

GIUSEPPE VERDI

RIGOLETTO

CONDUCTOR
Pier Giorgio Morandi

PRODUCTION
Michael Mayer

SET DESIGNER
Christine Jones

COSTUME DESIGNER
Susan Hilferty

LIGHTING DESIGNER
Kevin Adams

CHOREOGRAPHER
Steven Hoggett

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR EMERITUS
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in three acts

Libretto by Francesco Maria Piave,
based on the play *Le Roi s'amuse*
by Victor Hugo

Saturday, February 4, 2017
1:00–4:05PM

The production of *Rigoletto* was
made possible by a generous gift from
the **Hermione Foundation, Laura Sloate,**
Trustee; and **Mr. and Mrs. Paul M. Montrone**

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by a gift from the Estate of Francine Berry and
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The Metropolitan Opera

2016-17 SEASON

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The 882nd Metropolitan Opera performance of
GIUSEPPE VERDI'S

RIGOLETTO

CONDUCTOR
Pier Giorgio Morandi

IN ORDER OF VOCAL APPEARANCE

THE DUKE
Stephen Costello

GIOVANNA
Maria Zifchak

BORSA
Scott Scully

A PAGE
Catherine MiEun
Choi-Steckmeyer

COUNTESS CEPRANO
Clarissa Lyons**

GUARD
Earle Patriarco

RIGOLETTO
Željko Lučić

MADDALENA
Oksana Volkova

MARULLO
Jeff Mattsey

COUNT CEPRANO
Paul Corona

MONTERONE
Nelson Martínez

SPARAFUCILE
Andrea Mastroni

GILDA
Olga Peretyatko

Saturday, February 4, 2017, 1:00–4:05PM



A scene from
Verdi's *Rigoletto*

Chorus Master **Donald Palumbo**
 Musical Preparation **Howard Watkins***, **Pierre Vallet**, and
Jonathan C. Kelly
 Assistant Stage Directors **Eric Einhorn** and **Sara Erde**
 Stage Band Conductor **Gregory Buchalter**
 Italian Coach **Hemdi Kfir**
 Met Titles **Sonya Friedman**, revised for this production by
Michael Panayos and **Paul Cremo**
 Assistant to the Set Designer **Brett Banakis**
 Assistant to the Costume Designer **Marina Reti**
 Assistant Choreographer **Lorin Latarro**
 Scenery, properties, and electrical props constructed and
 painted in **Metropolitan Opera Shops**
 Costumes constructed by **Metropolitan Opera Costume Shop**;
Giliberto Designs, Inc., New York; **Tricorne**, New York;
Eric Winterling, Inc., New York; **Euroco Costumes, Inc.**,
 New York; and **Merimask Designs**, Tonawanda, New York
 Wigs and Makeup executed by **Metropolitan Opera Wig
 and Makeup Department**

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** Member of the
Lindemann Young Artist
Development Program

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Metropolitan Opera.

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performance.

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Met Titles

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usher at intermission.



PHOTO: KRISTIAN SCHULLER/MET OPERA

DVOŘÁK

RUSALKA

FEB 2, 6, 9, 13 17, 21, 25 mat MAR 2

Kristine Opolais stars as the mythical water nymph Rusalka in a wondrous new production by Mary Zimmerman. Brandon Jovanovich, Jamie Barton, Katarina Dalayman, and Eric Owens complete the all-star cast, and Mark Elder conducts.

Tickets from \$27

metopera.org

Synopsis

Act I

Las Vegas, 1960. The Duke, a womanizing casino owner and entertainer, flirts with the wife of Ceprano, one of his entourage, while Rigoletto, the Duke's hunchbacked sidekick and comedian, makes fun of her enraged husband. Marullo, another member of the Duke's entourage, arrives with the latest gossip: Rigoletto is keeping a young mistress at his place. Unaware of this, Rigoletto continues to mock Ceprano, who plots with the others to teach Rigoletto a lesson for his insults. Monterone, an Arab tycoon, bursts in and denounces the Duke for seducing his daughter. Rigoletto taunts him viciously. Monterone put a curse on Rigoletto before being arrested and dragged away.

