

NAXOS

VERDI

Macbeth

2 CDs

Altomare • Zhuravel • Kudinov • Pelizzari • Voleri
FORM – Orchestra Filarmonica Marchigiana
Coro Lirico Marchigiano ‘V. Bellini’
Daniele Callegari



**Giuseppe
VERDI**
(1813–1901)

Macbeth

Opera in Four Acts

Libretto by Francesco Maria Piave

Macbeth	Giuseppe Altomare
Lady Macbeth	Olha Zhuravel
Banco	Pavel Kudinov
Macduff	Rubens Pelizzari
Malcolm	Marco Voleri
Il medico	Luca Dall'Amico
Un domestico di Macbeth / I apparizione	William Corró
Il sicario	Andrea Pistolesi
II e III apparizione	Velia Moretti De Angelis, Valeria Cazacu
Ecate	Anbeta Toromani
Fleanzio	Dario Vinciguerra

FORM – Orchestra Filarmonica Marchigiana

Coro Lirico Marchigiano ‘V. Bellini’

Daniele Callegari

CD 1	77:02
1 Prelude	2:54
Act I	
2 Che faceste? dite su! (<i>Chorus</i>)	3:14
3 Giorno non vidi mai (<i>Macbeth, Banquo, Chorus</i>)	4:32
4 Due vaticini compiuti or sono (<i>Macbeth, Banquo, Chorus</i>)	2:55
5 S'allontanarono (<i>Chorus</i>)	2:08
6 Nel dì della vittoria ... Ambizioso spirito ... Vieni t'affretta (<i>Lady Macbeth, a Servant</i>)	6:17
7 Or tutti sorgete (<i>Lady Macbeth</i>)	3:30
8 O donna mia (<i>Macbeth, Lady Macbeth</i>)	3:12
9 Sappia la sposa mia (<i>Macbeth, Lady Macbeth</i>)	4:45
10 Fatal mia donna (<i>Macbeth, Lady Macbeth</i>)	6:12
11 Di destarlo per tempo (<i>Macduff, Banquo, Lady Macbeth, Malcolm, Macbeth, a Lady's Maid, Chorus</i>)	2:20
12 Schiudi, inferno (<i>Lady Macbeth, Macbeth, Banquo, Macduff, Malcolm, a Lady's Maid, Chorus</i>)	5:31
Act II	
13 Perché mi sfuggi (<i>Lady Macbeth, Macbeth</i>)	3:16
14 La luce langue (<i>Lady Macbeth</i>)	3:50
15 Chi v'impose unirvi a noi? (<i>Chorus</i>)	4:20
16 Studia il passo mio figlio ... Come dal ciel precipita (<i>Banquo</i>)	3:17
17 Salve, O Re! ... Voi pur salvete, nobilissimi Signori (<i>Chorus, Macbeth, Lady Macbeth, a Lady's Maid, Macduff</i>)	2:06
18 Si colmi il calice (<i>Lady Macbeth, Chorus, a Lady's Maid, Macduff, Macbeth, a Murderer</i>)	8:01
19 Sangue a me (<i>Macbeth, Lady Macbeth, Chorus, a Lady's Maid, Macduff</i>)	4:39

CD 2	66:42
Act III	
1 Tre volte miagola (<i>Chorus</i>)	4:02
2 Ballet	10:51
3 Finchè appelli silenti m'attendete (<i>Macbeth, Chorus, 1st, 2nd & 3rd Apparition</i>)	7:46
4 Fuggi, regal fantasma (<i>Macbeth, Chorus</i>)	3:56
5 Ove son io? (<i>Macbeth, Lady Macbeth</i>)	3:25
Act IV	
6 Patria oppressa! (<i>Chorus</i>)	6:20
7 O figli, o figli miei ... Ah, la paterna mano (<i>Macduff</i>)	3:47
8 Dove siam? che bosco è quello? (<i>Malcolm, Chorus, Macduff</i>)	2:47
9 Vegliammo invan due notti (<i>A Doctor, a Lady's Maid</i>)	4:31
10 Una macchia è qui tutt'ora (<i>Lady Macbeth, a Doctor, a Lady's Maid</i>)	6:21
11 Perfidi! All'Anglo contro me v'unite! (<i>Macbeth</i>)	1:40
12 Pietà, rispetto, amore (<i>Macbeth</i>)	3:43
13 Ella è morta (<i>Chorus, Macbeth, a Lady's Maid, Macduff</i>)	3:37
14 Vittoria! Vittoria! (<i>Chorus, Malcolm, Macduff</i>)	3:53

