GIUSEPPE VERDI

RIGOLETTO

CONDUCTOR
Nicola Luisotti

PRODUCTION
Michael Mayer

SET DESIGNER
Christine Jones

COSTUME DESIGNER
Susan Hilferty

LIGHTING DESIGNER
Kevin Adams

CHOREOGRAPHER
Steven Hoggett

REVIVAL STAGE DIRECTOR
Gregory Keller

Opera in three acts

Libretto by Francesco Maria Piave,
based on the play Le Roi s’Amuse
by Victor Hugo

Tuesday, February 12, 2019
7:30–10:45 PM

First time this season

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

GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin
The 886th Metropolitan Opera performance of

GIUSEPPE VERDI’S

**RIGOLETTO**

**CONDUCTOR**
Nicola Luisotti

**IN ORDER OF VOCAL APPEARANCE**

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor/Artist</th>
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<tr>
<td>THE DUKE</td>
<td>Vittorio Grigolo</td>
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<tr>
<td>BORSA</td>
<td>Scott Scully</td>
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<td>COUNTESS CEPRANO</td>
<td>Samantha Hankey</td>
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<td>RIGOLETTO</td>
<td>Roberto Frontali</td>
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<td>MARULLO</td>
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<td>COUNT CEPRANO</td>
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<td>MONTERONE</td>
<td>Robert Pomakov</td>
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<td>SPARAFUCILE</td>
<td>Štefan Kocán</td>
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<td>GILDA</td>
<td>Nadine Sierra</td>
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<td>GIOVANNA</td>
<td>Jennifer Roderer</td>
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<td>A PAGE</td>
<td>Catherine MiEun</td>
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<td>A GUARD</td>
<td>Earle Patriarco</td>
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<tr>
<td>MADDALENA</td>
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This performance is being broadcast live on Metropolitan Opera Radio on SiriusXM channel 75 and streamed at metopera.org.

Tuesday, February 12, 2019, 7:30–10:45PM
Yamaha is the Official Piano of the Metropolitan Opera.

Chorus Master: Donald Palumbo
Musical Preparation: Joel Revzen, Liora Maurer, and Adam Nielsen
Assistant Stage Director: Daniel Rigazzi
Stage Band Conductor: Gregory Buchalter
Italian Coach: Loretta Di Franco
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
Wigs and Makeup executed by Metropolitan Opera Wig and Makeup Department

This performance uses gunshot and strobe-light effects.

This performance is made possible in part by public funds from the New York State Council on the Arts.

Before the performance begins, please switch off cell phones and other electronic devices.

Met Titles
To activate, press the red button to the right of the screen in front of your seat and follow the instructions provided. To turn off the display, press the red button once again. If you have questions, please ask an usher at intermission.
Synopsis

Act I
Las Vegas, 1960. The Duke, a womanizing entertainer and casino owner, 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 posse, 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. Outraged, Monterone puts a curse on Rigoletto before the Duke has him arrested and dragged away. Monterone's curse disturbs Rigoletto. When Sparafucile, a hitman, offers him his services, Rigoletto reflects that his own tongue is as dangerous as the murderer's knife.

Arriving at home, Rigoletto lovingly greets his daughter, Gilda, whom he has kept hidden away, and instructs the housekeeper, Giovanna, never to let anyone into the apartment. As soon as he has left, though, the Duke—who has seen Gilda in church—appears and bribes Giovanna to let him in. Pretending to be a poor student, he declares his love for Gilda. She is overwhelmed by her newfound emotions. The returning Rigoletto encounters the Duke's entourage, who has arrived to kidnap his “mistress,” gathered in the street. The men tell him that 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. When he finally realizes what has happened, Rigoletto rages against Monterone's curse.

Intermission  (AT APPROXIMATELY 8:30 PM)

Act II
The Duke, having returned to Gilda's home and found her missing, 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 to her. Rigoletto arrives, searching for Gilda. The Duke's men are shocked when they learn that she is actually 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 9:35 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 that if someone else arrives at the club before midnight, he will kill that person instead and pass off the body as the Duke’s. Gilda, still in love, decides to sacrifice herself for the Duke. Her plan succeeds, and Sparafucile stows 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 discovers his dying daughter, who asks his forgiveness, and realizes with horror that Monterone’s curse has been fulfilled.

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Bass-baritone Luca Pisaroni stars in Mozart’s dark comedy of earthly misdeeds and otherworldly retribution. Cornelius Meister makes his Met debut conducting one of opera’s great scores.