Rigoletto is disturbed by Monterone's curse. When Sparafucile, a hitman, offers him his services, Rigoletto reflects that his own tongue is as dangerous as the murderer's knife. At home, he lovingly greets his daughter, Gilda, whom he has kept hidden away, and instructs the housekeeper, Giovanna, to never let anyone into the apartment. As soon as he has left again, the Duke—who has seen Gilda in church—appears and bribes Giovanna to let him into the garden. Pretending to be a poor student, he declares his love for Gilda. She is overwhelmed by her newfound emotions. The returning Rigoletto finds the Duke's entourage, who has arrived to kidnap his "mistress," gathered in the street. The men tell him they are abducting Ceprano's wife and pretend to enlist Rigoletto's help in their scheme by sending him ahead to Ceprano's apartment. Then they kidnap Gilda. Finally realizes what is going on, Rigoletto is left raging against Monterone's curse.

Intermission (AT APPROXIMATELY 2:00 PM)

Act II

The Duke, having returned to Gilda's place and found her gone, wonders what has happened to her. When his men tell him how they abducted a girl from Rigoletto's apartment and left her in the Duke's bedroom, he hurries off to find her. Meanwhile, Rigoletto has been looking for Gilda. The Duke's men are shocked to find out that she is his daughter, not his mistress. Rigoletto rails at them for their cruelty, then begs for compassion. Gilda appears, her clothes in disarray. She confesses to her father how she met the Duke and how he seduced her. Monterone is brought in on his way to prison, and Rigoletto swears that both fathers will be avenged. Gilda's pleas to forgive the Duke are in vain.

Intermission (AT APPROXIMATELY 3:00 PM)

Act III

Rigoletto brings Gilda to a seedy club, run by Sparafucile, on the outskirts of town. Through the window, they watch the Duke amuse himself with Maddalena, Sparafucile's sister. Gilda is heartbroken, and Rigoletto sends her off to leave town disguised as a man. He then pays Sparafucile to murder the Duke. Gilda returns and overhears Maddalena ask her brother to spare the Duke and kill Rigoletto instead. Sparafucile refuses but agrees to instead kill the next person to arrive at the club, so that he will be able to produce a dead body for Rigoletto. Gilda, still in love, decides to sacrifice herself for the Duke. Her plan succeeds, and Sparafucile hides her body in the trunk of a car. The returning Rigoletto gloats over his revenge, when he suddenly hears the Duke's voice from inside the club. He finds his dying daughter, who asks his forgiveness, and realizes with horror that Monterone's curse has been fulfilled.

Giuseppe Verdi

Rigoletto

Premiere: Teatro La Fenice, Venice, 1851

A dramatic journey of undeniable force, *Rigoletto* commands the respect of critics, performers, and audiences alike. It was immensely popular from its premiere—from even before its premiere, according to accounts of the buzz that surrounded the initial rehearsals—and remains fresh and powerful to this day. The story is one of the most accessible in opera, based on a controversial Victor Hugo drama whose full dramatic implications only became apparent when transformed by Verdi's musical genius. *Rigoletto* is the tale of an outsider—a hunchbacked jester—who struggles to balance the dueling elements of beauty and evil that exist in his life. Written during the most fertile period of Verdi's artistic life, the opera resonates with a universality that is frequently called Shakespearean.

The Creators

In a remarkable career spanning six decades in the theater, Giuseppe Verdi (1813–1901) composed 28 operas, at least half of which are at the core of today's repertoire. His role in Italy's cultural and political development has made him an icon in his native country. Francesco Maria Piave (1810–1876), his librettist for *Rigoletto*, collaborated with him on ten works, including *Ernani*, *La Traviata*, *La Forza del Destino*, and the original versions of *Macbeth* and *Simon Boccanegra*.