Giuseppe Verdi (1813–1901) Macbeth

'For a long time I have been thinking of dedicating an opera to you, who have been my father, benefactor and friend. Now here is this Macbeth, which I love more than my other operas and thus believe it more worthy of being presented to you. The heart offers it; may the heart accept it, and may it be a witness to the eternal memory, the gratitude and the love felt for you by your affectionate G. Verdi.' March 1847

With these generous words, Verdi dedicated his first Shakespearean opera to Antonio Barezzi, the father of his beloved late wife Margherita who had died in 1840.

Verdi was truly inspired by his subject when he set to work on *Macbeth* in the early autumn of 1846. Aged only 32, it would be his tenth opera in less than eight years and the finished work shows his developing maturity and individual style. He was justifiably pleased with the results and it long remained his own favourite among his 'early period' operas; but during composition he encountered serious problems with the librettist, Francesco Maria Piave, who had originally seemed to be the ideal writer for the purpose. Piave had previously prepared texts for Verdi's *Ernani* and *I due Foscari* (both first produced in 1844) and would later collaborate on *Rigoletto* (1851), *La Traviata* (1853) and *Simon Boccanegra* (1857) among other operas. But Verdi found the proffered *Macbeth* libretto too verbose; during a difficult period of composition, his letter to Piave contained wise advice:

'Always keep this in mind ... use few words ... few words ... few but significant'.

Still Piave's work did not satisfy and eventually the composer invited his friend Andrea Maffei, the noted poet and translator, to help complete the libretto.

Macbeth was originally intended for first performance at Mantua's Teatro Sociale, but the contract was passed instead to Alessandro Lanari, impresario at the Teatro della Pergola in Florence; and it was there, on 14th March 1847, that the opera was presented. The cast included Marianna Barbieri-Nini and Felice Varesi, whose polished performances justified the many hours of rehearsal that Verdi demanded. On the opening night several numbers were encored, with the composer, who conducted, taking thirty calls at the final curtain.

Verdi is famously quoted for the vocal qualities he demanded of his leading soprano:

'I don't want Lady Macbeth to sing at all ... Lady Macbeth's voice should be hard, stifled and dark'. And he certainly found what he sought in his *prima donna*. The rôle of Macbeth brought the baritone Varesi considerable personal success which, he later said, was the most important of his career. Verdi and his cast had triumphed, and that in a country which knew little of Shakespeare from staged productions of his plays. The composer himself had read them (as had his coeval Berlioz, who was, if anything, an even greater admirer of the Bard) and it is posterity's loss that his plans to write an opera based on *King Lear* never came to fruition.

Following the première in Florence, other Italian opera houses were eager to present their own productions of *Macbeth* and within three years its initial success led to further stagings in New York and Dublin, with performances at Covent Garden also planned. This latter project foundered, however, and it was over a hundred years before the opera was finally seen in London.

But it was to London that his next new opera took Verdi. Not to Covent Garden, but to Her Majesty's Theatre where, just four months after *Macbeth's* opening night, he conducted *I Masnadieri* with Jenny Lind on stage and Queen Victoria in the audience. Verdi was now striding towards his productive 'middle period' and during the next eighteen years he composed (or prepared new versions of) no fewer than thirteen operas, commissioned by theatres throughout Italy, in Paris and St Petersburg. He soon became (perhaps with the sole exception of the patriot Garibaldi) the most famous man in Italy.

Eighteen years on, to 1865; his recent opera *La forza del destino* had been well received in Russia when a

request from Paris turned Verdi's thoughts again to *Macbeth*. The Théâtre Lyrique invited him to prepare a new version, to be sung in French translation, incorporating substantial changes to the original score. He accepted the challenge, working hard and with some difficulty, amending sections that needed improvement and introducing some dramatic new musical material. Having patched up his earlier differences with Piave, Verdi invited the librettist to submit new text, which included changes to the first act duet for Macbeth and his Lady, a new aria – 'La luce langue' – for Lady Macbeth in Act 2, a fresh duet to close Act 3 and re-writing both the chorus 'Patria oppressa' and the thrilling battle scene in the final act. Paris, as always, demanded an extended ballet sequence and Verdi added one to please his French public.

