

GIUSEPPE VERDI

RIGOLETTO

CONDUCTOR
Pier Giorgio Morandi

PRODUCTION
Bartlett Sher

SET DESIGNER
Michael Yeargan

COSTUME DESIGNER
Catherine Zuber

LIGHTING DESIGNER
Donald Holder

REVIVAL STAGE DIRECTOR
Sara Erde

MARIA MANETTI SHREM
GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Opera in three acts

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

Thursday, October 17, 2024
7:30–10:20PM

The production of *Rigoletto* was
made possible by a generous gift from
**C. Graham Berwind, III – Director, Spring
Point Partners, LLC; the Gramma Fisher
Foundation, Marshalltown, Iowa; and
Mr. and Mrs. Paul Montrone**

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continues to honor Ukraine and its brave
citizens as they fight to defend their country
and its cultural heritage.

The Metropolitan Opera

2024-25 SEASON

The 931st Metropolitan Opera performance of
GIUSEPPE VERDI'S

RIGOLETTO

CONDUCTOR
Pier Giorgio Morandi

IN ORDER OF VOCAL APPEARANCE

DUKE OF MANTUA
Stephen Costello

GIOVANNA
Eve Gigliotti

BORSA
Scott Scully

PAGE
Mikki Sodergren

COUNTESS CEPRANO
Susanne Burgess

GUARD
Yohan Yi

RIGOLETTO
Quinn Kelsey

MADDALENA
J'Nai Bridges

MARULLO
Jeongcheol Cha

COUNT CEPRANO
Christopher Job

MONTERONE
Jordan Shanahan

SPARAFUCILE
Soloman Howard

GILDA
Nadine Sierra

Tonight's performances of the roles of Gilda and Rigoletto are underwritten by the Jan Shrem and Maria Manetti Shrem Great Singers Fund.

Thursday, October 17, 2024, 7:30-10:20PM



NINA WURZEL / MET OPERA

A scene from Verdi's
Rigoletto

C. Graham Berwind, III Chorus Director Tilman Michael
Musical Preparation Linda Hall, Joshua Greene,

Liora Maurer, Patrick Furrer, and Israel Gursky
Assistant Stage Director Alison Pogorelc

Assistant Costume Designer Fabian Fidel Aguilar

Stage Band Conductor Joseph Lawson

Fight Director Lisa Kopitsky

Italian Diction Coach Nicolò Sbuelz

Prompter Joshua Greene

Met Titles Sonya Friedman, revised for this production by
Michael Panayos and Paul Cremo

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Studio, East Hampton, Connecticut; Arel Studio Theatrical
Costumes, New York; and Fabio Toblini, New York

Additional jewelry and tiaras by Lawrence Vrba, New York

Wigs and makeup constructed and executed by Metropolitan
Opera Wig and Makeup Department

This production uses lightning effects.

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The Metropolitan Opera

2024-25 SEASON



A scene from Verdi's *Rigoletto*

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PHOTO: JONATHAN TICHLER / MET OPERA

Synopsis

Act I

Germany, during the era of the Weimar Republic. At a party in his palace, the Duke of Mantua boasts of his way with women. He dances with the Countess Ceprano, and his hunchbacked jester, Rigoletto, mocks the Countess's enraged but helpless husband. The courtier Marullo bursts in with the latest gossip: Rigoletto is suspected of keeping a young mistress in his home. The jester, unaware of the courtiers' talk, continues to taunt Ceprano, who plots with the others to punish the Duke. Monterone, an elderly nobleman, forces his way into the crowd to denounce the Duke for seducing his daughter, and Rigoletto viciously ridicules him. Monterone is arrested and curses Rigoletto.

Rigoletto hurries home, disturbed by Monterone's curse. He encounters Sparafucile, a professional assassin, who offers his services. The jester reflects that his own tongue is as sharp as the murderer's dagger. Rigoletto enters his house and warmly greets his daughter, Gilda. Afraid for the girl's safety, he warns her nurse, Giovanna, not to let anyone into the house. When the jester leaves, the Duke appears and bribes Giovanna, who lets him into the courtyard. He declares his love for Gilda, who has secretly admired him at church, and tells her that he is a poor student named Gualtier Maldè. After he leaves, she tenderly thinks of her newfound love before going to bed. The courtiers gather outside intending to abduct Rigoletto's "mistress." Meeting the jester, they quickly change their story and fool him into wearing a blindfold and holding a ladder. Then, they carry off Gilda. Rigoletto, rushing into the house, realizes that his daughter is gone and collapses as he remembers Monterone's curse.

