

### THE FIRST OPERA IN GIUSEPPE VERDI'S CAREER-DEFINING "TRILOGY"

that also includes *Il Trovatore* and *La Traviata*, *Rigoletto* revolves around three main characters: a court jester, brilliant but twisted in body and soul; the sybaritic nobleman he serves; and the jester's naïve teenage daughter who gets caught up between them. It's an exploration of love in all its aspects—parental, filial, romantic, and carnal—set to intoxicatingly beautiful music and a nuanced and psychologically acute libretto. The father–daughter relationship at the heart of the drama is supremely accessible to adolescent audiences.

The Metropolitan Opera's new production by director Michael Mayer (Broadway's *Spring Awakening* and *American Idiot*) relocates *Rigoletto*'s world of indolent, immoral pleasure to a sin city far more familiar than the original 16th-century Mantua: 1960 Las Vegas. With a plot that moves from seduction to kidnapping and, ultimately, murder, the opera is essentially the tale of a fatefully overburdened single parent desperate to protect his only daughter.

In introducing *Rigoletto* to students, this guide directs their attention from the salacious doings at the surface to the subtle, relatable struggles that actually power the story. The following activities will prepare young listeners to appreciate not only Verdi's seamless and ever-changing musical language, but also the transcendent themes of family and morality that have captivated audiences for more than 150 years. Above all, the guide offers signposts and insights to focus attention and enhance students' enjoyment of this *Live in HD* production.

### THE WORK *RIGOLETTO*

An opera in three acts, sung in Italian

Music by Giuseppe Verdi  
(1813–1901)

Libretto by Francesco Maria Piave

Based on the play *Le Roi s'amuse*  
by Victor Hugo

First performed on March 11, 1851  
at Teatro La Fenice, Venice, Italy

### PRODUCTION

Michele Mariotti, Conductor

Michael Mayer, Production

Christine Jones, Set Designer

Susan Hilferty, Costume Designer

Kevin Adams, Lighting Designer

Steven Hoggett, Choreographer

For the Met's new production, the setting of *Rigoletto* has been updated to Las Vegas in 1960. Throughout this guide, this new setting is referred to, rather than the Italian city of Mantua, as in the original libretto.



DAMRAU



BECZALA



LUČIĆ



KOCÁN

Production a gift of the Hermione Foundation, Laura Sloate, Trustee; and Mr. and Mrs. Paul M. Montrone

The guide includes four types of activities. Reproducible student resources for the activities are available at the back of this guide.

**CLASSROOM ACTIVITY:**

a full-length activity, designed to support your ongoing curriculum

**MUSICAL HIGHLIGHTS:**

opportunities to focus on notable moments in *Rigoletto* to enhance familiarity with the work

**PERFORMANCE ACTIVITIES:**

to be used during *The Met: Live in HD* transmission, calling attention to specific aspects of this production

**POST-SHOW DISCUSSION:**

a wrap-up activity, integrating the *Live in HD* experience into students' views of the performing arts and humanities

The activities in this guide address several aspects of *Rigoletto*:

- The bond between daughter and father at the heart of this tragedy
- Verdi's skill at delineating complex characters through music
- Key terms whose deployment adds depth to the libretto
- The decision for this new Met staging to relocate *Rigoletto* to a more recent, more familiar time and place
- The production as a unified work of art, involving creative decisions by the artists of the Metropolitan Opera

The guide is intended to cultivate students' interest in *Rigoletto* whether or not they have any prior acquaintance with opera. It includes activities for students with a wide range of musical backgrounds, seeking to encourage them to think about opera—and the performing arts in general—as a medium of entertainment and as creative expression.

*For this production, the action has been updated to 1960 Las Vegas.*

**ACT I** At his casino, the Duke boasts of his way with women. He dances with the Countess Ceprano, and his hunchbacked sidekick and sometime comedian, Rigoletto, mocks the countess's enraged but helpless husband. Marullo, one of the Duke's entourage, bursts in with the latest gossip: Rigoletto is suspected of keeping a young mistress at his place. Rigoletto, unaware of the news, continues to taunt Count Ceprano, who plots with the others to punish him. Monterone, an Arab tycoon, forces his way into the crowd to denounce the Duke for seducing his daughter and is viciously ridiculed by Rigoletto. Monterone is arrested and curses Rigoletto.

Rigoletto is disturbed by Monterone's curse. He encounters Sparafucile, a hitman, who offers his services. Rigoletto reflects that his own tongue is as sharp as the murderer's knife. Arriving at home he warmly greets his daughter, Gilda. Afraid for the girl's safety, he warns the housekeeper, Giovanna, not to let anyone into the apartment. When Rigoletto leaves, the Duke appears and bribes Giovanna, who lets him in. He declares his love for Gilda, who has secretly admired him at church, and tells her he is a poor student. After he has left, Gilda tenderly thinks of her newfound love before going to bed. The Duke's entourage gathers, intending to abduct Rigoletto's "mistress." Rigoletto appears and they quickly change their story, telling him they are abducting the Countess Ceprano, and enlist his aid in their scheme.

## STARRING

(in order of vocal appearance)

**Piotr Beczala**

THE DUKE (tenor)

**Alexander Lewis**

BORSA (tenor)

**Emalie Savoy**

COUNTESS CEPRANO (soprano)

**Željko Lučić**

RIGOLETTO (baritone)

**Jeff Mattsey**

MARULLO (baritone)

**David Crawford**

COUNT CEPRANO (bass-baritone)

**Robert Pomakov**

MONTERONE (bass)

**Štefan Kocán**

SPARAFUCILE (bass)

**Diana Damrau**

GILDA (soprano)

**Edyta Kulczak**

GIOVANNA (mezzo-soprano)

**Catherine Choi**

PAGE (mezzo-soprano)

**Earle Patriarco**

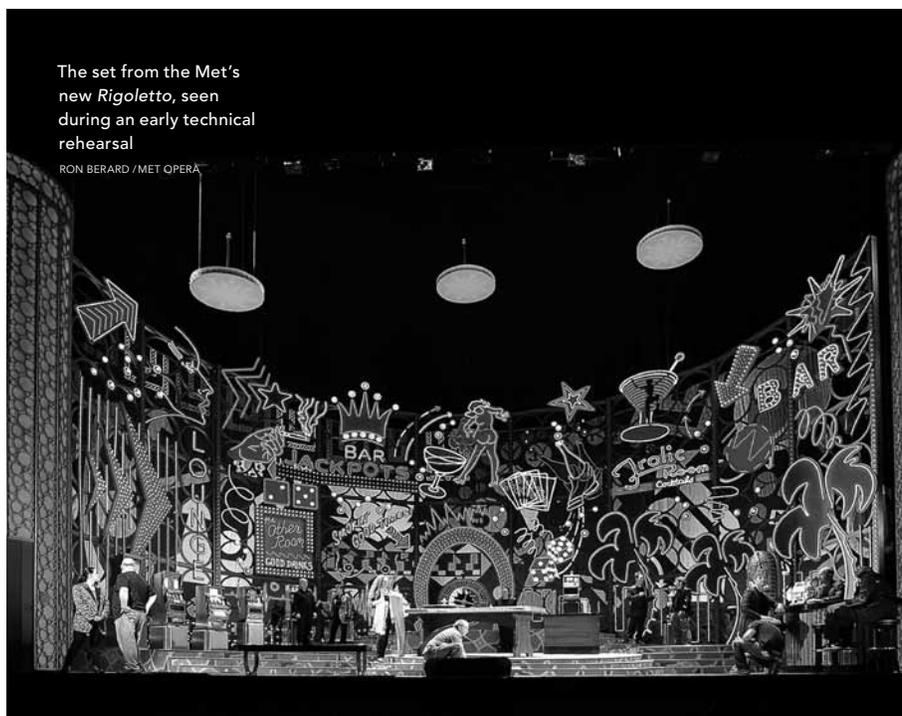
CHIEF GUARD (baritone)

**Oksana Volkova**

MADDALENA (mezzo-soprano)

The set from the Met's new *Rigoletto*, seen during an early technical rehearsal

RON BERARD / MET OPERA



## VOICE TYPE

Since the early 19th century, singing voices have usually been classified in six basic types, three male and three female, according to their range:

### SOPRANO

the highest-pitched type of human voice, normally possessed only by women and boys

### MEZZO-SOPRANO

the female voice whose range lies between the soprano and the contralto (Italian “mezzo” = middle, medium)

### CONTRALTO

the lowest female voice, also called an alto

### TENOR

the highest naturally occurring voice type in adult males

### BARITONE

the male voice lying below the tenor and above the bass

### BASS

the lowest male voice

But they have deceived him and it is Gilda they carry off, with Rigoletto’s unwitting assistance. He rushes in to discover that his daughter is gone and collapses as he remembers Monterone’s curse.