The Setting

Victor Hugo's 1832 play *Le Roi s'amuse*, set at the court of King François I of France (circa 1520), is a blatant depiction of depraved authority. In adapting it, Verdi and Piave fought incessantly with the Italian censors in a well-documented battle. It makes for interesting reading, particularly in revealing what Verdi found important in the story and what he considered superfluous. Though Verdi had no love of royalty and favored a republic, he was not a proletarian ideologue like Hugo, and he tended to view people more as individuals than as representatives of classes. He was content, with Piave's deft juggling, to set the opera at the non-royal Renaissance court of Mantua and to change all the names, but held firm on other issues in the story, such as the curse that is the catalyst of the drama. Although the Duke remains unnamed, he was modeled on history's Vincenzo Gonzaga (1562–1612). The Gonzaga family motto—*Forse che si, forse che non* ("Maybe yes, maybe no")—provides an interesting insight into some of the duke's cavalier pronouncements. In Michael Mayer's Met production, the action unfolds in Las Vegas in 1960, a time and place with surprising parallels to the decadent world of Verdi's original setting.

The Music

Rigoletto contains a wealth of melody, including one that is among the world's most famous: "La donna è mobile." The opera's familiar arias—"Questa o quella" and "Caro nome," for example—are also rich with character insight and dramatic development. The heart of the score, though, lies in its fast-moving subtleties and apt dramatic touches. The baritone's solos, "Pari siamo!" (Act I, Scene 2) and "Cortigiani, vil razza dannata" (Act II), are epic scenes telescoped to less than four minutes each. Not even Wagner's great monologues cover more territory than these, and certainly not within Verdi's economy of means. The celebrated father–daughter duets also reflect Verdi's overall design. Rigoletto sings of his protective love for Gilda in Act I, Scene 2 in a spun-out phrase of simple, honest melody, while her music decorates his. In their subsequent scene in Act II, Gilda's music (and, by implication, her life) is similarly intertwined with that of Rigoletto, until finally her melody breaks away as she strives to declare her adolescent independence. The famous quartet "Bella figlia dell'amore" (Act III) is an ingenious musical analysis of the diverging reactions of four characters in the same moment: the Duke's music rises with urgency and impatience, Gilda's droops with disappointment, Rigoletto's remains measured and paternal, while the promiscuous Maddalena is literally all over the place. In the context of the opera, the merely lovely music becomes inspired drama.

Met History

Rigoletto was first heard at the Met within a month of the company's inaugural performance, on November 16, 1883. The 1903–04 season opened with the company debut of Enrico Caruso as the Duke—a role he went on to sing to sing a total of 38 times before his premature death in 1921. The opera's title role was identified for many years with Italian baritone Giuseppe De Luca, who gave 96 performances between 1916 and 1940. Other notable Met *Rigolettos* have included Leonard Warren (1943–59), Robert Merrill (1952–72), and Cornell MacNeil (who surpassed De Luca's record with 102 appearances between 1959 and 1980). A new production in 1951, with Warren in the title role and Hilde Güden as Gilda, in her first Met appearance, also featured the company debut of designer Eugene Berman. Audience favorite Roberta Peters sang Gilda 88 times between 1951 and 1985. A new staging by Otto Schenk premiered in 1989 with June Anderson in her Met debut as Gilda, Luciano Pavarotti as the Duke, and Leo Nucci as Rigoletto. The current production, which marked the debuts of director Michael Mayer and the entire creative team, opened in January 2013, with Michele Mariotti conducting Diana Damrau, Piotr Beczala, and Željko Lučić.