Yet again Piave proved troublesome but Verdi was able to complete his task ready for the Paris première on 21st April 1865. His alterations undoubtedly improved the already remarkable score, but the opera did not find favour during the run of performances, despite the fine singing of the principals Jean Vital Ismael and Inez Rey-Balla. One French critic claimed, for example, that Verdi did not know Shakespeare, a charge against which he passionately defended himself:

'Oh, they are terribly wrong. Perhaps I did not realise *Macbeth* fully enough; but that I do not know it, that I do not understand it, and I don't have a feeling for Shakespeare, no, by God, no. He is favourite poet of mine, whose works I had in my hands from my early youth and read and re-read all the time'.

After this disappointment Verdi busied himself with new ideas; the King Lear project was considered, then rejected, and he settled on *Don Carlos*, based on Schiller's play, as his next enterprise for the Paris Opéra. *Macbeth* was all but forgotten.

It was another sixty years before conductors and singers again showed interest in the neglected masterpiece. In 1928 *Macbeth* was presented in Dresden, where Fritz Busch was Music Director, and in the twenty years that followed several further productions were seen in Germany, Italy and Austria. Particularly notable from that

period was the first British staging, at Glyndebourne in 1938 (conducted by Busch) and revived for the first Edinburgh Festival in 1947, where Margherita Grandi and Francesco Valentino took the leads. *Macbeth* was also performed in wartime Vienna in 1943 with Elisabeth Höngen and Hans Hotter, conducted by Karl Böhm; at La Scala, Milan (1952, with Maria Callas and Enzo Mascherini, conductor de Sabata), at the Metropolitan Opera, New York (1959, with Leonie Rysanek and Leonard Warren, conductor Leinsdorf), and (finally!) at Covent Garden, London (1960, Amy Shuard and Tito Gobbi, conductor Molinari-Pradelli).

In the last fifty years *Macbeth* has taken its rightful place in the repertoires of opera houses throughout the world and Verdi's own belief in the piece has been vindicated; but why did it take so long to be accepted as the great work it is?

The 1865 Paris version (sung in Italian) is almost invariably performed these days, as it is on the present DVD, recorded with the forces of the Sferisterio Opera Festival, Macerata, Italy. Some productions retain sections of the original fourth act whilst also including Verdi's revision of the battle scene (a case of double value for money) and occasionally the original 1847 version has been performed as composed, but this is more in the interests of satisfying historical curiosity than a serious attempt at re-instatement.

The last word should go to Verdi's friend Emanuele Muzio, who wrote to *Macbeth's* dedicatee Antonio Barezzi in 1846, during the early stages of the opera's composition:

'What sublime music! I tell you that there are things in it that make your hair stand on end! Writing this music is taking a great deal out of him but it is coming out very, very well!'

With acknowledgments to Verdi – A biography by Mary Jane Phillips-Matz, published by Oxford University Press, 1993, from which the quotations by Verdi and Muzio have been taken.

Synopsis

The action takes place in Scotland during the 11th century.

CD 1

1 Prelude comprising themes from the witches' scenes and Lady Macbeth's sleepwalking scene.

Act I

Scene 1: A barren heath

2 The witches await the arrival of Macbeth, Thane of Glamis.

3 As he enters with Banquo, the witches predict that Macbeth shall soon be further ennobled and that Banquo shall be the father of kings, though not a king himself. Messengers come with news of Macbeth's newly-granted title, Thane of Cawdor.

4 He and Banquo are amazed that one of the prophecies has been so quickly fulfilled and, as the two men depart ...

5 ... the witches continue their wild chorus and dance.

Scene 2: A hall in Macbeth's castle.

6 Lady Macbeth reads a letter from her husband, which tells of the extraordinary predictions. Her ambitions are aroused and, when an imminent visit from King Duncan is announced ...

7 ... she sees the opportunity to bring to fruition another of the prophecies – that Macbeth shall soon be king.

8 Macbeth and his wife determine on murder – just as Duncan himself enters the castle.

9 When Duncan has retired for the night, Macbeth follows and stabs him as he sleeps.

10 He returns with blood-soaked hands and Lady Macbeth snatches the dagger from him, taking it back to the scene

of the crime, thus hoping to implicate the king's guards in the murder.

11 Macduff arrives with Banquo and they discover the dead king's body.

12 The horror of the night's events is expressed by Macbeth, his wife, the guests and courtiers.

Act II

Scene 1: A room in the castle.

