindness," and crossing the threshold into the cold logic of mass-murdering dictators across history: "It is necessary!"

The suffering of the people under such tyranny inspired one of Verdi's most moving creations: the chorus of refugees. It is one of the few scenes not in the play, for Shakespeare did not have the sheer number of performers (80 on the Met stage!) to depict the scale of displacement and despair resulting from Macbeth's actions, nor could he make them sing in unison. Verdi, however, is able to emphasize the people's part in the uprising against tyranny, and, I believe, open up the question in the last scene of how a society can move on from a terrible leader, from a time of cruelty and political fracture. Musically, the finale sounds like an exorcism, an attempt to drive out an evil spirit. Hovering above the violent, ritualistic beat of this exorcism is the ethereal pleading of the female voices, the hope for a better future. The question of whether order can be restored rests on the future leaders' choices, which are entirely their own—but the Witches are paying attention, I am sure.

—Louisa Proske

Program Note

Over and over again, Giuseppe Verdi trumpeted his veneration of Shakespeare. In a letter to Léon Escudier in 1865, the composer wrote, “He is a favorite poet of mine, whom I have had in my hands from earliest youth, and whom I read and re-read constantly.” Verdi believed that Shakespeare was an unparalleled analyst of the human mind and praised “that grandeur, that sublime, rarefied, and strange atmosphere” that only Shakespeare could create. In 1847, in the initial stages of his work on his operatic adaptation of *Macbeth*, Verdi wrote to his librettist Francesco Maria Piave: “This tragedy is one of the greatest of human creations! ... If we can’t make something great out of it, let’s at least try to make something uncommon.” He wanted nothing less than to transform the conventions of Italian opera into something sufficiently malleable and eloquent to be a vehicle for Shakespearean passions.

It is likely that the first Shakespeare play Verdi ever actually saw on stage was *Macbeth*, during a visit to London in June 1847, after the premiere of his own *Macbeth* the previous March at the Teatro della Pergola in Florence. There was precious little Shakespeare available in Italian at the time; Verdi’s main source, a prose version by Carlo Rusconi, was a ludicrous botch, although one feels a certain sympathy for anyone asked to turn “rump-fed ronyon” into any other language. (Rusconi simply left it out.) The Milanese translator Giulio Carcano’s (1812–94) far more skillful versified version was not published until 1848, but Verdi knew it; Carcano was a dear friend of the composer’s and would, a few years later in 1850, offer him a libretto based on *Hamlet*.

Verdi, who pestered Piave with the maxim “Poche parole—poche parole—poche parole” (“Few words”), knew he would have to eliminate large swaths of the drama to allow music to work its magic. He therefore cut out Lady Macduff and her son, most of the minor characters (including the drunken porter, to everyone’s disappointment), and all of the scenes in England, with the exception of Macduff’s agony on hearing of the slaughter of his wife and children in Act IV. The good king Duncan is reduced to a walk-on part in Act I as the “banda” (a military-style wind band traditional in Italy) plays ceremonial music. What is left of Shakespeare’s drama is a pitiless psychogram, a reduction of this most political of all Shakespeare’s plays to those psychological forces that impel murderous ambition and are in conflict with unwelcome conscience rising from the depths of the soul to punish those who transgress.

In its own time, *Macbeth* was a “Powder Plotter” play, performed in front of James I and with him in mind. The Protestant James was supposedly a descendant of the historical Banquo and the only son of the beautiful, doomed Mary, Queen of Scots, beheaded at Fotheringhay in 1567. His accession to the English throne in 1603 happened in a realm rife with distrust and conspiracy, a world of informer and spy. When Catholics became disappointed in the new monarch’s failure to convert to his mother’s religion, a group of conspirators

planned to blow up Parliament, with the explosives expert Guy Fawkes in charge of the munitions. The very language of the play and opera have origins in the language of the Gunpowder Plot trials for Catholic treason—the Jesuits in England were accused of diabolical practices—with its Witches who traffic in what is “fair and foul” and its equivocations and ambiguity; “Nothing is but what is not,” Macbeth famously proclaims. James himself wrote a treatise on witchcraft entitled *Daemonologie* in 1597, and the “weird” or “wayward sisters” we meet at the beginning of the play can trace their etymology to “wyrð,” an Old English word for fate. These Witches are ambiguous to the core: Are they male or female, real or imaginary, benevolent or wicked, supernatural or human? Whatever their double nature in Shakespeare, they posed a problem for Italian opera composers, and yet Verdi in 1865 would proclaim that the opera has only three roles: Lady Macbeth, Macbeth, and the Witches, who “rule the drama—they are truly a character and a character of greatest importance.”