Program Note

As with Beethoven, Verdi's body of work is often divided by contemporary commentators into three artistic periods. In the first, stretching from 1839 to 1850, Verdi was at his most prolific, quickly completing 15 operas that established him with audiences of the time as one of the world's leading opera composers and the successor to Bellini, Donizetti, and Rossini, all of whom had recently died or retired. The towering masterpieces that guaranteed Verdi's position alongside opera's few all-time great composers, however, did not appear until the second and third periods of his career, marked by a significant break away from, or at least a highly innovative re-interpretation of, the traditional forms and expectations of Italian opera, to which his early works had mostly adhered. Keeping with the Beethoven analogy, *Rigoletto* was Verdi's "Eroica," marking the beginning of the composer's middle period and clearly surpassing in originality and achievement all of his previous work. At its 1851 premiere and throughout the ensuing 13-performance run at Venice's Teatro La Fenice, *Rigoletto* was an enormous success, and it traveled quickly from there. By 1855, the opera had been produced throughout Italy, across Europe, and as far afield as New York, Havana, and Montevideo, Uruguay. This international success, combined with the premieres of *Il Trovatore* and *La Traviata*—which followed close on *Rigoletto*'s heels in 1853—put to rest any remaining doubt regarding Verdi's operatic primacy.

But despite *Rigoletto*'s eventual success, it was very nearly killed before its birth, needing something of a political miracle just to see the light of day. After receiving the commission from La Fenice, Verdi—an ardent humanist, democrat, and patriot who longed for Italy to be free from the autocratic rule of France and Austria—turned to an uncomfortable source of inspiration: a play by Victor Hugo called *Le Roi s'amuse* ("The King Amuses Himself"). Scathing and bleak, it centers on the amorous exploits of the historical French king François I and the downfall of his physically deformed and morally corrupt jester Triboulet, who encourages and makes light of the king's lechery. The hunchbacked antihero ultimately reaps the poisonous crop he has sown when François discovers and rapes his sheltered daughter, whom he has hidden away from the corruption of the court. Worse yet, in a botched attempt to arrange the king's murder in revenge, Triboulet causes instead the death of his own daughter.

Naturally, Austrian censors (who had jurisdiction over northern Italy, most of which was a province of the Habsburg Empire at the time) were not impressed with Verdi and librettist Francesco Maria Piave's work. Three months before the scheduled premiere, the administration of La Fenice received a letter from the authorities expressing the regional governor's disappointment that Verdi and Piave "should not have chosen a more worthy vehicle to display their talents than the revolting immorality and obscene triviality of *La Maledizione* [*The Curse*, *Rigoletto*'s original title]." The letter communicated that any performance of the

opera was absolutely forbidden, and instructed that no one's time be wasted with protestations or appeals. Luckily, this last directive was ignored, and after extensive revisions to the work's setting and its characters' identities—the scene moved from the French court to Mantua, King François became the local duke, Triboulet became Rigoletto, and so on—the newly titled *Rigoletto* won its approval for performance from a censor who, by a crucial twist of fate, was an opera lover and an admirer of Verdi's work.

Though the play's political bent surely played its part in attracting Verdi's attention, it was *Le Roi s'amuse's* emotional, psychological, and narrative power and the depth and inherent contradiction of Triboulet's character that most appealed to Verdi, an intensely intellectual and extremely well-read man for whom literature, poetry, and drama held as much significance as music. (The collection of authors on whose work he based his operas reads like a cross-section of history's great writers: Hugo, Byron, Schiller, Voltaire, Dumas, and most of all, Shakespeare, a formative influence and continual source of inspiration for Verdi, who claimed to have read and re-read the playwright's works since childhood.) It is therefore hard to overestimate the composer's level of admiration for Hugo's play, which he described in a letter to Piave as "one of the greatest creations of modern theatre. The story is great, immense, and includes a character who is one of the greatest creations that the theatres of all nations and all times will boast. ... Triboulet is a creation worthy of Shakespeare."