13 Macbeth and his Lady know that, in order to realise their unquenchable ambition, Banquo and his son Fleance have to die.

14 Lady Macbeth shows her pitiless resolve as Banquo's fate is sealed.

Scene 2: A park.

15 Murderers lie in wait for Banquo.

16 He reveals his fearful forebodings to Fleance but, as the assassins strike his father, the boy makes his escape.

Scene 3: The banqueting hall.

17 Macbeth is now king and he and his wife are hosting a banquet.

18 While Lady Macbeth drinks cheerfully to the good times to come, one of the assassins reports news of Banquo's murder to Macbeth. As the guests take their places at table, Banquo's ghost appears to Macbeth. Terrified, he challenges the phantom as Lady Macbeth attempts to keep the party in good spirits, with the forced gaiety of her drinking song. Macbeth loses his nerve as his wife accuses him of cowardice and ...

19 ... the guests express alarm as their hosts' guilty secrets are revealed.



CD 2

Act III

Scene: The witches' cave.

- 1 The witches are concocting fearsome spells and ...
- 2 ... during a ballet, Hecate, goddess of the Underworld, appears.
- 3 As Macbeth arrives, the witches invoke a series of apparitions warning of future dangers to his life, which he regards with little concern.
- 4 Eight ghostly kings pass by, the last being Banquo, whose son still lives as a threat to Macbeth's kingship.
- 5 Lady Macbeth inspires renewed determination in her husband's heart and together they swear vengeance against any who would challenge their ambitions.

Act IV

Scene 1: A deserted spot near Birnam, close to the English border.

- 6 Scottish refugees grieve at the suffering of their homeland.

7 Macduff, whose wife and children have been killed by Macbeth, seeks revenge on their murderer.

8 Macduff and Malcolm swear to destroy the royal villain who has caused such misery to his people.

Scene 2: A hall in Macbeth's castle.

9 A Doctor and a Lady's Maid await the appearance of Lady Macbeth, who has been seen sleepwalking.

10 Her maddened conscience reveals her past crimes and she re-lives the murder of Duncan, trying to wash her blood-stained hands. Still asleep, she returns to bed and to her guilt-ridden death.

Scene 3: A battlefield

11 Macbeth, ever arrogant but now entirely alone ...

12 ... reflects on the terrible course his life has taken.

13 He learns of his wife's death and blames his soldiers for betraying him. Still believing himself safe from his adversaries he fights, but is killed by Macduff.

14 Macbeth's enemies proclaim their victory over evil and greet Malcolm as their new king, with Fleance and his line to succeed in due course.

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Giuseppe Altomare

The baritone Giuseppe Altomare took a degree in political science before embarking on vocal training at the Salzburg Mozarteum. He made his début as Gianni Schicchi at the 39th Torre del Lago Festival, followed by appearances in operas including *Nabucco*, *La traviata*, *Il trovatore*, *La bohème*, *Madama Butterfly*, *Manon Lescaut*, *Un ballo in maschera* and *Pagliacci* in leading Italian theatres and opera houses abroad. He appeared with Katia Ricciarelli in Lecce in *Werther*, at the Florence Teatro Comunale in *Otello*, at La Scala in *Dialogues des Carmélites*, in Bacalov's *Estaba la Madre* at the Rome Teatro dell'Opera and in Korea in *Rigoletto*. He has collaborated with leading conductors and enjoys a successful and busy concert career.



Pavel Kudinov

The bass Pavel Kudinov was born in the Russian city of Dimitrograd and studied at the Conservatory in Saratov. Competition triumphs include the 1997 Moscow Romaciada, the 2001 Dresden Opera Competition, the Vienna Hans Gabor/Belvedere Competition and in May 2004 first prize in the International Ferruccio Tagliavini Singing Competition in Graz. He joined the Samara Opera and Ballet Theatre in 2000 and appeared in 2001 with the Moscow Helikon Opera, moving in 2002 to the Vienna Volksoper, where his rôles included Zuniga (*Carmen*), Sarastro and The Speaker (*Die Zauberflöte*), Colline (*La bohème*), Lefort (*Zar und Zimmermann*) and the Turk in *Il Turco in Italia*. He appeared in *Ruslan and Ludmila* in Karlsruhe and in 2003 as Heinrich in *Lohengrin* at the Spoleto Festival dei Due Mondi. Other appearances include, in 2004, Verdi's *Requiem*, and the rôle of Pimen in *Boris Godunov* in Basle.



