



The Arts

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Met Hires A Russian As Backup For Levine

By RALPH BLUMENTHAL

Breaking with tradition, the Metropolitan Opera has engaged Valery Gergiyev, director of the Mariinsky Theater in St. Petersburg, Russia, as its first principal guest conductor, advancing a growing partnership with his Kirov Opera and Ballet.

The five-year contractual appointment backs up the Met's longtime artistic director, James Levine, with a second regular conductor for the company to count on any production around.

"In addition, not subtracting," said Joseph Volpe, the Met's general manager, who is to make the formal announcement today. Mr. Levine also hailed the arrangement saying, "We have the most marvelous interaction."

Mr. Gergiyev is to conduct at least eight productions, including Met premieres of two Prokofiev works, "The Gambler" in the 2000-01 season and "War and Peace" in 2001-02. Except for a prior commitment in San Francisco next year, he will not conduct opera elsewhere in the United States, the Met said.

The appointment of Mr. Gergiyev, 44 comes as Mr. Levine, 54, continues discussions with city officials in Munich over ways of gradually taking over the vacant podium of the Munich Philharmonic, one of the city's lesser-ranked ensembles, while maintaining his artistic leadership at the Met.

Mr. Levine said in an interview that an affiliation with Munich would have no immediate effect on his full schedule at the Met, where he has conducted since 1971 and now leads about 50 or 60 of the season's 208 performances a year, the rest already turned over to different guest conductors. At the same time, he suggested, taking on a regular position with a symphony orchestra for the first time might be more feasible now with Mr. Gergiyev's availability in New York.

Mr. Volpe and Mr. Levine described the engagement of Mr. Gergiyev as the natural next step in a growing collaboration between the Met and the Mariinsky, which seems in part a dividend of the collapse of Communism and the cultural barriers it entailed.

The arrangement drew quick applause from singers who have worked with Mr. Gergiyev, including Plácido Domingo and Renée Fleming.

Mr. Gergiyev, in a telephone interview from Rotterdam before leaving for New York yesterday, said that while he remained bound to the Kirov, his accord with the Met was "the result of what's happened, already and our feeling for cooperation in the years to come."

For example, the Kirov Opera will appear in New York in April and May, in the first post-season opera festival ever marketed in conjunction with the Met. Mr. Gergiyev conducted an orchestra of the Kirov Opera.



Valery Gergiyev of the Kirov is joining the Met.



A Voice and a Legend That Still Fascinate

Callas Is 'What Opera Should Be'

How is a Color

Maria Callas early in her career and at her last performance, in a concert in Tokyo in 1974. She died in 1977.

By ANTHONY TOMMASINI

What is it about Maria Callas that continues to mesmerize us 20 years after her death?

The iconic soprano has become the focus of a cult in the world of opera and opera enthusiasts. She is recently deceased as a person. There is something peculiar about the way Callas eras the concept of vocal recordings of her most vocally frayed live performances.

Yet her importance to opera has never been more pervasive. And her voice has never been richer, stoked by part of her life. She was not just a singer; she was a legend. She was a woman who lived her life in the spotlight. She was a woman who was a legend. She was a woman who was a legend.

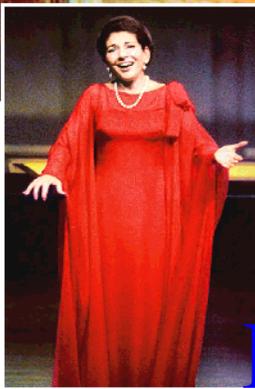
of this soprano, a first soprano, and a first soprano.

her understanding that Callas's singing still polarizes listeners. Her voice can sound strident, dangerously out of control, even ugly. There is a leap you have to make to get to who she is as an artist, and once you do, it's all in the eye of the beholder.

She was a woman who lived her life in the spotlight. She was a woman who was a legend. She was a woman who was a legend.

More important, EMI Classics, the record company with which Callas was associated, is releasing its entire Callas catalog on compact discs, impressively mastered from the tapes.

Many of these recordings mark the beginning of a new era in the history of opera.



Reproduced in a Newspaper?

ARCHITECTURE REVIEW

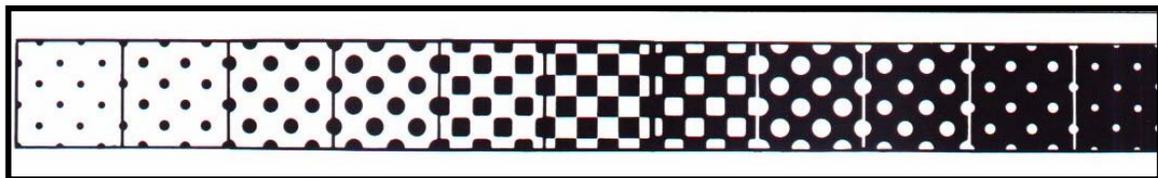
Museum Tells a Tale of Resilience Through the Use of Life

To reproduce a color photograph in newspaper printing the newspaper uses a four-color printing process. This process separates the color photograph into four primary colors, Black, Cyan, Magenta, and Yellow with dots of varying sizes. These dots are then overprinted to achieve the variety of colors we see in the finished product. We will look at these steps in greater detail.