**ACT II** In the casino, the Duke is distraught about the abduction of Gilda. When his entourage returns and tells him the story of how they took the girl from Rigoletto’s apartment and left her in the Duke’s rooms, he hurries off to her. Rigoletto enters, looking for Gilda. The entourage is astonished to find out that she is his daughter rather than his mistress, but prevent him from storming into the Duke’s apartment. Rigoletto violently denounces them for their 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, of her abduction, and her seduction by the Duke. Monterone is brought in as he is being taken away by the Duke’s men, and Rigoletto 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 a seedy club on the outskirts of town 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. Rigoletto tells Gilda to leave town disguised as a man 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 arrives at the club, so that he will be able to produce a dead body. Gilda decides to sacrifice herself for the Duke. She knocks, enters the club, and is stabbed. Rigoletto returns to claim the body, which he assumes is the Duke’s. As he gloats over the sack 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.

## WHO'S WHO IN RIGOLETTO

CHARACTER		PRONUNCIATION	VOICE TYPE	THE LOWDOWN
Rigoletto	A hunchbacked comedian, sidekick of the Duke	ree-go-LEH-toe	baritone	Embittered by his misshapen body, he has a sharp, even cruel, wit.
The Duke	A young, immoral playboy		tenor	The model of a wealthy young man who thinks he can get away with anything
Gilda	Rigoletto's teenage daughter	DJEEL-dah	soprano	Impossibly innocent, she has spent most of her life far from the dark alleys of the city.
Giovanna	Gilda's housekeeper	joe-VAH-nah	mezzo-soprano	Compassionate, but also willing to take a bribe to ignore her employer's directive
Sparafucile	A professional hitman	spah-rah-foo-CHEE-leh	bass	His name means "gunshot"—he's more of a weapon than a man.
Maddalena	Sparafucile's sister, a woman of low morals	mah-dah-LEH-nah	contralto	Tough as nails, but susceptible to the Duke's charms
Monterone	An Arab tycoon	mon-teh-RO-neh	baritone	The conscience of the opera, his words weigh heavily on Rigoletto.
Ceprano	An aristocrat	chay-PRAH-no	bass	His vengeful prank will turn out deadly.

## Family Counseling: A Close Look at the Father–Daughter Relationship in *Rigoletto*

### IN PREPARATION

For this activity, students will need the reproducible resources available at the back of this guide, as well as the audio selections from *Rigoletto* available online or on the accompanying CD. You may also want to provide students with links to the music videos referred to in Step 2. It is strongly advised that you review these videos yourself to decide whether or not they are appropriate for your classroom.

### CURRICULUM CONNECTIONS

Social Studies

(Psychology/Human Relations)

Language Arts (character arcs and motivation)

### LEARNING OBJECTIVES

- To develop a vocabulary for describing and communicating analytic observations
- To apply that vocabulary to a new set of observations
- To consider the use of dramatic and musical structure in delineating characters' perspectives and relationships
- To employ both empathy and analysis in assessing characters' behavior
- To become familiar with two key characters in *Rigoletto*, the problems in their relationship, and the genius of Verdi and Piave in depicting these for the opera audience

*Rigoletto* is an operatic masterpiece not just for its gorgeous music, but also its dramatic impact, complex plot development, and fascinating, colorfully drawn characters. It is also an opera without a hero, one in which nearly every player acts badly, sometimes entirely without moral scruples. One of its marvels, particularly appropriate for consideration by young viewers, is the bond between the characters of Rigoletto and Gilda. Verdi and Piave encapsulate a parent–teen relationship, with all its complications, in only a few brief minutes of music. The plot requires only basic information, but they chose to paint a rich, painful portrait of a deeply troubled family. This Classroom Activity invites students to listen closely to *Rigoletto* and Gilda, then to make up their own minds about the feelings, the concord, and the conflicts in the characters' worldviews. Students will:

- use contemporary music to build a vocabulary for describing parent–teen relationships
- apply that vocabulary to a set of exchanges between Rigoletto and Gilda
- describe, assess, and predict characters' decisions and actions
- imaginatively “counsel” the characters to help them improve their relationship

### STEPS

The world of *Rigoletto* is one of self-interest. Virtually no one in the world of the opera thinks of anything more than his or her own desires and needs. But the title character has brought someone new to town—a teenage girl who, he believes, is ill-equipped to live amid its dangers and trickery. This is the driving principle of the relationship between Rigoletto and Gilda, a principle that students will probe in this activity. The activity does not follow the pair through to the opera's tragic conclusion. In order to keep students' attention focused on this particular relationship, observations will stop before the start of Act III, when things begin to turn towards the fatal ending. The activity invites students to develop their own vocabulary for describing father–daughter relations by considering the lyrics of contemporary pop songs. With those conceptual tools, students listen in on conversations between Gilda and her father, drawing conclusions about the feelings expressed and their likely implications.

### STEP 1: A GROUND RULE FOR DISCUSSION

Whether or not your students are already acquainted with the plot of *Rigoletto*, it's important that they understand this activity is about getting to know the characters, not explaining or debating their fate (which is why the events of Act III are temporarily “off limits”). The activity aims to explore the relationship between a daughter and her father, as originally told more than a century and a half ago in what was then a form of popular entertainment: opera.

## STEP 2: GIVING NAMES TO FEELINGS

Distribute the reproducible *A Vocabulary of Feelings*. This includes terms for feelings often experienced in emotional relationships. Students will use these to help assess the feelings they encounter, first in contemporary song lyrics, then in *Rigoletto*. The vocabulary is a verbal tool kit—helpful for analyzing and labeling, categorizing, and comparing feelings that are rarely named explicitly in lyrics or opera librettos.

Once students have looked the list over, they can add other terms that might be useful, whether from their own experience or from relationships they've encountered in movies, books, and on TV.

## STEP 3: POP (AND DAUGHTER) SONGS

Before jumping back to the music of the 19th century, students will practice their skill at analyzing feelings with the help of a few contemporary examples. The reproducible *Modern Families* includes excerpts from four songs by contemporary artists. Two present a daughter's perspective on the father–daughter relationship. One presents a father's perspective. In the fourth, a daughter and father sing together.

Note: Audio and video of all four songs can be found on [youtube.com](http://youtube.com). Please note that the excerpts on the reproducible have been selected for school use: some of the language in other parts of a song may not be considered appropriate in your classroom. Be sure to review the full song in advance and use your discretion.

As students listen to, read, and discuss the lyrics, they should identify the singer's point of view, then consider which feelings the singer experiences and which feelings are attributed to the other person. The songs include:

"Daddy"

Performed by Beyoncé

This song is written from the daughter's point of view.

Useful terms from the reproducible *A Vocabulary of Feelings* may include:

- shared experiences
- admiration
- joy
- emotional security
- trust
- forgiveness
- comfort
- healing
- empathy
- protection

## COMMON CORE ELA

College and Career Readiness Standards for Language: Grades 6-12

### Vocabulary Acquisition and Use

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

## COMMON CORE ELA

College and Career Readiness Standards for Speaking and Listening: Grades 6-12

### Comprehension and Collaboration

2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

## NATIONAL CENTER FOR HISTORY IN THE SCHOOLS

Historical Thinking Standards for Grades 5-12

### Standard 2: Historical Comprehension

E. Read historical narratives imaginatively.

### Standard 3: Historical Analysis and Interpretations

D. Draw comparisons across eras and regions in order to define enduring issues.



Costume sketch for Gilda by Susan Hilferty

#### “Because of You”

Performed by Kelly Clarkson

This song is written from the daughter’s point of view.

Useful terms from the reproducible *A Vocabulary of Feelings* may include:

About the daughter:

- empathy

About the father:

- secrecy
- overdependence
- selfishness

#### “Daughters”

Performed by Nas

This song is written from the father’s point of view.

Useful terms from the reproducible *A Vocabulary of Feelings* may include:

- regret
- anger
- protection
- spoiling
- bad role modeling
- ability to see things from the other’s perspective
- conflicts between demands of the outside world and needs of the family
- mixed feelings

#### “I Learned From You”

Performed by Miley Cyrus with Billy Ray Cyrus

Both the daughter’s and the father’s point of view are heard here.

Useful terms from the reproducible *A Vocabulary of Feelings* may include:

- resistance
- self-confidence
- arrogance
- strength
- trust
- gratitude

### STEP 4: INTRODUCING RIGOLETTO AND GILDA

With an analytic vocabulary at hand, students are ready to study the relationship between Rigoletto and his daughter, Gilda. A brief introduction to the unhappy hunchback will help. The reproducible *Background Report* provides a quick summary

of information about Rigoletto known to opera audiences before the scenes happen that students will listen to in Steps 5, 6, and 8.

An alternative, less fanciful introduction to Rigoletto and his state of mind is offered in the Musical Highlight *State of Mind*.