JAN 30  FEB 2, 6, 9, 13, 16mat, 20

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In Focus

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 Shakespearean universality.

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), Verdi’s 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 (The King Amuses Himself), 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 sì, forse che no” (“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: the tenor's jaunty “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) and “Cortigiani, vil razza dannata” (Act II), are epic scenes telescoped to less than ten minutes each. The celebrated father-daughter duets also reflect Verdi's overall design. Rigoletto sings of his protective love for Gilda in Act I 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 celebrated father-daughter duets also reflect Verdi's overall design. Rigoletto sings of his protective love for Gilda in Act I 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 all over the place. In the context of the opera, the merely lovely music becomes inspired drama.

Met History

Met audiences first heard *Rigoletto* 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 that he went on to sing to sing 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 a record 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—more than any soprano in Met history. In 1977, John Dexter directed a new production, which starred Sherrill Milnes, Ileana Cotrubas, Plácido Domingo, Isola Jones, and Justino Díaz. 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, by Michael Mayer, opened in January 2013, with Michele Mariotti conducting Željko Lučić, Diana Damrau, and Piotr Beczała. In subsequent seasons, this production has also featured performances by George Gagnidze and Dmitri Hvorostovsky in the title role; Lisette Oropesa, Olga Peretyatko, Sonya Yoncheva, and Nadine Sierra (the latter two in their Met debuts) as Gilda; and Vittorio Grigolo, Matthew Polenzani, Stephen Costello, and Joseph Calleja as the Duke.
A
s 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.

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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 the emotional, psychological, and narrative power of Le Roi s’Amuse, 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, 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.

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 Editorial Director.
DONIZETTI

LA FILLE DU RÉGIMENT

Donizetti’s zany yet heartfelt farce stars soprano Pretty Yende (pictured) and tenor Javier Camarena, alongside an outstanding comic cast, conducted by Enrique Mazzola. And in the cameo role of the Duchess of Krakentorp, legendary actress Kathleen Turner makes an exciting Met debut.

FEB 7, 11, 15, 18, 23, 26  MAR 2 mat

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The Cast

Nicola Luisotti
CONDUCTOR (VIAREGGIO, ITALY)

This season Rigoletto, Aida, and La Traviata at the Met; Turandot in Madrid; La Forza del Destino at the Paris Opera; and Beethoven’s Symphony No. 9 with the Orquesta Sinfónica de Madrid.

Met Appearances Cavalleria Rusticana, Pagliacci, La Traviata, La Fanciulla del West, La Bohème, and Tosca (debut, 2006).

Career Highlights He is associate director of Madrid’s Teatro Real and between 2009 and 2018, was music director of San Francisco Opera. He was music director of Naples’s Teatro di San Carlo from 2012 to 2014 and principal guest conductor of the Tokyo Symphony Orchestra from 2009 to 2012. Recent performances include Falstaff and La Bohème at Covent Garden; Tosca in Valencia; Aida in Madrid; La Traviata, Turandot, Rigoletto, Aida, and Andrea Chénier at San Francisco Opera; and Pagliacci in Turin. He has also led performances at the Vienna State Opera, La Scala, Bavarian State Opera, LA Opera, and Seattle Opera; in Genoa, Venice, Bologna, Frankfurt, Stuttgart, Dresden, and Hamburg; and with the San Francisco Symphony, Cleveland Orchestra, Philadelphia Orchestra, Atlanta Symphony Orchestra, London Philharmonia Orchestra, Orchestre de Paris, Berlin Philharmonic, Bavarian Radio Symphony Orchestra, and Orchestra dell’Accademia Nazionale di Santa Cecilia.

Nadine Sierra
SOPRANO (FORT LAUDERDALE, FLORIDA)

This season Gilda in Rigoletto at the Met, Nannetta in Falstaff and Gilda at Staatsoper Berlin, the title role of Manon in Bordeaux, Donna Anna in Don Giovanni in Orange, Maria in West Side Story in concert at Rome’s Accademia Nazionale di Santa Cecilia, and concert appearances in New York, Philadelphia, Boston, Pittsburgh, Dallas, Venice, Prague, Baden-Baden, Paris, and Mexico City.

Met Appearances Susanna in Le Nozze di Figaro, Ilia in Idomeneo, Zerlina in Don Giovanni, and Gilda (debut, 2015).