In 1865, 18 years after the opera’s premiere, Verdi revised *Macbeth* for a production at the Théâtre Lyrique in Paris. Originally, he planned only to lengthen several numbers, but he quickly decided that an overhaul of the entire work was required. In Paris, *divertissements* with dancing were integral to opera, and therefore ballets enclose the scene with the Witches’ conjured apparitions in the third act. Macbeth’s original final aria in Act III, “Vada in fiamme,” in which he threatens to track down Macduff and set his stronghold on fire, was discarded in favor of a duettino, “Ora di morte e di vendetta,” for both Macbeths as they plan to kill Fleance and the Macduffs. The exquisite refugees’ chorus at the start of Act IV, “Patria oppressa,” was completely revised, and Macbeth’s final aria in the 1847 version, “Mal per me che m’affidai,” was scrapped in favor of an offstage death and triumphal victory chorus. (This season’s new production restores the aria at the conclusion of the final act.)

For all the importance Verdi accorded an entire chorus of Witches (not Shakespeare’s three), their opening chorus and round dance, “Che faceste?,” is stock introductory scene-setting, par for the course in 1840s Italian opera, despite the *piccolos* and violins (“sul ponticello”—played with the bow near the bridge) attempting to add a touch of eeriness. The recitative and duettino, “Due vaticini compiuti or sono,” for Macbeth and Banquo, in which Macbeth first begins to yield to the Witches’ evil seeds of suggestion, sets a contrasting mood of brooding uncertainty, while its harmonic derring-do was new for Italian opera in 1847. When the Witches return, they sing of their triumph in music that sounds like a Neapolitan street song, according to one unimpressed commentator.

We meet Lady Macbeth—Verdi wanted her voice to be “aspra, soffocata, cupa,” that is, “harsh, stifled, dark”—in the second scene via the operatic convention whereby letters are declaimed against a musical backdrop. She is

heralded by an orchestral prelude whose every gesture bespeaks power; one hears reminiscences of Beethoven's "Pathétique" Sonata, Op. 13. Another Italian convention, that of a slower section (*cantabile*) followed by an *arioso* or recitative bridge to a faster, virtuosic section (*cabaletta*), is brilliantly exemplified by the subsequent "Vieni! t'affretta!" and "Or tutti sorgete," the latter corresponding to one of Lady Macbeth's most horrifying speeches in Shakespeare: "Come, you spirits that tend on mortal thoughts, unsex me here." After King Duncan's wordless entrance, Macbeth prepares to carry out the assassination, and Verdi's music for the famous "dagger scene" has no parallel in any of his earlier operas; the tonal daring, orchestral colors, and dark atmosphere bespeak Verdi the great harmonic innovator and are followed by the duet "Fatal mia donna" for the murderers-to-be. As Duncan's body is discovered in the grand concertato finale ("Schiudi, inferno"), we hear a Verdian signature inherited from Donizetti and Bellini: a "groundswell," or emphatic cadential *adagio* near the close.

The orchestra begins the second act by brooding on what has just transpired; in fact, much of the music of this opera is based on stylizations of the traditional sighing figure. In the 1847 version, after Macbeth goes out to arrange for Banquo's murder, Lady Macbeth sang an exultant *cabaletta*, "Trionfai, securi alfine," in a fiendish expression of power. (Shakespeare's Lady is no longer capable of such diabolical exultation after the murder of King Duncan.) When Verdi went back to the score in 1865, he was horrified, eliminated the aria, and substituted the magnificent "La luce langue," for which he himself drafted the words; here, she exults in the powers of darkness. The orchestral web is just as important as the vocal part, and its harmonic richness is extraordinary, in stark contrast with the cutthroats' chorus, "Chi v'impose," which follows. (Gilbert and Sullivan would later parody this sort of ensemble menace.) Banquo's "Come dal ciel precipita" is a typical smaller *romanza* for a comprimario role, but its scoring is thickened and darkened with bassoons, trombones, and cimbasso. The finale of Act II is a brilliant, macabre conclusion: No one equals Verdi at portraying the glitter and bustle of a ballroom or banquet, and this one features a *brindisi*, or drinking song, not for a man but for Lady Macbeth ("Si colmi il calice"). The banquet music is interrupted by Macbeth's hallucinations, which Verdi made far more chromatic and eerily powerful in his 1865 revision.