Intermission (AT APPROXIMATELY 8:35PM)

Act II

In his palace, the Duke is distraught about the abduction of Gilda. When the courtiers return and tell him how they took the girl from Rigoletto's house and left her in the Duke's chamber, the Duke hurries off to the conquest. Rigoletto enters, looking for Gilda. The courtiers are astonished to discover that she is his daughter rather than his mistress but prevent him from storming into the Duke's chamber. The jester violently accuses them of cruelty, then asks for compassion. Gilda appears and runs in shame to her father, who orders the others to leave. Alone with Rigoletto, Gilda tells him of the Duke's courtship, then of her abduction. When Monterone passes by on his way to execution, the jester swears that both he and the old man will be avenged. Gilda begs her father to forgive the Duke.

Act III

Rigoletto and Gilda arrive at an inn where Sparafucile and his sister, Maddalena, live. Inside, the Duke laughs at the fickleness of women. Gilda and Rigoletto watch through the window as the Duke amuses himself with Maddalena. The jester sends Gilda off disguised as a boy and pays Sparafucile to murder the Duke. Gilda returns to overhear Maddalena urge her brother to spare the handsome stranger and kill the hunchback instead. Sparafucile refuses to murder Rigoletto but agrees to kill the next stranger who comes to the inn so that he will be able to produce a dead body. Gilda decides to sacrifice herself for the Duke. She knocks at the door, and the pair stab her. Rigoletto returns to claim the body, which he assumes is the Duke's. As he gloats over the sack that Sparafucile has given him, he hears his supposed victim singing in the distance. Frantically tearing open the sack, he finds his daughter, who dies asking his forgiveness. Horrified, Rigoletto remembers Monterone's curse.



Rigoletto on Demand

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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 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. The opera 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 play whose full dramatic implications only became apparent when transformed by Verdi's musical genius. 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 26 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 (1810–76), 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. 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. The Met's current production moves the action to Weimar-era Germany, 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 other 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 famous Act III quartet, "Bella figlia dell'amore," 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, Robert Merrill, and Cornell MacNeil (who surpassed De Luca 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 Cotrubaș, 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. Michael Mayer made his debut with the company directing a new staging in January 2013, featuring Željko Lučić, Diana Damrau, and Piotr Beczala. On New Year's Eve 2021, Bartlett Sher unveiled the company's current staging, starring Quinn Kelsey in the title role, Rosa Feola as Gilda, and Beczala as the Duke.

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 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. 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.

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 inadvertently causes his daughter's death instead.

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*, as *Rigoletto* was originally titled]." 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 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 read and re-read the playwright's works from childhood to old age.) 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 theater. The story is great, immense, and includes a character who is one of the greatest creations that the theaters 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 society's dark side.

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 the style and color of 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 *Rigoletto* will never lose its power to send audiences home awestruck, profoundly moved, mentally unsettled, and most likely a bit queasy.

—Jay Goodwin

Jay Goodwin is the Met’s Editorial Director.

ALSO ON STAGE



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OSVALDO GOLIJOV / LIBRETTO BY DAVID HENRY HWANG

AINADAMAR

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OCT 15, 19, 22, 25, 27 mat, 30 **NOV** 2 mat, 6, 9 mat

Tickets start at \$25 [metopera.org](https://www.metopera.org)

The Cast



Pier Giorgio Morandi

CONDUCTOR (BIELLA, ITALY)

THIS SEASON *Rigoletto* at the Met; Verdi's *Requiem* with the Malta Philharmonic Orchestra and Helsingborgs Symphony Orchestra; *Tosca*, *Il Trovatore*, *Andrea Chénier*, and *Carmen* at the Vienna State Opera; *La Fanciulla del West* at the Hungarian State Opera; and *Turandot* at the Greek National Opera.

MET APPEARANCES *Madama Butterfly* and *Rigoletto* (debut, 2017).

CAREER HIGHLIGHTS He is currently honorary principal conductor at the Croatian National Theatre in Zagreb. 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 to 1996, he was principal guest conductor at the Hungarian State Opera. He also served as principal guest conductor at the Royal Swedish Opera and Helsingborg Symphony Orchestra. He has led performances at many of the world's leading opera houses, including La Scala, the Deutsche Oper Berlin, Staatsoper Berlin, Torre del Lago's Festival Puccini, the Royal Danish Opera, Seattle Opera, and in Bologna, Palermo, Naples, Marseille, Seville, Tokyo, Osaka, Seoul, Buenos Aires, Brussels, Frankfurt, Verona, Zurich, Parma, Bilbao, Las Palmas, and Valencia, among others.