Career Highlights Recent performances include Norina in Don Pasquale, Gilda, Pamina in Die Zauberflöte, and Flavia Gemmira in Cavalli’s Eliogabalo at the Paris Opera; Gilda in Orange; and the title role of Lucia di Lammermoor in Venice. She has also sung Gilda at La Scala, Atlanta Opera, Boston Lyric Opera, Seattle Opera, Florida Grand Opera, Hawaii Opera Theatre, and in Naples; Amore in Orfeo ed Euridice at Staatsoper Berlin; Lucia in Palermo and Zurich; and Pamina, Lucia, the Countess in Le Nozze di Figaro, and Musetta in La Bohème at San Francisco Opera. She was the 2018 recipient of the Met’s Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.
THE SEASON Maddalena in Rigoletto for her debut at Met and the Third Lady in Die Zauberflöte, Maddalena, Flosshilde in Götterdämmerung, Princess Eboli in Don Carlo, and Erda in Das Rheingold at Deutsche Oper am Rhein.

CAREER HIGHLIGHTS Since the 2014–15 season, she has been a member of the ensemble at Deutsche Oper am Rhein, where her roles have included Santuzza in Cavalleria Rusticana, Amneris in Aida, Ulrica in Un Ballo in Maschera, the title role of Carmen, and Dinah in Bernstein's Trouble in Tahiti. Recent performances include Carmen at the Latvian National Opera and in Stuttgart; Maddalena in Malmö, Sweden; Princess Eboli in Craiova, Romania; and Federica in Luisa Miller in Hamburg. She has also sung Carmen at the Romanian National Opera and Austria's St. Margarethen Opera Festival.

THIS SEASON The title role of Rigoletto and Amonasro in Aida at the Met, Miller in Luisa Miller and Scarpia in Tosca in Hamburg, Count Anckarström in Un Ballo in Maschera at the Vienna State Opera, Rigoletto in Rome, Amonasro in Venice, and the title role of Macbeth in Macerata, Italy.

MET APPEARANCES Sharpless in Madama Butterfly, Scarpia, Rigoletto, Michonnet in Adriana Lecouvreur, Ford in Falstaff, Count di Luna in Il Trovatore, Miller, Enrico in Lucia di Lammermoor, Germont in La Traviata, Figaro in Il Barbiere di Siviglia, Marcello in La Bohème, and Belcore in L’Elisir d’Amore (debut, 1992).

CAREER HIGHLIGHTS Recent performances include Michonnet at the Vienna State Opera and in Brussels; the title role of Simon Boccanegra at Deutsche Oper Berlin; Rigoletto in Madrid; the title role of Falstaff at LA Opera and in Lausanne; Jack Rance in La Fanciulla del West at San Francisco Opera and in Palermo; Alfio in Cavalleria Rusticana in Rome; Scarpia at San Francisco Opera, Covent Garden, and in Venice and Rome; Macbeth in Paris; Iago in Otello in Naples, Macerata, and Turin; and Carlo Gérard in Andrea Chénier and Count Anckarström at the Vienna State Opera.
Vittorio Grigolo
TENOR (AREZZO, ITALY)

**THIS SEASON**  The Duke in *Rigoletto* and Rodolfo in *La Bohème* at the Met; Nemorino in *L’Elisir d’Amore* at the Paris Opera and La Scala; and Cavaradossi in *Tosca* at the Vienna State Opera and Covent Garden.


**CAREER HIGHLIGHTS**  Recent performances include Nemorino at the Bavarian State Opera and Vienna State Opera, Rinuccio in *Gianni Schicchi* and the Duke at the Paris Opera, and Hoffmann at LA Opera and Covent Garden. He has also sung Werther, Nemorino, Rodolfo, Ruggero in *La Rondine*, the Duke, and des Grieux at Covent Garden; the Duke, Nemorino, Rodolfo, and Edgardo at La Scala; the Duke and Hoffmann in Zurich; Nemorino at Staatsoper Berlin; Rodolfo at the Bavarian State Opera and Washington National Opera; Roméo in Verona and at LA Opera; Alfredo in *La Traviata* at the Vienna State Opera and Deutsche Oper Berlin; and des Grieux in Valencia.

Štefan Kocán
BASS (TRNAVA, SLOVAKIA)

**THIS SEASON**  Sparafucile in *Rigoletto*, the Commendatore in *Don Giovanni*, and Ramfis in *Aida* at the Met; Philip II in *Don Carlo* in Bratislava; the Commendatore in Bologna; and Hunding in *Die Walküre* in Bordeaux.