The genius of Verdi's transformation of Hugo's spoken drama into *Rigoletto*—and indeed of the stylistic step forward represented by this first work of Verdi's second creative period—is the closeness of music, text, and action. Form and content are streamlined and treated fluidly, so that neither the drama nor the music is distorted to fit the other, but rather the two are woven into a single organic whole. In the case of *Rigoletto*, this makes for a grim, vicious, and powerfully effective work, an opera noir in which the tension never flags and no respite is provided from the disturbing arc of the plot. Verdi and Piave have stripped Hugo's story and characters down to their bare essentials. From the opening scene—in which Monterone spits out his curse at a man so depraved that he would taunt an anguished father unable to protect his daughter—to the final scenes—in which Rigoletto himself tastes the impotence and torment of that very same situation and worse—not a single word of text or note of music is wasted. This is not a cathartic tragedy or a tale of noble sacrifice. There are no admirable characters here, no moral lesson, no redemption, and no silver lining. There is only a merciless depiction of the dark side of society and the price that must be paid for it.

With his music, Verdi takes all of this and makes it human, creating the psychological and emotional dimension that is mostly absent from the minimalist, clear-eyed text. Largely abandoning the predictable alternating structure of

recitative, aria, and ensemble numbers, Verdi instead drives constantly forward in an arioso-like mixture of the three, relying mostly on passages for two or more characters that flow seamlessly together. Trimming the fat of virtuoso vocal display, he strives for naturalness of expression. Consequently, what solo numbers there are must be handled by the performers with tasteful understatement to avoid seeming out of place and stalling the crucial momentum. As Verdi himself explained in response to a request for an additional showpiece aria for the soprano who first sang Gilda, “any new number would be superfluous ... [and] would make no effect without the right time and place. ... My intention was that *Rigoletto* should be one long series of duets, without arias and finales, because that is how I felt it. If anyone replies, ‘But you could have done this or that or the other,’ I can only say ‘That may be, but I did not know how to do any better.’” It comes as no surprise, therefore, that *Rigoletto*’s finest moment is the ingenious Act III quartet, combining the work’s emotional high point with its musical one and achieving a level of perfection matched by few other passages in all of opera.

One is also constantly amazed by Verdi’s inventiveness and ability to unmistakably conjure his desired emotions and impressions while leaving them unspoken. Through evocative scoring (the chorus’s imitation of wind during the storm in Act III), thematic manipulation (the curse leitmotif that is established in the opera’s very first measures and lurks beneath each of its character’s realizations of their fate), and pitch-perfect character painting (the very nature of each personality revealed by their music), Verdi’s score communicates subliminally with the listener. In Act II, for example, “while [Rigoletto] sings and moves us to pity,” musicologist Vincent Godefroy observes, “the orchestra is commenting on his daughter’s experience behind the locked door. ... Concentrate on the orchestra and you will hear the rape of Gilda.” Of similar genius is the treatment of “La donna è mobile,” by far the most frequently excerpted bit of *Rigoletto*. So carefree and charmingly tongue-in-cheek on its own, Verdi’s jaunty little tune is positively slimy in context, and when its distant strains return in the final scene to transform Rigoletto’s bloodthirsty gloating to horrible dread, the effect is viscerally sickening. These musical masterstrokes, resonating with the listener on a subconscious and primal level, ensure that even in our desensitized modern world, *Rigoletto* will never lose its power to send audiences home feeling profoundly impressed, mentally unsettled, and most likely a bit queasy.

—Jay Goodwin

Jay Goodwin is the Met’s Managing Editor.



BELLINI

I PURITANI

FEB 10, 14, 18mat, 22, 25eve, 28

The electrifying Diana Damrau is Elvira, gripped by madness and love; Javier Camarena, a sensation in his recent appearances, takes on the role of her beloved and heroic Arturo; and Alexey Markov and Luca Pisaroni are the soldiers caught up in the English Civil War. Maurizio Benini conducts.

Tickets from \$25

metopera.org

The Cast



Pier Giorgio Morandi

CONDUCTOR (BIELLA, ITALY)

THIS SEASON *Rigoletto* for his debut at the Met, *Un Ballo in Maschera* at the Royal Swedish Opera, *Lucia di Lammermoor* at the Staatsoper Hamburg, and *Turandot* at the Macerata Opera Festival in Italy.