After the apparitions and their prophecies in Act III (Verdi did not realize that Hecate's appearance was an addition by the Jacobean dramatist Thomas Middleton), both Macbeths come to ruin in the fourth and final act. The refugees' chorus is unforgettable, with its brass chorale and timpani rolls, *pizzicato* cellos and basses, modal inflections, and harmonic ambiguities worthy of Liszt and Wagner. The magnificent sleepwalking scene ("Una macchia è qui tuttora," a masterpiece unchanged from 1847) restores Lady Macbeth's humanity—too late—in the form of lyrical melody that takes flight from declamatory muttering;



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this mad scene ends with a high D-flat marked “un fil di voce,” on “a thread of a voice,” as she disappears from life. The fated end of making a contract with the devil is always to see that the contract was a trick, and Macbeth in her wake discovers, to his downfall, new meaning in the pledge that he could not be vanquished “until Birnam Wood come to Dunsinane.” Acknowledging the hopelessness of his situation in his final aria, “Pietà, rispetto, amore,” he faces his death, and Malcolm’s army hails its victory. Shakespeare’s tragedies often end with a state or nation restored to order, and this ending tells us that tyrants never last. If only they did not crop up so often.

—Susan Youens

Susan Youens is the J. W. Van Gorkom Professor of Music at the University of Notre Dame and has written eight books on the music of Franz Schubert and Hugo Wolf



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THIS SEASON *Macbeth*, the world premiere of Missy Mazzoli's *Lincoln in the Bardo*, *Tosca*, *Der Rosenkavalier*, *Parsifal*, the Diamond Jubilee gala, and Mahler's Symphony No. 8 at the Met; concerts with the Met Orchestra and Met Orchestra Chamber Ensemble at Carnegie Hall; and concerts with the Philadelphia Orchestra, Orchestre Métropolitain, Chamber Orchestra of Europe, and Vienna Philharmonic.

MET APPEARANCES Since his 2009 debut with *Carmen*, he has led nearly 300 performances of 33 operas, as well as numerous galas and concerts with the Met Orchestra at Carnegie Hall and on tour in Europe and Asia.

CAREER HIGHLIGHTS He has served as the Met's Jeanette Lerman-Neubauer Music Director since 2018 and is Artistic Director of the Lindemann Young Artist Development Program. He also serves as music director and artistic director of the Philadelphia Orchestra; artistic director and principal conductor of the Orchestre Métropolitain; honorary conductor of the Rotterdam Philharmonic Orchestra, where he was music director for ten seasons; and honorary member of the Chamber Orchestra of Europe. He was conducting consultant for *Maestro*, a film by Bradley Cooper chronicling Leonard Bernstein's career and legacy, and has won five Grammy Awards.



Louisa Proske

DIRECTOR (BERLIN, GERMANY)

THIS SEASON *Macbeth* for her debut at the Met, *Tosca* at Detroit Opera, and *Don Giovanni* at the Paris Opera.

CAREER HIGHLIGHTS From 2021 to 2025, she was associate artistic director and resident director at Oper Halle, where she directed *Rigoletto*, *Into the Woods*, and *Gypsy*, as well as *Seerse* and *Amadigi di Gaula* opening Halle's International Handel Festival. She is the co-founder of Heartbeat Opera, a New York-based company she led as co-artistic director from 2013 to 2021, directing new productions of *Der Freischütz*, *Don Giovanni*, *Carmen*, and *Lucia di Lammermoor*. Recent productions include *On the Town* at the Deutsche Oper am Rhein, the world premiere of Samuel Penderbayne's *Die Verzauberte Stadt* in Essen, *Lucia di Lammermoor* at the Tyrolean Festival Erl, *Rusalka* in Regensburg, *Rinaldo* at Detroit Opera and the Glimmerglass Festival, Chausson's *Le Roi Arthus* at Bard SummerScape, Thomson's *The Mother of Us All* for MetLiveArts, and the world premiere of Paola Prestini and Magos Herrera's *Primero Sueño* (which she also co-created) at the Met Cloisters. She has directed theater productions at Red Bull Theater, Barrington Stage Company, and Edinburgh's Fringe Festival. She was nominated as Director of the Year in *Opernwelt's* 2024 Critic's Poll and received the 2018 Princess Grace Award.