**MET APPEARANCES**  Ferrando in *Il Trovatore*, the Commendatore, Sparafucile, Prince Gremin in *Eugene Onegin*, Konchak in *Prince Igor*, and Ramfis and the King (debut, 2009) in *Aida*.

**CAREER HIGHLIGHTS**  Recent performances include Vodník in *Rusalka* in Český Krumlov, Czech Republic, and Banská Bystrica, Slovakia; the title role of Boito’s *Mefistofele* in Prague; Gurnemanz in *Parisfal* in Antwerp; Hunding and Fafner in the *Ring Trilogy* and Banquo in *Macbeth* in Vienna; Don Basilio in *Il Barbiere di Siviglia* in Bratislava; and Sparafucile in Orange, Bologna, and at Palm Beach Opera. He has also sung the Watcher in Enescu’s *Oedipe* at Covent Garden; Banquo in Dresden; Leporello in *Don Giovanni* in Bratislava; Bluebeard in *Bluebeard’s Castle* and Leporello in Antwerp; Philip II and the Grand Inquisitor in *Don Carlo* and Banquo at La Scala; Osmin in *Die Entführung aus dem Serail* and the Commendatore at the Bavarian State Opera; and Masetto in *Don Giovanni* at La Scala and Staatsoper Berlin.
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On Concourse level (Founders Hall).

FIRST AID
Doctor in attendance during performances; contact an usher for assistance.

LECTURE SERIES
Opera-related courses, pre-performance lectures, master classes, and more are held throughout the performance season at the Opera Learning Center. For tickets and information, call 212.769.7028.

LOST AND FOUND
Security office at Stage Door. Monday–Friday, 2PM–4PM; 212.799.3100, ext. 2499.

MET OPERA SHOP
The Met Opera Shop is adjacent to the North Box Office, 212.580.4090. Open Monday–Saturday, 10AM–final intermission; Sunday, noon–6PM. metoperashop.org

PUBLIC TELEPHONES
Telephones with volume controls and TTY Public Telephone located in Founders Hall on the Concourse level.

RESTAURANT AND REFRESHMENT FACILITIES
The Grand Tier Restaurant features creative contemporary American cuisine, and the Revlon Bar offers panini, crostini, and a full service bar. Both are open two hours prior to the Metropolitan Opera curtain time to any Lincoln Center ticket holder for pre-curtain dining. Pre-ordered intermission dining is also available for Met ticket holders. For reservations please call 212.799.3400. diningatmetopera.com

RESTROOMS
Wheelchair-accessible restrooms are on the Dress Circle, Grand Tier, Parterre, and Founders Hall levels.

SEAT CUSHIONS
Available in the South Check Room. Major credit card or driver’s license required for deposit.

SCHOOL PARTNERSHIPS
For information contact the Metropolitan Opera Guild Education Department, 212.769.7022.

SCORE-DESK TICKET PROGRAM
Tickets for score desk seats in the Family Circle boxes may be purchased by calling the Metropolitan Opera Guild at 212.769.7028. These no-view seats provide an affordable way for music students to study an opera’s score during a live performance.

TOUR GUIDE SERVICE
Backstage tours of the opera house are held during the Met season on most weekdays at 3PM, and on select Sundays at 10:30AM and/or 1:30PM. For tickets and information, call 212.769.7028. Tours of Lincoln Center daily; call 212.875.5351 for availability. metguild.org/tours

WEBSITE
metopera.org

WHEELCHAIR ACCOMMODATIONS
Telephone 212.799.3100, ext. 2204. Wheelchair entrance at Concourse level.

The exits indicated by a red light and the sign nearest the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, please do not run—walk to that exit.

In compliance with New York City Department of Health regulations, smoking is prohibited in all areas of this theater.

Patrons are reminded that, in deference to the performing artists and the seated audience, those who leave the auditorium during the performance will not be re-admitted while the performance is in progress.

The photographing or sound recording of any performance, or the possession of any device for such photographing or sound recording inside this theater, without the written permission of the management, is prohibited by law. Offenders may be ejected and liable for damages and other lawful remedies.

Use of cellular telephones and electronic devices for any purpose, including email and texting, is prohibited in the auditorium at all times. Please be sure to turn off all devices before entering the auditorium.