CAREER HIGHLIGHTS He spent ten years as principal oboist at La Scala, where he also was assistant conductor to Riccardo Muti and Giuseppe Patanè. In 1989 he became deputy principal conductor at the Rome Opera, and from 1991–1996, he was principal guest conductor at the Hungarian State Opera. He also held the post of principal guest conductor at the Royal Swedish Opera, and he is currently principal guest conductor of the Helsingborg Symphony Orchestra. Recent performances include *Don Carlo*, *Aida*, and *Lucia di Lammermoor* at La Scala; *Otello* in Copenhagen; *Madama Butterfly* in Oslo; *Manon Lescaut*, *Rigoletto*, *Turandot*, *Madama Butterfly*, *La Bohème*, and *La Traviata* in Dresden; *La Fanciulla del West* in Frankfurt; *Otello* and *L'Elisir d'Amore* in Beijing; *Manon Lescaut* in Tokyo; and *Rigoletto* at the Paris Opera.



Olga Peretyatko

SOPRANO (ST. PETERSBURG, RUSSIA)

THIS SEASON Gilda in *Rigoletto* at the Met, Donna Anna in *Don Giovanni* and Leïla in *Les Pêcheurs de Perles* at the Berlin Staatsoper, Violetta in *La Traviata* at the Mariinsky Theatre, Adina in *L'Elisir d'Amore* at the Vienna State Opera, the title role of *Lucia di Lammermoor* in Tokyo, and Konstanze in *Die Entführung aus dem Serail* at the Deutsche Oper Berlin and in Paris and Zurich.

MET APPEARANCES *Elvira* in *I Puritani* (debut, 2014).

CAREER HIGHLIGHTS She has recently sung Gilda at the Vienna State Opera, Deutsche Oper Berlin, Paris Opera, and in Madrid; Adina in Brussels; Marfa in *The Tsar's Bride* at the Mariinsky Theatre; and Donna Fiorilla in *Il Turco in Italia* at the Rossini Opera Festival in Pesaro. She has also sung Violetta in *La Traviata* in Baden-Baden and Lausanne, *Elvira* at the Vienna State Opera, Desdemona in Rossini's *Otello* at La Scala, Adina and Lucia at the Deutsche Oper Berlin, Gilda in Zurich, Marfa at La Scala, *Giulietta* in *I Capuleti e i Montecchi* in Lyon and Paris, and Fiorilla in Amsterdam.

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Oksana Volkova

MEZZO-SOPRANO (MINSK, BELARUS)

THIS SEASON Maddalena in *Rigoletto* at the Met, the title role of *Carmen* at the Lithuanian National Opera, Laura in Dargomyzhsky's *The Stone Guest* at the Bolshoi Theatre, Giovanna Seymour in *Anna Bolena* and *Carmen* at the Estonian National Opera, and Preziosilla in *La Forza del Destino* at the Israeli Opera.

MET APPEARANCES Olga in *Eugene Onegin* and Maddalena (debut, 2013).

CAREER HIGHLIGHTS Recent performances include Dalila in *Samson et Dalila* in Beijing, *Carmen* in Salzburg, Olga at Covent Garden, and Maddalena at the Israeli Opera. She has also sung Maddalena at the Bavarian State Opera; Olga at the Bolshoi Theatre; *Carmen* at the Latvian National Opera, Bolshoi Theatre, Mariinsky Theater, and in Tokyo; Fenena in *Nabucco* and Lyubasha in *The Tsar's Bride* at the Bolshoi Theatre; Laura in *La Gioconda* in Palermo; Marguerite in *La Damnation de Faust* in Nice; and Santuzza in *Cavalleria Rusticana* in Naples.