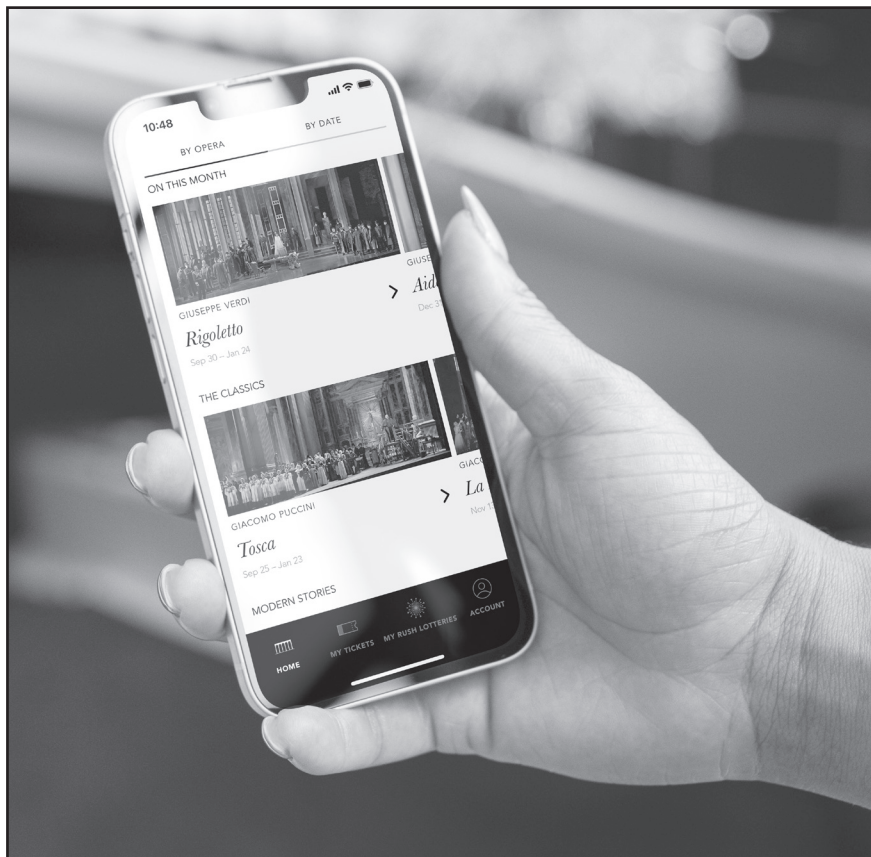
J'Nai Bridges

MEZZO-SOPRANO (TACOMA, WASHINGTON)

THIS SEASON Maddalena in *Rigoletto* at the Met, Didon in *Les Troyens* in concert at Seattle Opera, Erika in *Vanessa* in concert with the National Symphony Orchestra, the title role of *Carmen* at the Vienna State Opera and in concert with the Detroit Symphony Orchestra, Tippett's *A Child of Our Time* and Beethoven's *Symphony No. 9* with the London Symphony Orchestra, and concerts with the Boston Symphony Chamber Players and Minnesota Orchestra.

MET APPEARANCES The Mezzo-Soprano in John Adams's *El Niño* and Nefertiti in Philip Glass's *Akhmaten* (debut, 2019).

CAREER HIGHLIGHTS Recent performances include *Carmen* in Hamburg, Cagliari, and at Lyric Opera of Chicago; Lucinda in the world premiere of Jake Heggie's *Intelligence* at Houston Grand Opera; and Dalila in *Samson et Dalila* in concert at Seattle Opera. She has also sung *Carmen* at the Canadian Opera Company, Dutch National Opera, Palm Beach Opera, Cincinnati Opera, San Francisco Opera, and in Verona; Jocasta in Stravinsky's *Oedipus Rex* with the San Francisco Symphony; and Officer Victoria Wilson in the world premiere of Kamala Sankara's *Rise* and Laurel in the world premiere of Carlos Simon's *it all falls down* as part of Washington National Opera's *Written in Stone*.



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Stephen Costello

TENOR (PHILADELPHIA, PENNSYLVANIA)

THIS SEASON The Duke of Mantua in *Rigoletto* and Greenhorn in Jake Heggie's *Moby-Dick* at the Met, Beethoven's Symphony No. 9 with the Houston Symphony, Roméo in *Roméo et Juliette* in Zurich, the title role of *Don Carlo* at the Bavarian State Opera, and concerts in Saltillo and at Arizona Opera.

MET APPEARANCES Rodolfo in *La Bohème*, the Duke of Mantua, Alfredo in *La Traviata*, Roméo, Percy in *Anna Bolena*, Camille de Rosillon in *The Merry Widow*, and Edgardo and Arturo (debut, 2007) in *Lucia di Lammermoor*.