### STEP 5: LISTENING SESSION #1

In this session, students listen to conversations, mostly between Rigoletto and Gilda that last a total of about five minutes. Verdi and Piave wrote with such compact effectiveness that those five minutes contain a whole tapestry of emotions. The session therefore divides them into 19 separate tracks so students can pay close attention to the feelings each character expresses. These excerpts represent the opera audience's first encounter with Gilda.

Students should read along on the reproducible *Observation Notes: The Rigoletto Family*, using the space provided to characterize each track with terms from their "vocabulary of feelings." Here is a listening guide:

**Track 1:** Instrumental introduction to the meeting of Rigoletto and Gilda

**Track 2:** A mutually happy greeting

**Track 3:** In a slightly more anxious tempo, Gilda expresses concern about her father's mood.

**Track 4:** The music turns more fluid, as Gilda asks her father, quite calmly, to share his troubles. Then four repeated dark notes end the selection.

**Track 5:** The comforting tone has evaporated. The characters converse in quick spurts, alternating with ominous, choppy sounds of strings. Oddly, Rigoletto remarks, "You don't have one" (a family). Then Gilda asks her father his name. Does she mean this literally, or is she merely reminding him that they share a surname? We begin to become aware of Rigoletto's secrecy toward his daughter.

**Track 6:** The music changes again. It flowingly conveys Gilda's sad acceptance of her father's secretive nature, but before she can follow up, Rigoletto interrupts her with an apparently irrelevant exclamation: "Don't ever go out!" He has something else on his mind.

**Track 7:** (This track begins with a repeat of the exclamation that ends Track 6.) Gilda replies straightforwardly: "I don't go anywhere but to church." The response comes so quickly, without any sense of surprise on her part, that one senses it isn't the first time they've had this conversation.



Costume sketch for  
Rigoletto by Susan Hilferty

**FUN FACT** The characters' names in *Rigoletto* are carefully chosen. Maddalena was a common name for prostitutes (derived from the New Testament's Mary Magdalene). Sparafucile means "gunshot."

**Track 8:** Rigoletto is, for the first time, reassured. Note that this entire mini-drama has unfolded in about 15 seconds! Students may enjoy discussing whether life ever really moves so quickly.

**Track 9:** To provide a sense of how quickly this conversation has moved, listen to Track 9 (Tracks 3–8 played continuously).

**Track 10:** Two minutes later, after a brief discussion of her late mother (omitted here), Gilda returns, quite anxiously, to the question of her father's name. She must really not know it. Do students find that odd? What might it indicate? Why might it be so important to her?

**Track 11:** Rigoletto really doesn't want to tell Gilda his name. What does he mean by "I'm your father—that's enough"? Is he punishing her somehow? Is he ashamed? His tone is decisive. Does he take pride in being identified simply as Gilda's father? Why? Notice how the violins keep playing nervously after Rigoletto's declaration. An ominous melody descends beneath as he continues, expressing his fear. Is Rigoletto even talking to Gilda anymore, or only to himself?

**Track 12:** Now it's Gilda's turn to interrupt, as if slapping her father to pull him out of his obsession. She asks what would seem to be straightforward questions, quickly but with assurance.

**Track 13:** Gilda must be as shocked as we are by her father's response (included here as a separate track to help students hear it clearly, then repeated in the following track).

**Track 14:** The conversation opens into a full-blown duet with Rigoletto repeating again and again the shocking statement that he has nothing in the world but Gilda, while Gilda expresses almost desperate love and eagerness to help her father. Their voices intertwine. This track, less than three quarters of a minute long, seems to sum up their relationship. But the next one adds surprising new information.

**Track 15:** A short, lovely passage follows the moment of concord at the end of their duet, as if Gilda were readjusting her demeanor before sweetly reminding her father of an unusual fact: her isolation has already lasted three months. (Verdi and Piave never explain where Gilda was before, or how she lived.)

**Track 16:** Gilda continues in the same lyrical vein. It turns out she's sweet-talking her father before coming up with a request. But as soon as she even breathes the possibility of going out, the music again veers sharply with Rigoletto's "Never!," followed by his rapid-fire anxious questioning.

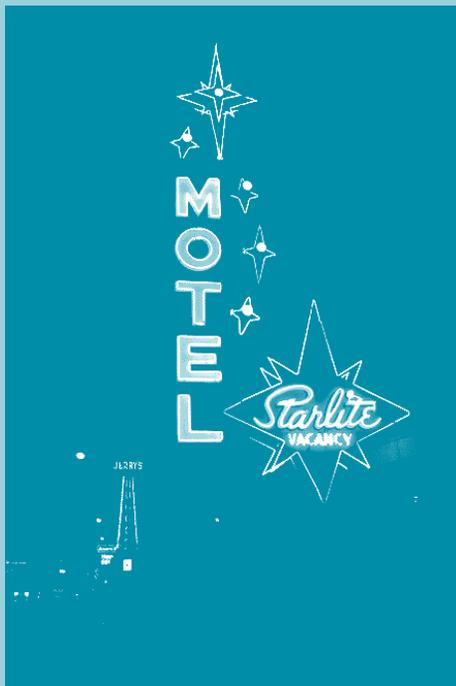
## SIN CITY

When director Michael Mayer set out to choose a setting for his new Met production of *Rigoletto*, he tried to find “a recent world that captures the decadence of the Duke’s palace, where the participants are in pursuit of power, money, and beauty.” He came up with a surprising choice: “Las Vegas in the ‘60s is such a world, where a kind of prankster energy could go bad—it’s the epitome of the kinds of events that happen in *Rigoletto*.”

In the Sixties, Las Vegas, Nevada, was “Sin City.” Prostitution was widespread, though illegal. Neon-lit nights glittered with entertainment. Vegas was base camp to the “Rat Pack”—the entertainers Frank Sinatra, Dean Martin, Sammy Davis, Jr., Peter Lawford, and Joey Bishop. Comedians from Jerry Lewis to Don Rickles drew packed audiences to its lounges. The flamboyant pianist Liberace made his name in Las Vegas. And the city served as the setting for a hit movie starring Elvis Presley in 1964—complete with chart-topping single—before becoming the site of his concert comeback five years later.

Las Vegas was known for its excesses, an electrified, electrifying oasis in the Mojave Desert where cocktails flowed as freely as the water collected by nearby Hoover Dam. Fabulous resort hotels like the Sands, the Tropicana, and Caesars Palace offered swimming, golf, and tennis by day; showgirls, gambling, and all-you-can-eat buffets all night long.

Organized crime readily found its way there, profiting mightily from the pleasure domes of Vegas—to the extent that today the city is home to the “Mob Museum,” the National Museum of Organized Crime and Law Enforcement ([themobmuseum.org](http://themobmuseum.org)). In short, the Las Vegas of the 1960s was an “anything goes” kind of town—the perfect contemporary home for the bad boys in the ducal court of Giuseppe Verdi’s Mantua.



**Track 17:** By now *Rigoletto* is talking entirely to himself, worried about the people who could “steal her away.” The audience knows whom he’s talking about: the Duke’s entourage. But Gilda doesn’t, nor does Giovanna, whom *Rigoletto* now interrogates in jagged bursts.

**Track 18:** To provide a sense of how quickly this conversation has moved, listen to this track (Tracks 10–17 played continuously).

**Track 19:** Shortly after the music heard in Track 17, *Rigoletto* hears someone moving around outside and leaves the garden. In his absence, Gilda makes a confession to Giovanna: she has met someone. The housekeeper, apparently as ignorant as Gilda



## INSTANT HIT

The familiar strains of “La donna è mobile” are indispensable to a tenor’s repertoire, invaluable to advertisers mixing Italian flavor into commercials, and irresistible to parodists, with versions sung by everyone from *Sesame Street*’s Mr. Noodle to the animated Lisa Simpson. (See [tinyurl.com/donnamobilead](http://tinyurl.com/donnamobilead), [tinyurl.com/noodlemobile](http://tinyurl.com/noodlemobile), and [tinyurl.com/lisamobile](http://tinyurl.com/lisamobile).)

As the story goes, Giuseppe Verdi had no doubt he’d written a major hit. He was so certain, in fact, that he refused to let his publisher release sheet music for the aria until after the opera’s final dress rehearsal. Within days of the Venice premiere, bands all over town were serenading customers with the tune.

Left: Piano arrangements of arias with new lyrics were popular in the 19th century.

of the city’s dangers, sees the situation differently than Rigoletto might. Note how their conversation is conducted hurriedly, nervously, in a melodic range of very few notes, as if Rigoletto might reappear any second—until Gilda starts to describe the “young man.” Students will have little trouble grasping Verdi’s intention here, the delicious distraction of a first love.

At the end of this listening session, it will be useful to discuss students’ general perceptions of Rigoletto and Gilda before continuing to Listening Session #2.