In traditional print production, a halftone is produced by placing a halftone screen between a piece of film and the image and then exposing the film. The film would be exposed through large industrial cameras. To produce color photographs, the halftone needs to be exposed through different color filters and different halftone screens to achieve the four-color separation.

In today's world, the original artwork or photograph is analyzed on an electronic scanner. This scanner transforms the image into a digital format. Software is used to modify and enhance the image. The digital image now can be separated into its primary colors. Each of the four colors now can be converted into a series of dots. The dot size depends of the intensity of the color in each portion of the original image. The tonal range is shown below. The size of the dot increases from 0 to 50%, when the tonal scale reaches this point, the dot reverses and the non-image area becomes smaller as the tonal curves reaches 100%. The dots are small enough so that the eye sees the reproduction as a continuous tone. In a typical newspaper production, an 85 line screen is used. What this means is that there are 85 rows of dots in both the horizontal and vertical per square inch of screen.

Enlargement of tonal scale

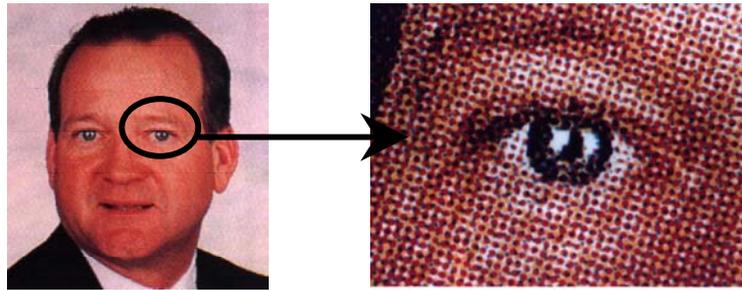


HIGHLIGHTS

MIDTONES

SHADOWS

The following shows a halftone and photomicrograph showing the use of different tonal size dots



The following shows the four-color separations and their final result



Cyan Printer



Magenta Printer



Cyan & Magenta Printers



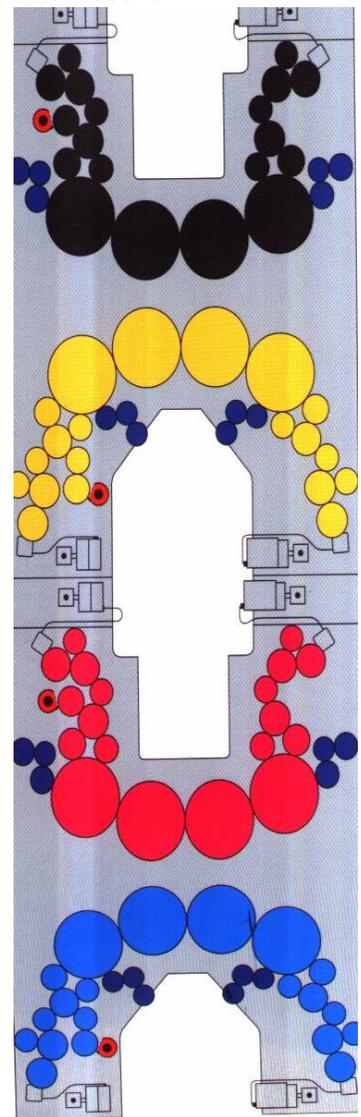
Yellow Printer



Cyan, Magenta, & Yellow Printers



Black Printer

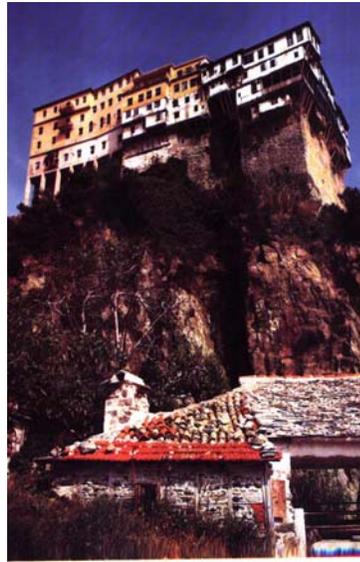


Each of the four colors needs to be produced at different angles to each other. This is done so that the resulting print does not cause a pattern called moiré. A moiré pattern is the effect of superimposing two color separations and creating a pattern different from the original. Cyan, magenta, and black screens must be separated by 30 degrees, with yellow at an angle 15 degrees from the other three colors. In all cases, black must not be placed at the 90-degree angle (SNAP recommendation).

The final step in the four-color printing process is the proper registration of the four colors. Careful steps are taken to align the four colors so that they print exactly in the correct positions. The following illustrations show the differences between a reproduction with proper registration and one misaligned. The misaligned reproduction looks fuzzy and out of focus, while the proper registered reproduction looks clean and sharp.



Misregistered Reproduction



Proper Registered Reproduction

Throughout the reproduction process a phenomena occurs called dot gain or tone value increase. The reproduced dot undergoes a growth from its original size. This process is fully explained in the Technical Bulletin “What is Dot Gain?” Volume V.

This paper is a generalization of the four-color printing process for newspapers. The intention of this paper is to give an overview of the process so that one can see the complexity and limitations of the process.