Rubens Pelizzari

Rubens Pelizzari studied at the Giuseppe Verdi Conservatory in Riva del Garda and with Adriana Lazzarini, taking first prize in 1998 in the Mantua Ismaele Voltolini Competition and in 2001 the Festival della Lirica in Sanremo, with second prize in the Flaiano Labò Competition. He made his début in 2001 as Ismaele in *Nabucco* at the San Gimignano Festival, singing Cavaradossi in *Tosca* there the following year. In 2003 he sang Manrico in *Il trovatore*, Rodolfo in *La bohème* and Pinkerton in *Madama Butterfly*, appeared in concert in Paris and took part in Puccini's *Messa di Gloria* in Genoa. In 2004 he was Arrigo in *I vespri siciliani* in Palermo, and in the same year sang Manrico in Novara and Alessandria, Pinkerton with the Maribor Opera and Alvaro in *La forza del destino* in Busseto. He has sung Radames in *Aida* in Hanover, Corrado in *Il corsaro* in Genoa, Pollione in *Norma* in Merida, Foresto in *Attila* in Vienna, Alfredo in *La traviata* in Portugal and Ismaele in Como, Bergamo, Cremona, Pavia and Brescia. In 2006 he sang Don Alvaro in Piacenza, Manrico in Ancona, Pinkerton in Berne, Radames at the Luglio Musicale Trapanese, and Turiddu in *Cavalleria rusticana* in the San Gimignano Festival.



Olha Zhuravel

Born in Ukraine, Olha Zhuravel studied piano, choral conducting and singing there. She made her début in 2005 in the rôle of Turandot in Seoul and also as Odabella in *Attila* in Vienna. She returned to Turandot in 2006 at the Macerata Opera Festival and returned the following year to inaugurate the Festival in the Sferisterio with Verdi's *Macbeth*. Chosen by Maestro Gelmetti to sing the title rôle in Alfano's *Sakuntala* for Rome Opera, she appeared under his direction again as Tosca for the Accademia Chigiana in Siena, followed by a tour of Japan with the Rome Opera. In January 2008 she made her début at the Carlo Felice Theatre in Genoa in Puccini's *Manon Lescaut*. This was followed by *Lady Macbeth* for the theatres of Trento and Rovigo. In May she returned to South Korea with the Macerata Opera Festival as Turandot and made her début in the role of Abigail in *Nabucco* at the summer festival of the Fondazione Toscanini.



Marco Voleri

Marco Voleri studied at the Verdi Conservatory in Milan and at the Teatro alla Scala, attending master-classes with Mietta Sighele, Veriano Lucchetti, János Ács, Enzo Dara, Renato Bruson and Bruno De Simone. He now studies with Alessandra Rossi and Bruno De Simone. In 2006 he won the Pagliacci Special Award at the XII Riccardo Zandonai International Competition in Riva del Garda, making his début as Beppe. He went on to take the rôle of Bardolfo in *Falstaff* at the 2006 Rocca delle Macie Competition. In 2007 he won the Primo Palcoscenico 2007 Competition, taking the rôle of the Duke in *Rigoletto* at the Bonci Theatre in Cesena. He has sung the tenor rôles of Pinkerton in *Madama Butterfly*, the Duke in *Rigoletto*, Rodolfo in *La bohème*, Nemorino in *L'elisir d'amore*, and Alfredo in *La traviata*, and collaborated with the most distinguished conductors and stage directors. His operatic repertoire extends from the eighteenth century to the contemporary, with appearances at leading theatres throughout Italy. He enjoys a successful parallel career in recitals and in the concert hall.



Luca Dall'Amico

Luca Dall'Amico was born in 1978 in Vicenza, where he studied, before vocal training with Sherman Lowe. He made his début in 2003 in *Carmen* at the Verona Arena, with appearances as the Bonze in *Madama Butterfly* and Figaro in *Le nozze di Figaro*. His career continued with appearances in 2004 at the Pesaro Rossini Opera Festival, and the following year in Seoul and at La Fenice in Venice, touring with the latter company to China and in 2007 appearing in *Death in Venice* and *Il barbiere di Siviglia*. His career has brought appearances in opera houses throughout Italy and in Spain, with a successful series of concert performances. He won third prize in the Adami Corradetti Competition.