- What terms have students chosen to use for Rigoletto? For Gilda?
- How would they describe the relationship they’ve just encountered?
- Is Rigoletto legitimately worried?
- Does Gilda understand her father’s concerns?
- Do they know each other very well?
- Why might Rigoletto want to withhold information from his daughter? Why would she withhold information from him?
- Can Rigoletto and Gilda be considered honest with each other?
- Have your students ever met teens like Gilda? Teens with parents like Rigoletto?
- How might such a pair react if something really bad were to happen to their family?

### STEP 6: LISTENING SESSION #2

This second set of conversations between Rigoletto and Gilda takes place after a major crisis has occurred: Gilda was abducted and held in the Duke’s apartment, where she possibly slept with him or was raped (Verdi and Piave leave this point

unclear). Students need not be familiar with this plot point before listening, however: all the information they will need is provided in the musical excerpts.

**STEP 6A:** Play **Track 20**, in which Rigoletto and Gilda discuss why she is crying. Probe students' perceptions of the brief scene, given what they already know about Rigoletto and Gilda. Below are some possible answers, but your students may have further insight.

- Is he being tender? (yes) Demanding? (no) Angry? (probably not) Regretful? (yes)
- Does Rigoletto inspire sympathy here?
- How does Gilda feel toward her father? (affectionate, safe)
- Toward herself? (shameful)
- Does she trust Rigoletto? (yes)
- Given the observations they have already made of this relationship, are they surprised by Gilda's attitude? Why? Why not?

**STEP 6B:** After listening to each of the tracks in this section, students should both list the terms that describe the emotions they hear and comment on the character's point of view on the reproducible *Observation Notes: The Rigoletto Family in Crisis*. Here is a listening guide:

**Track 21:** A few moments after what was heard in Track 20, Rigoletto has taken Gilda aside. In the most compassionate voice, he asks her to unburden herself.

**FUN FACT** In an effort to avoid the ban of *Rigoletto* by the Venetian censors, the manager of the Teatro La Fenice devised a new plot that made the story less "offensive." Verdi's imperious reply: "A hunchback who sings? Why not? Will it be effective? I don't know. But, I repeat, if I don't know, then they who propose this change don't know either."

*The Ambiguous Act* At the center of the story of *Rigoletto* is the Act II offstage encounter of Gilda and the Duke in his private rooms. It's obvious that Gilda feels ashamed when she comes out, but the libretto doesn't specify what happened inside. Was Gilda a willing romantic partner? Did the Duke rape her? Could both be true, in the sense that sleeping with an underage partner is considered "statutory rape"? Critics and interpreters of Verdi have debated the point over the decades.

It is not essential that this matter be resolved, or even discussed, in the classroom. Gilda's shame is the critical issue—and the matter addressed in this guide. But educators should be aware that the question may come up and should prepare themselves for response and discussion at a level appropriate to their students' sensibilities, knowledge, and interests.

**Track 22:** Before responding, Gilda prays for courage. She then takes more than half a minute before speaking while a single oboe, accompanied by strings, carries her thoughts.

**Track 23:** Gilda begins to tell her father how she came to meet the Duke. Her tempo is slow, dreamy, perhaps romantic, perhaps regretful. She sings with a quiet oom-pah accompaniment, that same oboe punctuating her stanzas, as if she were gathering her thoughts or courage before continuing. Students may be interested in pausing here to interpret how Gilda feels about the Duke now.

**Track 24:** Gilda's solo continues with a distinct change of rhythm—from a reverie to a march-like figure. There is certainly no hint of regret here, as Gilda sings of her heart opening to new hope.

**Track 25:** The march rhythm continues, even as Gilda tells of her abduction and her fear. What do your students make of this? Is it an expression of defiance? Pride? Does this attitude ring true for a teenager telling about how she got herself in a jam?

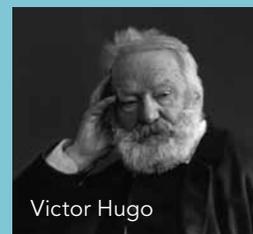
**Track 26:** Rigoletto takes up the march rhythm at an even faster pace as he sings of his own regrets.

**Track 27:** The musical colors change again. Rigoletto comforts Gilda—"Cry, my little one, cry"—while Gilda expresses her gratitude. Piave elegantly rhymes Rigoletto's "mio cor"—"my heart"—with Gilda's "consolator"—"consoler."

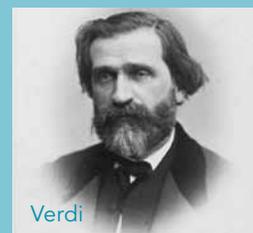
## *Hugo's King, Verdi's Duke*

Like many operas, *Rigoletto* is based on an earlier stage work—in this case, an 1832 play by French writer Victor Hugo entitled *Le Roi s'amuse*—literally, "the king enjoys himself." But Italian opera houses in Verdi's day were under strict control of government censors who wouldn't stand for a new work in which a king was portrayed as a serial seducer. So Verdi and his librettist Piave reduced the bad guy's stature from king to duke, and the censors allowed the show to go on.

France had not been as lenient toward the original. Parisian censors ordered the Comedie Française to cancel Hugo's play after a single performance. Fifty years would go by before it could be seen again on a French stage—although Verdi's opera opened in Paris on January 19, 1857, 25 years after *Le Roi s'amuse* had been banned.



Victor Hugo



Verdi

**Track 28:** To provide a sense of how quickly this conversation has moved, listen to Track 28 (Tracks 20–27 played continuously).

**STEP 6C:** Discuss students' observations in this listening session. Were they surprised at all by anything Rigoletto or Gilda said? Do they feel that the characters changed, grew closer, or farther apart, between the first and second sets of excerpts?

### STEP 7: GENERAL DISCUSSION

At this point, students should share their assessments.

- What do they make of Gilda? Of Rigoletto?
- What did they hear in Verdi's music that helped them reach these conclusions? How would they compare Pave's texts with the pop lyrics heard earlier?
- Are there differences in style? Can students offer examples?
- Do pop songs express characters' feelings more directly than opera, or vice versa? Why might that be?
- Which medium made them care more about the characters' inner lives? Why?
- What do they think Rigoletto and Gilda will take away from this experience and this conversation? Did they sense a kind of resolution between Gilda and Rigoletto? A measure of agreement?

### STEP 8: DIFFERENT STROKES

Distribute the reproducible *Lessons Learned*, which includes the text of the Rigoletto–Gilda duet that ends Act II, and play **Track 29**. Probe students' responses to the very different lessons that father and daughter take away from the traumatic experience: Rigoletto seeks vengeance, while Gilda pleads for forgiveness—with nearly identical melodies, though in different keys. Is this what your students would have expected? Could this family have been saved?

### FOLLOW-UP

To bring students' consideration of Gilda and Rigoletto to a close, they may enjoy writing a memo to the Rigoletto family, offering an empathic summary of their family problems and suggesting ways to improve the daughter–father relationship. The memo would be provided to Gilda and Rigoletto between Act II and Act III—before the night's tragic events begin—in hope of avoiding the tragedy.

Students can write from their own point of view or, if they like, incorporate the point of view expressed in one of the pop songs considered earlier in the lesson (e.g., what would Kelly Clarkson advise Gilda? What would Nas advise Rigoletto?) To the extent possible, to facilitate later discussion, all students should continue to work with the same "vocabulary of feelings." Students may also enjoy creating skits where one takes the part of Gilda, one the part of Rigoletto, and a third (or more) serve as counselors, providing family counseling to father and daughter.

**FUN FACT** Verdi would not take credit for creating the character of Rigoletto. He credited Victor Hugo, praising the jester as worthy of Shakespeare.

## State of Mind: A Close Look at Rigoletto's "Pari siamo" in Act I

### MUSICAL HIGHLIGHTS ARE BRIEF OPPORTUNITIES TO

- help students make sense of opera
- whet their interest in upcoming *Live in HD* transmissions

Each focuses on audio selections from *Rigoletto* available online at [metopera.org/education](http://metopera.org/education) or the accompanying CD. Texts and translations are available in the back of this guide.

These "mini-lessons" will in practice take up no more than a few minutes of class time. They're designed to help you bring opera into your classroom while minimizing interruption of your ongoing curriculum. Feel free to use as many as you like.

After the extended first scene of Act I, Rigoletto—on his way to his home and haven—moves almost to the bottom of the city's morality, talking with the hitman Sparafucile. He then begins a remarkable musical soliloquy, "Pari siamo"—"we are the same"—comparing his work as a comedian to that of the hitman. It's worth experiencing this entire stream of consciousness (**Track 30**) before listening closely to its parts. A detailed listening guide follows. Feel free to choose selections that correspond with your students' interests.