CAREER HIGHLIGHTS Recent performances include Rodolfo in Rovigo, Padua, Tokyo, and in concert with the Philadelphia Orchestra; Cavaradossi in *Tosca* with the Oklahoma City Philharmonic; Don José in *Carmen* at the Bavarian State Opera; and the title role of *Roberto Devereux* in Zurich. He has also sung Nemorino in *L'Elisir d'Amore* and the title role of *Faust* at the Vienna State Opera; Alfredo at Covent Garden and the Bavarian State Opera; Rodolfo in Naples, Hamburg, and Dresden; Don José at Cincinnati Opera; and Chevalier des Grieux in *Manon* at the Paris Opera. He created the role of Greenhorn in the world premiere of *Moby-Dick* at the Dallas Opera.



Soloman Howard

BASS (WASHINGTON, D.C.)

THIS SEASON Sparafucile in *Rigoletto* and Sarastro in *The Magic Flute* at the Met, Sparafucile at Lyric Opera of Chicago, Banquo in *Macbeth* at Washington National Opera, Mozart's Requiem in Barcelona, Hunding in *Die Walküre* at Covent Garden, and Colline in *La Bohème* and Hunding at the Santa Fe Opera.

MET APPEARANCES Timur in *Turandot*, the Marquis of Calatrava / Padre Guardiano in *La Forza del Destino*, Sarastro, and the King in *Aida* (debut, 2014).

CAREER HIGHLIGHTS Recent performances include the Commendatore in *Don Giovanni* at the Santa Fe Opera, Hunding in concert with the Rotterdam Philharmonic Orchestra, the Lion in Jeanine Tesori's *The Lion, the Unicorn, and Me* at Washington National Opera, Sparafucile in Hamburg, Fafner in *Das Rheingold* at Covent Garden and the Dallas Opera, and Muhammad Ali in D. J. Sparr's *Approaching Ali* at Opera Las Vegas. He has also sung Ramfis in *Aida* at Covent Garden; the Grand Inquisitor in *Don Carlos* and Wurm in *Luisa Miller* at Lyric Opera of Chicago; the Commendatore, Don Fernando in *Fidelio*, and Angelotti in *Tosca* at San Francisco Opera; Sarastro in *Die Zauberflöte* at the Glyndebourne Festival; and Wurm at English National Opera.



Quinn Kelsey

BARITONE (HONOLULU, HAWAII)

THIS SEASON The title role of *Rigoletto*, Scarpia in *Tosca*, and Amonasro in *Aida* at the Met; Germont in *La Traviata* at the Seiji Ozawa Music Academy; and Rigoletto in Zurich and at LA Opera.

MET APPEARANCES Count Anckarström in *Un Ballo in Maschera*, Marcello and Schaunard (debut, 2008) in *La Bohème*, Amonasro, Rigoletto, Germont, Enrico in *Lucia di Lammermoor*, Count di Luna in *Il Trovatore*, Peter in *Hansel and Gretel*, and Monterone in *Rigoletto*.

CAREER HIGHLIGHTS Recent performances include Guido di Monforte in *I Vespri Siciliani* in Zurich, Filippo Maria Visconti in Bellini's *Beatrice di Tenda* at the Paris Opera, Rigoletto in Madrid, the title role of *Simon Boccanegra* at Opera Philadelphia, and the title role of *Macbeth* at the Canadian Opera Company. He has also sung Don Carlo in *Ernani* at Lyric Opera of Chicago, the title role of *Falstaff* at the Santa Fe Opera, Rigoletto and Count di Luna in Zurich, Amonasro in Dresden, Scarpia at Cincinnati Opera and Opera Philadelphia, Rigoletto at the Vienna State Opera, and the Duke of Nottingham in *Roberto Devereux* at LA Opera. He was the 2015 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



Nadine Sierra

SOPRANO (FORT LAUDERDALE, FLORIDA)

THIS SEASON Gilda in *Rigoletto* at the Met; Juliette in *Roméo et Juliette* and Adina in *L'Elisir d'Amore* at the Vienna State Opera; Magda in *La Rondine* in concert with the London Symphony Orchestra; Violetta in *La Traviata*, Amina in *La Sonnambula*, and Maria in *West Side Story* in concert in Barcelona; Juliette in Naples; the title role of *Manon* at the Paris Opera; Violetta in Madrid; and concerts with the Netherlands Philharmonic Orchestra, Orchestre Lamoureux, and at the Wiener Konzerthaus.

MET APPEARANCES Juliette, Violetta, the title role of *Lucia di Lammermoor*, Susanna in *Le Nozze di Figaro*, Gilda (debut, 2015), Ilia in *Idomeneo*, and Zerlina in *Don Giovanni*.

CAREER HIGHLIGHTS Recent performances include Violetta at the Greek National Opera, Paris Opera, and in Verona; Gilda in Tokyo, Yokohama, Verona, Naples, and at Staatsoper Berlin and La Scala; the title role of *Luisa Miller* in Naples; Adina and Lucia at Covent Garden; Juliette in Bilbao; Manon in Barcelona; Amina in Madrid; and Adina in Buenos Aires. She was the 2018 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.