Stephen Costello

TENOR (PHILADELPHIA, PENNSYLVANIA)

THIS SEASON The Duke in *Rigoletto* and Roméo in *Roméo et Juliette* at the Met, Alfredo in *La Traviata* at the Bavarian State Opera and Bolshoi Theatre, the Italian Singer in *Der Rosenkavalier* in concert with the Boston Symphony Orchestra, Lenski in *Eugene Onegin* and Greenhorn in *Moby-Dick* with Dallas Opera, and Roméo with the Korea National Opera.

MET APPEARANCES Percy in *Anna Bolena*, Alfredo, Camille in *The Merry Widow*, and Edgardo and Arturo (debut, 2007) in *Lucia di Lammermoor*.

CAREER HIGHLIGHTS Recent performances include the Duke in Madrid, des Grieux in *Manon* with Dallas Opera, Edgardo at Covent Garden, Nemorino in *L'Elisir d'Amore* at the Vienna State Opera, and Roméo for his debut with Santa Fe Opera. He has also sung Greenhorn for his debut with Washington National Opera (a role he also sang with Dallas Opera in the 2010 world premiere of the work), the Duke with Houston Grand Opera, Rodolfo in *La Bohème* with the Bavarian State Opera, and Alfredo, Percy, and Nemorino with the Vienna State Opera.

The Cast CONTINUED



Željko Lučić

BARITONE (ZRENJANIN, SERBIA)

THIS SEASON Jochanaan in *Salome*, the title roles of *Nabucco* and *Rigoletto*, and the 50th Anniversary Gala at the Met, the title role of *Falstaff* in Frankfurt, *Rigoletto* at the Paris Opera and in Dresden, and *Iago* in *Otello* at Covent Garden and in Zurich.

MET APPEARANCES *Iago*, *Scarpia* in *Tosca*, the title role of *Macbeth*, *Amonasro* in *Aida*, Count di Luna in *Il Trovatore*, *Michele* in *Il Tabarro*, *Barnaba* in *La Gioconda* (debut, 2006), *Germont* in *La Traviata*, and *Gérard* in *Andrea Chénier*.

CAREER HIGHLIGHTS He has sung *Gérard* at Covent Garden; *Renato* in *Un Ballo in Maschera*, *Amonasro*, and *Germont* at La Scala; *Scarpia* and *Nabucco* at the Vienna State Opera; *Iago* in Zurich; the title role of *Falstaff* in Frankfurt; *Rigoletto* at the San Francisco Opera, Lyric Opera of Chicago, and La Scala; and the title role of *Simon Boccanegra* and *Macbeth* at the Bavarian State Opera. He has also sung *Nabucco* with Lyric Opera of Chicago, *Michele* and the title role of *Gianni Schicchi* in Frankfurt, Count di Luna at Covent Garden, *Macbeth* at the Salzburg Festival, *Don Carlo* in *Ernani* with the San Francisco Opera, and *Germont* at the Vienna State Opera, Covent Garden, and Paris Opera.



Andrea Mastroni

BASS (MILAN, ITALY)

THIS SEASON *Sparafucile* in *Rigoletto* for his debut at the Met, *Sarastro* in *Die Zauberflöte* and *Sparafucile* at the Staatsoper Hamburg, *Fortunato* in Filippo Perocco's *Aquagranda* in Venice, *Jacopo Fiesco* in *Simon Boccanegra* in Paris and Monte Carlo, and *Frate* in *Don Carlos* at Covent Garden.

CAREER HIGHLIGHTS Recent performances include *Sparafucile* at the Paris Opera and in Madrid, Genoa, and Palermo; *Timur* in *Turandot* at Spain's Festival Castell de Peralada and at the Cincinnati Opera; *Colline* in *La Bohème* in Venice and Oviedo, Spain; *Sarastro* in Palermo; *Gualtiero* in *Roberto Devereux* in Madrid; *Banco* in *Macbeth* in Paris; *Ramis* and the King in *Aida* in Verona; *Ashby* in *La Fanciulla del West* at the Paris Opera; *Dr. Grenvil* in *La Traviata* at La Scala; and *Count Ceprano* in *Rigoletto* at La Scala and in Tokyo.