**Track 31:** Before analyzing "Pari siamo," it may help to acquaint students with Verdi's "curse theme," which serves as the foundation of the opera's prelude. A dotted rhythm over a distinct sequence of chords serves as the foundation of the Rigoletto prelude. It recurs several times, in varying harmonies and pitches, followed by more variations and repetitions. (It is later heard again at Monterone's entrance.)

**Track 32:** Returning to "Pari siamo," Rigoletto begins by identifying similarities between Sparafucile's physical and his own "psychological" assassinations when making fun of people as a comedian. As soon as he's done, strings sound two ascending and two descending five-note figures.

**Track 33:** Rigoletto remembers Monterone's curse, to an exact repetition of the music heard in the first two bars of the prelude. Does he sound offended? Fearful?

**Track 34:** Rigoletto expresses his anger against "uomini" ("men") and "natura" ("nature"), representing his destiny as a comedian and his physical deformity, respectively.

**Track 35:** He feels trapped by the demands of laughter...

**Track 36:** ...but worse, by his inability to cry. Tears matter to Rigoletto: in Track 20, he asks Gilda why she's crying, even though he knows (she has just come from the Duke's chambers). In Track 27, his parental care expresses itself as "Cry, my little one, cry." On the other hand, in Act III, having demonstrated the Duke's perfidy, he counsels Gilda that "crying doesn't help" (Track 59).



**Track 37:** Tears matter to Gilda too: while Maddalena sings about laughing in the Act III quartet (see the Musical Highlight *Multiple Perspectives*), it's her unexpected crying, later in the act, that prompts Gilda to sacrifice herself to save the Duke ("Piange tal donna!"—"That woman is crying!"). Students may be interested in discussing Piave's decision to repeatedly mention tears and perspectives on crying in the libretto.

**Track 38:** A pause follows Track 36. Something else has crossed Rigoletto's mind: his boss, the Duke, who is recalled in a mix of envy and anger—the force that condemns Rigoletto to joking and laughing.

**Track 39:** It isn't the Duke's demands that demean Rigoletto. His damnation is his need to comply.

**Track 40:** Worse than serving the Duke, Rigoletto must suffer the jeers of his boss's entourage. Note that here, as he talks to himself, Verdi and Piave maintain his character with more than a touch of dark irony: "How much joy I find in stinging you!"

**Track 41:** Rigoletto blames himself and the Duke for his sorrows...

**Track 42:** ...when all at once an entirely different thought arises. A single, gentle note, played by a solo flute, washes across Rigoletto's sorrow, followed by a snatch of melody, as he envisions another Rigoletto—the better man he thinks he is at home.

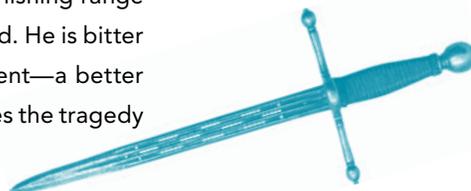
**Track 43:** But respite is immediately supplanted by another thought of Monterone's curse, accompanied by its musical theme.

**Track 44:** Rigoletto wonders whether this obsession might be an omen.

**Track 45:** Rigoletto finally pulls himself back to sanity, writes off his worries off as madness and enters his home. The bright melody heard in Track 1 enters, immediately preceding his reunion with Gilda.

Over the course of this monologue, Rigoletto moves through an astonishing range of emotions, as a variety of thoughts and half-thoughts crosses his mind. He is bitter about himself and his life, although he prefers to believe he is different—a better man living in a better world—when he's at home. This belief exacerbates the tragedy about to unfold. The truth is that there will be no peace for Rigoletto.

**FUN FACT** In the late 19th and early 20th centuries, female operagoers customarily turned their backs to the stage as Gilda sang "Tutte le feste al tempio," recounting her acquaintance with the Duke. The notion that she might have found joy in his company was considered distasteful.



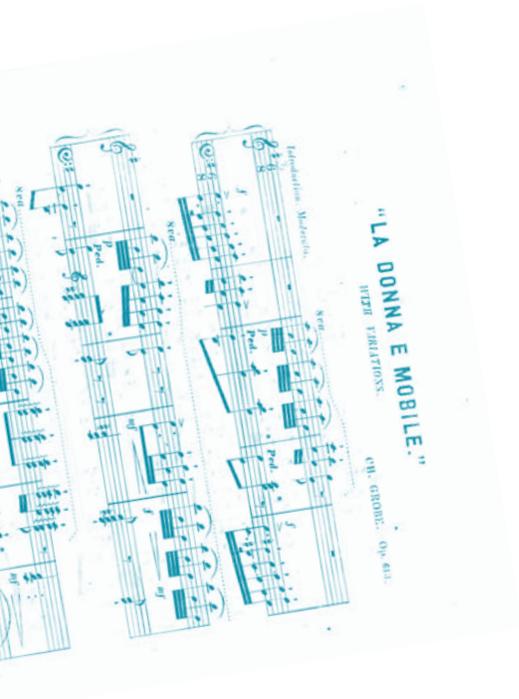
## Ironic Hit: A Close Look at the Duke's "La donna è mobile" in Act III

A few minutes into Act III, the Duke sings a short aria so familiar that listeners might be forgiven for wondering if it's a folk tune thrown into the opera for atmosphere: "La donna è mobile"—"Woman is fickle." But the title alone indicates how integral this piece is to the opera and how much it reveals about the character of the Duke—no matter how often it's performed, adapted, or parodied in other media. (See the sidebar *Instant Hit*.)

The Duke switches lovers without regard for the emotional wreckage he leaves behind. "La donna è mobile" uses irony to underscore his narcissism, as he voices his chauvinist view of womankind. The catchy, simple tune is a perfect expression of his careless attitude towards life. At the same time, Verdi implicates listeners in the Duke's moral corruption: the melody is so pleasant, so easy to hum along to, that audience members may find themselves participating in this declaration of the Duke's twisted worldview.

The tune is first heard in **Track 46**. This orchestral introduction stops teasingly short, assuring full attention when the Duke first states his argument in **Track 47**. He is in a seedy club, preparing for a night of pleasure that will see him behave precisely in the way he attributes to women: light, friendly, and false (**Track 48**). **Track 49** brings the first reprise of the opening argument, as if repetition were proof. With the second stanza, the Duke extends his inadvertent self-description (**Track 50**). Only in **Track 51** does he actually express his own conscious thoughts: a man cannot be content as long as another conquest awaits. The audience, meanwhile, by now is all but humming the tune.

At this point Verdi comes up with a musical and dramatic masterstroke. In **Track 52**, we hear the Duke bring his song to a duly ornate conclusion, but the orchestra continues, loud at first, then softer and softer, until a single flute, accompanied by strings, carry the tune. An oboe takes over, lulling listeners through **Track 53**, when suddenly Sparafucile's bass booms out: "There's your man," he tells Rigoletto, pointing out the Duke. "Is he to live or die?" "La donna è mobile" plays on. Rigoletto falters, replying that he will return later. Only in this moment of hesitation, perhaps even of second thoughts, the composer finally lets "La donna è mobile" wind down.



Verdi tells the audience a great deal about the Duke in this two-and-a-half-minute aria. It represents a peak of hypocrisy, expressed as patently thoughtless gaiety. The composer reiterates this quality of corruption by having the orchestra continue to play merrily as Sparafucile broaches the question of murder. Then, by stopping “La donna è mobile” at Rigoletto’s moment of hesitation, Verdi suggests a resetting—if only momentary—of the hunchback’s moral compass. The jolly falsehoods of “La donna è mobile” wither in the pathos of this awful night. At the end of the act, the Duke is heard singing the tune offstage as Rigoletto realizes he has been duped and his own daughter has been mortally wounded. This short, happy song has become a rich musical mini-drama about the human capacity for evil.

“La donna è mobile” can be heard in its entirety on **Track 54**.



Costume sketch for the Duke by Susan Hilferty

## Multiple Perspectives: A Close Look at the Act III Quartet, “Bella figlia dell’amore”

In the final act of *Rigoletto*, Verdi brings together the four leading characters in a masterful quartet that is an intricate musical depiction of four personalities and their overlapping agendas. The Duke begins with a brief solo in which he addresses Maddalena with the words “Bella figlia dell’amore”—“beautiful daughter of love.” His choice of metaphor in the attempt to seduce her reveals as much irony as his claim that “La donna è mobile”—“Woman is fickle” (see the Musical Highlight *Ironic Hit*). In his plea that Maddalena “console” him in his suffering, the Duke uses the same word, “consolare,” that Gilda had applied to Rigoletto’s genuine ministrations at the end of Act II (**Track 55**). Maddalena replies to this unctuous “come-on” with a brief, dry rejection (**Track 56**). Her staccato delivery will become a counter melody as the voices and viewpoints intermingle.