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The Creative Team CONTINUED



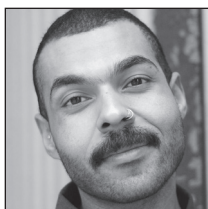
Jon Bausor

SET DESIGNER (LONDON, ENGLAND)

THIS SEASON *Macbeth* at the Met, *Deathnote* at the Barbican Theatre, and *3 Ghosts* in Tokyo.

MET PRODUCTIONS Set and costume designs for Gabriela Lena Frank's *El Último Sueño de Frida y Diego* and Osvaldo Golijov's *Ainadamar* (debut, 2024).

CAREER HIGHLIGHTS He has contributed award-winning designs across opera, dance, and theater, including at Covent Garden; the National Theatres of the U.K., Scotland, and Wales; Finnish and Danish National Operas; Tokyo's Imperial Theatre; and on Broadway and in the West End, including *Spirited Away*, *Bat Out of Hell*, *Into the Woods*, and *King Lear*. He is an associate artist of the Royal Shakespeare Company. Opera credits include *Cendrillon* at the Glyndebourne Festival; *Serse*, *A Midsummer Night's Dream*, *Les Contes d'Hoffmann*, *Rigoletto*, and Eötvös's *Der Goldene Drache* in Halle; *Die Walküre* in Bordeaux; Tippet's *The Knot Garden* at the Theater an der Wien; *Agrippina* at Grange Park Opera; and *The Excursions of Mr. Brouček* at the Bregenz Festival. He designed the opening ceremony of the 2012 Paralympic Games in London, co-curated and designed *Frida and Diego: The Last Dream* at MoMA, and was nominated for an Emmy Award for production design on the film *Human Pinball*.



Montana Levi Blanco

COSTUME DESIGNER (ALBUQUERQUE, NEW MEXICO)

THIS SEASON *Macbeth* and the world premiere of Missy Mazzoli's *Lincoln in the Bardo* at the Met and Prince's *Purple Rain* on Broadway.

MET PRODUCTIONS John Adams's *El Niño* and Terence Blanchard's *Champion* (debut, 2023).

CAREER HIGHLIGHTS He made his Broadway debut in 2022 with *The Skin of Our Teeth* and *A Strange Loop*, the former earning him a Tony Award. His designs have appeared Off-Broadway at Lincoln Center Theater, Playwrights Horizons, Theatre for a New Audience, Soho Repertory Theatre, Signature Theatre, and the Public Theater, and regionally at the Glimmerglass Festival, Houston Grand Opera, and Minnesota Opera. In addition to the Tony Award, he has also received a Sam Norkin Special Drama Desk Award, Henry Hewes Design Award, Lucille Lortel Award, and Obie Award. He is a graduate of Oberlin College and Conservatory of Music, Brown University, and the Yale School of Drama.



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The Creative Team CONTINUED



Adam Silverman

LIGHTING DESIGNER (CHICAGO, ILLINOIS)

THIS SEASON *Macbeth* at the Met, *La Bohème* at the Norwegian National Opera, Rameau's *Les Boréades* at Irish National Opera and Covent Garden, and *Jenůfa* in Venice.

MET PRODUCTIONS Gabriela Lena Frank's *El Último Sueño de Frida y Diego*, *Fedora*, *Don Carlos*, *Adriana Lecouvreur*, and *Un Ballo in Maschera* (debut, 2012).

CAREER HIGHLIGHTS He has designed extensively for English National Opera, including for productions of *Das Rheingold*, *Die Walküre*, *Otello*, Handel's *Partenope*, *The Turn of the Screw*, *Billy Budd*, *Giulio Cesare*, *Peter Grimes*, *A Midsummer Night's Dream*, *Jenůfa*, and *Kát'a Kabanová*. Other recent productions include *Elektra*, *Safe House*, *Simon Boccanegra*, *Giant*, *Wozzeck*, *The First Child*, *The Second Violinist*, *The Last Hotel*, *La Calisto*, *La Clemenza di Tito*, *New Dark Age*, *Lohengrin*, *I Masnadieri*, *Màm*, and *How to Be a Dancer in Seventy-Two Easy Lessons*, and his designs have appeared on Broadway, in the West End, and at the Vienna State Opera, La Scala, Irish National Opera, Festival d'Aix-en-Provence, Dutch National Opera, Deutsche Oper Berlin, Toneelgroep Amsterdam, Bavarian State Opera, London's National Theatre and Royal Ballet, Royal Shakespeare Company, Young Vic, St. Ann's Warehouse, Atlantic Theater Company, and Manhattan Theatre Club, among many others.