Daniele Callegari

Daniele Callegari, now Principal Conductor of the Royal Flanders Philharmonic Orchestra, was born in Milan and studied at the Conservatory of his native city. A winner of the Teatro alla Scala International Competition, in 1982 he became a member of La Scala Orchestra. After several important débuts, since 1989 he has successfully appeared as a conductor in the most important musical institutions around the world. Between 1998 and 2000 he worked as Principal Conductor at the prestigious Wexford Opera Festival, and is a regular guest at leading opera houses throughout Europe and as far afield as Japan. His recordings include Testoni's *Alice* and Wolf-Ferrari's *I quattro rusteghi* for Agorà, *La traviata* for Bongiovanni, Ponchielli's *La Gioconda*, Mascagni's *Messa di Gloria*, Pergolesi's *Stabat Mater*, Verdi's *Il trovatore* and *Oberto conte di San Bonifacio*, and a CD dedicated to concert arias by Mozart.

Coro Lirico Marchigiano 'Vincenzo Bellini'

The Ancona Bellini Chorus was founded in 1887 and until the Second World War was the permanent chorus of the Teatro delle Muse. Composed now principally of young conservatory graduates of the region, it is directed by David Crescenzi, and collaborates with the principal theatres of the region, in particular with the Macerata Opera Festival and at the theatres in Jesi, Fermo, Camerino, Ascoli Piceno, Fabriano, Teramo, and, since its re-opening in 2002, with the Teatro delle Muse in Ancona. The chorus also appears in concerts with the Orchestra Filarmonica Marchigiana and plays a significant part in the musical life of the region.

FORM – Orchestra Filarmonica Marchigiana

The Marchigiana Philharmonic Orchestra was founded in 1985 and is now managed by the Marche Regional Orchestra Foundation. It is one of the thirteen Italian orchestras recognised by the Ministry of Culture, with Donato Renzetti as Principal Conductor and Artistic Director. The orchestra gives an annual season of concerts in the region and collaborates in principal operatic performances, working with distinguished soloists and conductors, and paying particular attention to past composers associated with the region, notably Pergolesi, Rossini and Spontini, and to contemporaries. There have been regular performances in Switzerland and Austria, and recordings by the orchestra include Pergolesi's *La serva padrona* and *Stabat Mater*, Richard Strauss's *Guntram*, Rossini *Overtures*, Mozart's *Le nozze di Figaro*, and Verdi's *Oberto Conte di San Bonifacio* and *Preludes and Overtures*. In 2003 a DVD of Donizetti's *L'elisir d'amore* was released, and in 2004 recordings of Mahler's *Symphony No. 9* and a DVD of Offenbach's *Les contes d'Hoffmann*.





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 Booklet notes and synopses in English

Verdi was justifiably pleased with *Macbeth*, his tenth opera and his first on a Shakespearian subject – it would long remain his own favourite among his ‘early period’ operas. Eighteen years later, at the invitation of the Théâtre Lyrique in Paris, he substantially revised the score, and this is the version (sung in Italian) presented here. The talented young cast is headed by Giuseppe Altomare as Macbeth, one of Verdi’s most profoundly modern anti-heroes – a political animal driven to bloody regicide yet doomed by his very success – with Olha Zhuravel as his obsessively ambitious wife, driven to madness by her own guilt. “*Daniele Callegari gives Verdi’s creation its full due, matching the differing styles of the later and earlier music to give a cohesive whole.*” – Robert J Farr / MusicWeb International on Naxos 2.110258 (DVD)

Giuseppe
VERDI
(1813–1901)
Macbeth

Recorded by



Macbeth	Giuseppe Altomare
Lady Macbeth	Olha Zhuravel
Banco	Pavel Kudinov
Macduff	Rubens Pelizzari
Malcolm	Marco Voleri
Il medico	Luca Dall’Amico
Un domestico di Macbeth / I apparizione	William Corrà
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FORM – Orchestra Filarmonica Marchigiana
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CD 1 [1–12] Prelude & Act I / [13–19] Act II 77:02 • **CD 2** [1–5] Act III / [6–14] Act IV 66:42

A full track list can be found on page 3 of the booklet

The Italian libretto may be accessed at www.naxos.com/libretti/660259.htm

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 Fondazione Arena di Verona • Producer: Alberto Dellepiane • Engineer & Editor: Rino Trasi

Booklet notes: Paul Champion • Edizioni BMG Ricordi Music Publishing • Cover photo: Alfredo Tabocchini

This recording is also available on Naxos DVD 2.110258