While these two banter inside the club, Gilda and her father are eavesdropping outside. All that matters to Gilda is the Duke’s declaration of love to Maddalena. Her disillusionment is conveyed in breathless, descending puffs of melody (**Track 57**). Verdi and Piave reiterate the contrast between her dismay and Maddalena’s dismissal (**Track 58**) before Rigoletto leaps in with a pointed reversal of his earlier “consolation”: Instead of “Cry, my little one, cry” (**Track 27**), he now counsels “crying doesn’t help” (**Track 59**). The Duke, still the scene’s catalyst, emerges from the harmonic

The Met’s new production, seen in an early technical rehearsal

RON BERARD/MET OPERA



pile-up with that feckless “consolar,” heard at the end of **Track 60**, then recommences his flirtation. In **Track 61**, the other three voices again wind around the Duke’s, before, in **Track 62**, Verdi raises the stakes. Gilda emits jets of brief, halting two-note phrases that rise, fall, then rise again. Maddalena, in a musical imitation of laughter, repeatedly fires off a single note against the Duke’s smooth onslaught. Rigoletto fights for control as he reveals his plan to an inattentive Gilda. Voices climb in **Track 63**. Gilda seems all but ready to explode.

By the time we reach **Track 64**, Maddalena’s ridicule cuts the Duke down to size. Even he seems to concur—just as her insistence will soon redirect her brother’s dagger. As the quartet concludes in **Track 65**, the Duke’s “Vieni!”—“Come!”—is more plea than seduction. From here until the opera’s final curtain, he will cease to dominate. He becomes the object, not to mention unwitting beneficiary, of the tangled passions of those he has always viewed as pawns—and of fate.

Each of the four voices in this quartet is exquisitely tuned to its character’s role at this moment in the drama. But the four parts also come to depict a change in those characters’ relationships with one another: the Duke dominates at first but by the end succumbs to Maddalena’s tough-minded critique. Gilda’s part, expressing disillusionment, ends by conveying her inability to even listen to her father’s vengeful plan. She is simply stunned.

Students may enjoy discussing how the viewpoints presented musically at the end of the quartet prefigure characters’ actions during the rest of the opera—particularly Maddalena’s taking charge and directing Sparafucile not to kill the Duke, on the one hand, and the way Gilda almost sleepwalks into harm’s way on the other. As if numb to reality, she can’t help but save the deceiver she somehow still loves.

The quartet can be heard without interruption on **Track 66**.



## Supporting Students During *The Met: Live in HD* Transmission

Thanks to print and audio recordings, much about opera can be enjoyed long before a performance. But performance itself brings vital layers of sound and color, pageantry and technology, drama, skill, and craft. Performance activities are designed to help students tease apart different aspects of the experience, consider creative choices that have been made, and sharpen their own critical faculties.

Each Performance Activity incorporates a reproducible activity sheet. Students bring the activity sheet to the transmission to fill out during intermission and/or after the final curtain. The activities direct attention to characteristics of the production that might otherwise go unnoticed. Ratings matrices invite students to express their critique: use these ratings to spark discussions that call upon careful, critical thinking

The basic activity sheet is called *My Highs & Lows*. Meant to be collected, opera by opera, over the course of the season, this sheet points students toward a consistent set of objects of observation. Its purposes are not only to help students articulate and express their opinions, but to support comparison and contrast, enriching understanding of the art form as a whole.

For *Rigoletto*, the other activity sheet, *Las Vegas Treasure Hunt*, draws students attention to Michael Mayer's decision to exchange the 16th century for 1960 Las Vegas as the setting of his production. This activity will also prepare students for a post-show discussion of this directorial choice.

The Performance Activity reproducibles can be found in the back of this guide. Either activity can provide the basis for class discussion after the transmission. On the next page, you'll find an activity created specifically for follow-up after the *Live in HD* transmission.

### Duke of the Desert: A Close Look at the 20th-century Las Vegas Setting of the Met's New *Rigoletto*

Students will enjoy starting the class with an open discussion of the Met performance. What did they like? What didn't they? Did anything surprise them? What would they like to see or hear again? What would they have done differently? This discussion will offer students an opportunity to review the notes on their *My Highs & Lows* sheet, as well as their thoughts about this Met production—in short, to see themselves as *Rigoletto* experts.

Students may also enjoy reviewing their notes on the Performance Activity *Las Vegas Treasure Hunt*. What specific features of this production's sets, costumes, and/or staging conveyed the action's time and place? It will be important to probe students' awareness of the style, symbols, and social meanings of Las Vegas in mid-20th-century America—in particular the city's association with both Hollywood celebrities and organized crime. Some students may be unfamiliar with the cultural references. (See the sidebar *Sin City*. The PBS documentary *Las Vegas: An Unconventional History* is another useful resource here: [tinyurl.com/pbsvegas](http://tinyurl.com/pbsvegas)).

With a sense of 1960 Las Vegas in mind, students will be prepared to discuss the decision to relocate the story of *Rigoletto* from 16th-century Mantua, Italy.

- Do they approve?
- Why or why not?
- Is the opera enhanced by the change? Might something have been lost in the translation? Or added? Why or why not?
- Would Giuseppe Verdi, if he were alive today, have supported Michael Mayer's creative decision?

At this point, it will be worth pointing out that Verdi himself was forced to transplant *Rigoletto*'s story from France (as in Victor Hugo's play *Le Roi s'amuse*—see sidebar *Hugo's King, Verdi's Duke*) to Italy.

- As artists of the mid-19th century, why might Verdi and Hugo have set their works three centuries in the past?
- Is *Rigoletto* a story with a universal, timeless message?
- Are any aspects of it dated?
- Where might your students set a production of this opera—and why?

#### IN PREPARATION

This activity requires no preparation other than attendance at the *Live in HD* transmission of *Rigoletto*.

#### CURRICULUM CONNECTIONS

Social Studies (Continuity and Change)

Visual Arts

#### LEARNING OBJECTIVES

- To consider continuity and change in human behavior across time and place
- To analyze the components of a theatrical production's visual design
- To assess the impact of a change in setting on the audience experience
- To examine Verdi's choice of time and setting for *Rigoletto*
- To determine which aspects of a work are timeless and which are products of a particular time, place, and set of circumstances



## COMMON CORE ELA

College and Career Readiness  
Standards for Speaking and  
Listening: Grades 6–12

### Comprehension and Collaboration

2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

## COMMON CORE ELA

College and Career Readiness  
Standards for Reading: Grades 6–12

### Craft and Structure

6. Assess how point of view or purpose shapes the content and style of a text.

## NATIONAL CENTER FOR HISTORY IN THE SCHOOLS

Historical Thinking Standards for  
Grades 5–12

### Standard 3: Historical Analysis and Interpretations

B. Consider multiple perspectives.

D. Draw comparisons across eras and regions in order to define enduring issues.

For follow-up, students may enjoy turning that last question into a creative project: a PowerPoint-style pitch for a new TV show. Imagine that a contemporary TV network has commissioned them to produce *Rigoletto* for teenage viewers.

- Where would it be set?
- Would *Rigoletto* still be a court jester?
- What might be the Duke's profession?
- What could explain Gilda's recent arrival in her father's home?

Point out that the TV network would require the proposal to bolster its production concept with real-world information, just as Michael Mayer's stage production requires a basic understanding of the world of 1960 Las Vegas. What information would students use to support their choices? For instance, if the story were set in a contemporary metropolis, what might audiences need to know about urban culture such as hip-hop music and graffiti art in order to "get it"? If it were set in the Wild West, what might an audience need to know about dress conventions?