Jorrell Lawyer-Jefferson

CHOREOGRAPHER (COPPERAS COVE, TEXAS)

THIS SEASON *Macbeth* for his debut at the Met and *Don Giovanni* at the Paris Opera.

CAREER HIGHLIGHTS As a concert dancer, he has performed in world premieres by Tommie-Waheed Evans, Jessica Lang, Kirven Douthit-Boyd, Omar de Jesus, Jamar Roberts, and Norbert De La Cruz III, among others. Additionally, he has collaborated with directors Francesca Zambello, Rob Ashford, Robert Wilson, Phelim McDermott, and Louisa Proske in both performance and design capacities. In January 2025, he served as the choreographer and associate director for the world premiere of Paolo Prestini and Magos Herrera's *Primero Sueño*, a groundbreaking processional opera that delves into the poetry of Sor Juana Inés de la Cruz. His expertise lies in dynamic phrase work with a particular emphasis on contemporary partnering and improvisation technologies.



Ran Arthur Braun

ACTION DIRECTOR (JERUSALEM, ISRAEL)

THIS SEASON *Macbeth* for his debut at the Met, *Carmen* at LA Opera, *Tosca* at English National Opera, *La Damnation de Faust* at the Vienna State Opera, *Les Pêcheurs de Perles* at La Scala, and *La Fanciulla del West* in Zurich.

CAREER HIGHLIGHTS He is one of the world's most sought-after stunt coordinators and action designers. He has worked on more than 400 live productions with most leading opera houses and festivals. He also enjoys a long-standing collaboration with the Bregenz Festival, where he has worked for more than 22 seasons. He has been a member of Team Tcherniakov since 2019. His work has recently appeared at the Salzburg Festival, Bayreuth Festival, and in Madrid, among others. He also manages Action Actors for film, television, and stage with recent work provided for Lucasfilm, Disney, Amazon Prime, PlayStation, and Balich Wonder Studio.

The Cast



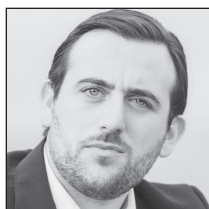
Lise Davidsen

SOPRANO (STOKKE, NORWAY)

THIS SEASON Lady Macbeth in *Macbeth* and the Diamond Jubilee gala at the Met, Verdi's Requiem in Barcelona, Brünnhilde in *Die Walküre* at the Salzburg Easter Festival, Leonora in *La Forza del Destino* at Staatsoper Berlin, Elisabetta di Valois in *Don Carlo* in Zurich, and concerts and recitals throughout Europe and the United States.

MET APPEARANCES Isolde in *Tristan und Isolde*, Leonore in *Fidelio*, the title roles of *Tosca* and *Ariadne auf Naxos*, Leonora, the Marschallin in *Der Rosenkavalier*, Chrysothemis in *Elektra*, Eva in *Die Meistersinger von Nurnberg*, and Lisa in *The Queen of Spades* (debut, 2019). She has also given a solo recital.

CAREER HIGHLIGHTS Recent performances include Lady Macbeth in concert at the Royal Danish Opera; Ariadne at the Vienna State Opera; and Tosca at the Vienna State Opera, Bavarian State Opera, and Staatsoper Berlin. She has sung Senta in *Der Fliegende Holländer* at the Norwegian National Opera, the title role of *Salome* at the Paris Opera, Giorgetta in *Il Tabarro* and Lisa at the Bavarian State Opera, and the title role of *Jenůfa* at Lyric Opera of Chicago. She has also appeared at the Bayreuth Festival, Festival d'Aix-en-Provence, and Glyndebourne Festival, among others.