## RIGOLETTO

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### **Rigoletto** **Educator Guide** **Track List**

Met Radio Recording  
January 31, 2009

#### RIGOLETTO

George Gagnidze

#### GILDA

Aleksandra Kurzak

#### DUKE OF MANTUA

Giuseppe Filianoti

#### MADDALENA

Viktoria Vizin

#### SPARAFUCILE

Mikhail Petrenko

#### CONDUCTOR

Riccardo Frizza

Metropolitan Opera

Orchestra and Chorus

### **CLASSROOM ACTIVITY: Family Counseling**

- 1–8** ACT I: Rigoletto, Gilda; meeting Rigoletto and Gilda
- 9** Tracks 1–8 continuously
  
- 10–17** ACT I: Rigoletto, Gilda; Gilda asks about her mother
- 18** Tracks 10–17 continuously
  
- 19** ACT I: Gilda, Giovanna; Gilda confides in her housekeeper
- 20** ACT II: Gilda, Rigoletto; Gilda cries to her father
  
- 21–27** ACT II: Gilda, Rigoletto; Gilda cries and Rigoletto consoles her
- 28** Tracks 21–27 continuously
  
- 29** ACT II: Gilda, Rigoletto; Gilda begs for forgiveness while Rigoletto seeks vengeance

### **MUSICAL HIGHLIGHT: State of Mind**

- 30** ACT I: Rigoletto; comparing his work as a comedian to that of the hitman (“Pari siamo”)
- 31** ACT I: Orchestra; Overture
- 32–36, 38–45** ACT I: Rigoletto; comparing his work as a comedian to that of the hitman (“Pari siamo”)
- 37** ACT III: Gilda; thinks a woman is crying when Maddalena is really laughing

### **MUSICAL HIGHLIGHT: Ironic Hit**

- 46** ACT III: Orchestra; introduction to “La donna è mobile”
- 47–53** ACT III: Duke; Aria (“La donna è mobile”)
- 54** Tracks 46–53 continuously

### **MUSICAL HIGHLIGHT: Multiple Perspectives**

- 55–65** ACT III: Duke, Maddalena, Gilda, Rigoletto; Quartet (“Bella figlia dell’amore”)
- 66** Tracks 55–65 continuously

RIGOLETTO

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**Rigoletto**  
**Educator Guide**  
**Track List—**  
**Chronological**  
**Order**

**ACT I**

- 31 Orchestra; Overture
- 32–36, 38–45 Rigoletto; comparing his work as a comedian to that of the hitman (“Pari siamo”)
- 30 Rigoletto; comparing his work as a comedian to that of the hitman (“Pari siamo”)
- 1–8 Rigoletto, Gilda; meeting Rigoletto and Gilda
- 9 Tracks 1–8 continuously
- 10–17 Rigoletto, Gilda; Gilda asks about her mother
- 18 Tracks 10–17 continuously
- 19 Gilda, Giovanna; Gilda confides in her housekeeper

**ACT II**

- 20 Gilda, Rigoletto; Gilda cries to her father
- 21–27 Gilda, Rigoletto; Gilda cries and Rigoletto consoles her
- 28 Tracks 21–27 continuously
- 29 Gilda, Rigoletto; Gilda begs for forgiveness while Rigoletto seeks vengeance

**ACT III**

- 46 Orchestra; introduction to “La donna è mobile”
- 47–53 Duke; Aria (“La donna è mobile”)
- 54 Tracks 46–53 continuously
- 55–65 Duke, Maddalena, Gilda, Rigoletto; Quartet (“Bella figlia dell’amore”)
- 66 Tracks 55–65 continuously
- 37 Gilda; thinks a woman is crying when Maddalena is really laughing

CLASSROOM ACTIVITY

## Family Counseling: A Vocabulary of Feelings

### Feelings and actions that can make relationships *happier*

joy  
pride  
emotional security  
trust  
forgiveness  
openness  
comfort  
healing  
helpfulness  
empathy  
protection  
shared experiences  
admiration  
self-confidence  
strength  
gratitude  
obedience  
ability to see things from the other's perspective

### Feelings and actions that can make relationships *more painful*

uncertainty  
secrecy  
overdependence  
selfishness  
regret  
anger  
worry  
arrogance  
rebelliousness  
spoiling  
idealization  
shame  
guilt  
bad role modeling  
resistance  
conflicts between demands of the outside world and needs of the family  
mixed feelings

CLASSROOM ACTIVITY

## Family Counseling: Modern Families

*From "Daddy"*

*Performed by Beyoncé*

*Written by Beyoncé Knowles and Mark Batson*

I remember when you used to take me on a bike ride everyday  
on the bayou.

You remember that? We were inseparable.

And I remember when you could do no wrong.

You'd come home from work and I jumped in your arms when  
I saw you.

I was so happy to see you.

I was so excited, so happy to see you.

Because you loved me I overcome,

And I'm so proud of what you've become/

You've given me such security.

No matter what mistakes I know you're there for me.

You cure my disappointments and you heal my pain.

You understood my fears and you protected me.

Treasure every irreplaceable memory and that's why...

I want my unborn son to be like my daddy.

I want my husband to be like my daddy.

There is no one else like my daddy.

And I thank you for loving me.

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### POINT OF VIEW

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### FEELINGS

CLASSROOM ACTIVITY

## Family Counseling: Modern Families

*From "Because of You"*

*Performed by Kelly Clarkson*

*Written by Kelly Clarkson, David Hodges and Ben Moody*

I watched you die;  
I heard you cry  
Every night in your sleep.  
I was so young.  
You should have known better than to lean on me.  
You never thought of anyone else;  
You just saw your pain.

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**POINT OF VIEW**

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**FEELINGS**

CLASSROOM ACTIVITY

## Family Counseling: Modern Families

*From "Daughters"*

*Performed by Nas*

*Written by Nasir Jones, Ernest D. Wilson, Patrick Adams, Gary DeCarlo, Dale Frashuer, and Paul Leka*

I saw my daughter send a letter to some boy her age who  
locked up.

First I regretted it, then caught my rage—  
like how could I not protect her from this awful phase?  
Never tried to hide who I was.

She was taught and raised like a princess,  
but while I'm on stage I can't leave her defenseless.

Plus she's seen me switching women...

...She heard stories of her daddy thuggin'  
So if her husband is a gangster can't be mad, I'll love him.  
Never, for her I want better.  
Homie in jail? Dead that: Wait till he come home,  
you can see where his head's at...

...They say the coolest playas and foulest heart breakers in the  
world  
God gets us back, he makes us have precious little girls.

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### POINT OF VIEW

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### FEELINGS

CLASSROOM ACTIVITY

## Family Counseling: Modern Families

*From "I Learned From You"*

*Performed by Miley Cyrus with Billy Ray Cyrus*

*Written by Matthew Gerrard and Steve Diamond*

Miley: I didn't wanna listen to what you were sayin'  
I thought that I knew all I need to know  
I didn't realize that somewhere inside me  
I knew you were right but I couldn't say so  
I can take care of myself, yeah, you taught me well

I learned from you that I do not crumble  
I learned that strength is something you choose  
All of the reasons to keep on believin'  
There's no question, that's a lesson, that I learned from you

Billy Ray: We always don't agree on  
What is the best way  
To get to the place that we're going from here  
But I can really trust you, and give you the distance,  
to make your decisions without any fear

Both: I'm grateful for all of the times  
You opened my eyes

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### POINT OF VIEW

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### FEELINGS

CLASSROOM ACTIVITY

## Family Counseling: Background Report

To: Team members studying the Rigoletto family

From: Department of Family Services, City of Las Vegas

Re: Background on Mr. Rigoletto

Dear Colleague:

Thank you for agreeing to help us understand the Rigoletto family. The family is composed of Mr. Rigoletto, an important member of our community, and his daughter Gilda. We would very much like to help them.

Before you meet the family, as background information, here are a few notes on Mr. Rigoletto from colleagues in the Department of Family Services who know him rather well.

- Mr. Rigoletto is employed by the Duke as a comedian.
- He has mixed feelings about his place of employment. He is a natural-born comedian, but he is not always proud of the work he does, making fun of people. He does not like to be seen outside the casino.
- Mr. Rigoletto apparently feels uncomfortable with advice he has given the Duke in the past. He believes he has encouraged the Duke to behave badly.
- Mr. Rigoletto tries very hard to keep his work and home lives separate. No one at his workplace knows much about his background or his family.
- Mr. Rigoletto does have a physical problem—an over-curvature of the thoracic vertebrae in the upper part of the back known as severe kyphosis. The slang term is “hunchback.” Throughout his life, Mr. Rigoletto has been ridiculed because of his body shape. Some colleagues see this as contributing to his dark sense of humor and his social discomfort.

Thank you again, and good luck with the Rigolettos!

CLASSROOM ACTIVITY

Family Counseling  
Observation Notes: The Rigoletto Family  
Listening Session #1

TRANSCRIPT OF  
CONVERSATION BETWEEN  
RIGOLETTO AND GILDA

TRANSLATION INTO  
ENGLISH

YOUR NOTES ON THE FEELINGS  
EXPRESSED HERE

**TRACK 1**

Instrumental, heard as Rigoletto heads into his yard and sees Gilda

**TRACK 2**

RIGOLETTO: Figlia!

Daughter!

GILDA: Mio padre!

My father!

RIGOLETTO: A te d'appresso trova sol gioia il core oppresso.

When I'm near you, my suffering heart finds only joy.

**TRACK 3**

GILDA: Voi sospirate! Che v'ange tanto? Lo dite a questa povera figlia.

You're sighing! What upsets you so much? Tell this poor daughter.

**TRACK 4**

GILDA: Se v'ha mistero... per lei sia franto... ch'ella conosca la sua famiglia.

If you have a secret... let her in on it... so that she can get to know her family.

**TRACK 5**

RIGOLETTO: Tu non ne hai.

You don't have one.

GILDA: Qual nome avete?

What's your name?

RIGOLETTO: A te che importa?

What does it matter to you?

**TRACK 6**

GILDA: Se non volete di voi parlarvi...