Freddie De Tommaso

TENOR (LONDON, ENGLAND)

THIS SEASON Macduff in *Macbeth*, Rodolfo in *La Bohème*, and the Diamond Jubilee gala at the Met; Verdi's Requiem and Rodolfo in *La Bohème* in Barcelona; Rodolfo in *Luisa Miller* and Gustavo III in *Un Ballo in Maschera* at the Vienna State Opera; Pollione in *Norma* and Don Alvaro in *La Forza del Destino* at Staatsoper Berlin; and concerts in Buenos Aires, Paris, and Vienna.

MET APPEARANCES Rodolfo in *La Bohème* and Cavaradossi in *Tosca* (debut, 2024).

CAREER HIGHLIGHTS Recent performances include Rodolfo in *La Bohème* at Torre del Lago's Festival Puccini, Covent Garden, Staatsoper Berlin, the Vienna State Opera, in Hamburg, and in concert at the Copenhagen Opera Festival; Rodolfo in *Luisa Miller* in Valencia; Cavaradossi at the Paris Opera, Covent Garden, Deutsche Oper Berlin, Vienna State Opera, Bavarian State Opera, Staatsoper Berlin, Santa Fe Opera, in Verona and Salerno, and in concert in Bonn; Turridu in *Cavalleria Rusticana* in concert at the Verbier Festival; Don José in *Carmen* at Covent Garden and in Verona; Pollione at La Scala, the Vienna State Opera, the Theater an der Wien, and in Madrid; Alfredo in *La Traviata* at the Greek National Opera; and Maurizio in *Adriana Lecouvreur* and Gustavo III in Barcelona.



Ryan Speedo Green

BASS-BARITONE (SUFFOLK, VIRGINIA)

THIS SEASON Banquo in *Macbeth*, Klingsor in *Parsifal*, the Diamond Jubilee gala, and Mahler's Symphony No. 8 at the Met; Beethoven's Symphony No. 9 with the Philadelphia Orchestra; the Dutchman in *Der Fliegende Holländer* at Dutch National Opera and the Atlanta Opera; and Olin Blitch in Floy's *Susannah* at Lyric Opera of Chicago.

MET APPEARANCES Since his 2012 debut as the Mandarin in *Turandot*, he has sung nearly 200 performances of 21 roles, including King Marke in *Tristan und Isolde*, title role of *Don Giovanni*, Crown in *Porgy and Bess*, Queequeg in Jake Heggie's *Moby-Dick*, the Spirit Messenger in *Die Frau ohne Schatten*, Ferrando in *Il Trovatore*, and Escamillo in *Carmen*.

CAREER HIGHLIGHTS Between 2014 and 2019, he was a member of the ensemble at the Vienna State Opera. He has also appeared at the Bavarian State Opera, Santa Fe Opera, Glyndebourne Festival, Deutsche Oper Berlin, Paris Opera, Theater an der Wien, Washington National Opera, and Houston Grand Opera. He is a graduate of the Met's Lindemann Young Artist Development Program, and in 2021 and 2023, he received the Met's Beverly Sills Award, established by Agnes Varis and Karl Leichtman.



Quinn Kelsey

BARITONE (HONOLULU, HAWAII)

THIS SEASON The title role of *Macbeth*, Scarpia in *Tosca*, the High Priest of Dagon in *Samson et Dalila*, and Amonasro in *Aida* at the Met; Count di Luna in *Il Trovatore* at the Paris Opera; and Scarpia at Hawaii Opera Theatre and San Francisco Opera.

MET APPEARANCES Since his 2008 debut as Schaunard in *La Bohème*, he has sung nearly 150 performances of 12 roles, including Sharpless in *Madama Butterfly*, Amonasro, Scarpia, the title role of *Rigoletto*, Count Anckarström in *Un Ballo in Maschera*, and Marcello in *La Bohème*.

CAREER HIGHLIGHTS Recent performances include Bacchus in the world premiere of Jake Heggie's *The Judgment of Paris* at Festival Napa Valley; *Rigoletto* at the Canadian Opera Company, LA Opera, in Zurich, and in concert with the Baltimore Symphony Orchestra; *Macbeth* in concert at the Royal Danish Opera; Ha'alilio in the world premiere of Herb Mahelona's *Kamalehūa: The Sheltering Tree* at Hawaii Opera Theatre; Alfio in *Cavalleria Rusticana* and Tonio in *Pagliacci* at Lyric Opera of Chicago; and Germont in *La Traviata* in Wiesbaden. He was the 2015 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.