If you'd rather not tell me about yourself...

RIGOLETTO: Non uscir mai.

Don't ever go out!

**TRACK 7**

RIGOLETTO: Non uscir mai!

Don't ever go out!

GILDA: Non vo' che al tempio!

I don't go anywhere but to church.

CLASSROOM ACTIVITY

## Family Counseling

### Observation Notes: The Rigoletto Family

#### Listening Session #1 (CONTINUED)

#### TRANSCRIPT OF CONVERSATION BETWEEN RIGOLETTO AND GILDA

#### TRANSLATION INTO ENGLISH

#### YOUR NOTES ON THE FEELINGS EXPRESSED HERE

#### TRACK 8

RIGOLETTO: Or ben tu fai.

You're doing well, then.

#### TRACK 9

Tracks 3–8 continuously

#### TRACK 10

GILDA: Il nome vostro ditemi,  
il duol che si v'attrista.

Tell me your name,  
the grief that saddens you so.

#### TRACK 11

RIGOLETTO: A che nomarmi? È inutile.  
Padre ti sono e basti.  
Me forse al mondo temono.  
D'alcuno ho forse gli asti.  
Altri mi maledicono...

What's with knowing my name? It's pointless.  
I'm your father—that's enough.  
Maybe some people are afraid of me...  
Perhaps I resent a few.  
Others curse me...

#### TRACK 12

GILDA: Patria, parenti, amici  
voi dunque non avete?

So you don't have a homeland, any relatives  
or friends?

#### TRACK 13

RIGOLETTO: Patria! Parenti! Amici!  
Culto, famiglia, patria—  
il mio universo è in te!

Homeland! Relatives! Friends!  
Religion, family, homeland—  
my whole universe is in you!

#### TRACK 14

*(all singing at once)*

RIGOLETTO: Patria! Parenti! Amici!  
Culto, famiglia, patria—  
il mio universo è in te!

Homeland! Relatives! Friends!  
Religion, family, homeland—  
my whole universe is in you!

GILDA: Ah, se può lieto rendervi,  
gioia è la vita per me!

Ah, if I could make you happy  
it would bring me joy and life!

CLASSROOM ACTIVITY

Family Counseling

Observation Notes: The Rigoletto Family

Listening Session #1 (CONTINUED)

TRANSCRIPT OF  
CONVERSATION BETWEEN  
RIGOLETTO AND GILDA

TRANSLATION INTO  
ENGLISH

YOUR NOTES ON THE FEELINGS  
EXPRESSED HERE

TRACK 15

GILDA: Già da tre lune son qui venuta,  
né la cittade ho ancor veduta.

It's been three months since I came  
here, and I've seen nothing of the town.

TRACK 16

GILDA: Se il concedete, farlo or potrei...

If you'd allow me, I could do it now.

RIGOLETTO: Mai! Mai! Uscita, dimmi,  
unqua sei?

Never! Never! Did you go out?  
Tell me!

GILDA: No.

No.

RIGOLETTO: Guai!

Heaven help you if you did!

GILDA: Ah! Che dissi?

Ah! What did you say?

RIGOLETTO: Ben te ne guarda!

You'll see!

TRACK 17

RIGOLETTO: Potrian seguirla,  
rapirla ancora! Qui d'un buffone  
si disonora la figlia e se ne ride—  
Orror! Olà?

They could follow her, could still steal  
her away! Around here, disgracing the  
jester's daughter is a laughing matter—  
What a horror! Hello?

GIOVANNA: Signor?

Sir?

RIGOLETTO: Venendo mi vede alcuno?  
Bada, di' il vero.

Is someone coming to see me?  
Be careful—tell the truth.

GIOVANNA: Ah no, nessuno.

Oh, no, no one.

RIGOLETTO: Sta ben... La porta che  
da al bastione è sempre chiusa?

OK. The door that leads outdoors is  
always closed?

GIOVANNA: Ognor sì sta.

Always.

RIGOLETTO: Bada, di' il ver.

Be careful—tell the truth.

TRACK 18

Tracks 10–17 continuously

CLASSROOM ACTIVITY

Family Counseling

Observation Notes: The Rigoletto Family

Listening Session #1 (CONTINUED)

**TRANSCRIPT OF  
CONVERSATION BETWEEN  
RIGOLETTO AND GILDA**

**TRANSLATION INTO  
ENGLISH**

**YOUR NOTES ON THE FEELINGS  
EXPRESSED HERE**

**TRACK 19**

**GILDA:** Giovanna, ho dei rimorsi.

Giovanna, I feel some remorse.

**GIOVANNA:** E perché mai?

And why is that?

**GILDA:** Tacqui che un giovin ne seguiva  
al tempio

I didn't mention that a young man  
followed us to church.

**GIOVANNA:** Perché ciò dirgli? L'odiate  
dunque cotesto giovin, voi?

Why tell him? Do you have something  
against this young man?

**GILDA:** No, no, ché troppo è bello e  
spira amore.

No, no, he's so handsome, and he  
inspires love.

THE MET: LIVE IN HD  
RIGOLETTO

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CLASSROOM ACTIVITY

Family Counseling

Observation Notes: The Rigoletto Family in Crisis

Listening Session #2

TRANSCRIPT OF  
CONVERSATION BETWEEN  
RIGOLETTO AND GILDA

TRANSLATION INTO  
ENGLISH

YOUR NOTES ON THE FEELINGS  
EXPRESSED HERE

TRACK 20

RIGOLETTO: E tu a che piangi?

Why are you crying?

GILDA: Ah, l'onta, padre mio!

Oh, the shame, my father!

RIGOLETTO: Cielo! Che dici?

Heavens! What are you saying?

GILDA: Arrossir voglio innanzi  
a voi soltanto...

I want to blush only  
in front of you...

TRACK 21

RIGOLETTO: Parla. Siam soli.

Speak. We're alone.

TRACK 22

GILDA: Ciel dammi coraggio!

Heaven give me courage!

TRACK 23

GILDA: Tutte le feste al tempio,  
mentre pregava Iddio,  
bello e fatale un giovine  
offriasi al guardo mio.  
Se i labbri nostri tacquero,  
dagl'occhi il cor parlò.  
Furtivo fra le tenebre,  
sol ieri a me giungeva.  
"Sono studente povero,"  
commosso mi diceva,  
e con ardente palpito  
amor mi protestò.

Every holiday at church,  
while he prayed to God,  
an irresistibly handsome young man  
stood where I could see him.  
If our lips were silent,  
our hearts spoke through our eyes.  
Secretly, in the darkness,  
only yesterday, he came up to me.  
Movingly, he said to me,  
"I am a poor student,"  
and passionately declared  
his love to me.

TRACK 24

GILDA: Parti. Il mio core aprivasi  
a speme più gradita...

He left. My heart was opening to the  
most agreeable hope...

CLASSROOM ACTIVITY

Family Counseling

Observation Notes: The Rigoletto Family in Crisis

Listening Session #2 (CONTINUED)

**TRANSCRIPT OF  
CONVERSATION BETWEEN  
RIGOLETTO AND GILDA**

**TRANSLATION INTO  
ENGLISH**

**YOUR NOTES ON THE FEELINGS  
EXPRESSED HERE**

**TRACK 25**

**GILDA:** ...quando improvvisi apparvero  
color che m'han rapita,  
e a forza qui m'addussero  
nell'ansia più crudel.

...when out of nowhere appeared the  
guys who kidnapped me  
and forcefully brought me here,  
in the cruelest anxiety.

**TRACK 26**

**RIGOLETTO:** Ah! Solo per me l'infamia  
a te chiedeva, o Dio...  
ch'ella potesse ascendere  
quanto caduto er'io.  
Ah! Presso del patibolo  
bisogna ben l'altare!  
Ma tutto ora scompare.  
L'altar si rovesciò!

Oh! God, I asked you to only  
dishonor me...  
so that she might climb as much  
as I have fallen.  
Ah, there should be an altar near  
the gallows.  
But now everything disappears.  
The altar is overturned!

**TRACK 27**

**RIGOLETTO:** Ah! Piangi, fanciulla. Piangi.

Ah! Cry, my little one. Cry.

**GILDA:** Padre!

Father!

**RIGOLETTO:** Scorrer fa il pianto sul mio cor.

Let your tears pour onto my heart.

**GILDA:** Padre, in voi parla un angiol  
per me consolator.

Father, an angel speaks through you  
to console me.

**TRACK 28**

Tracks 20–27 continuously

CLASSROOM ACTIVITY

## Family Counseling: Lessons Learned

### TRACK 29

**GILDA:** O mio padre, qual gioia feroce  
balenarvi negli occhi vegg'io!

**RIGOLETTO:** Vendetta!

**GILDA:** Perdonate, a noi pure una voce  
di perdono dal cielo verrà.

**RIGOLETTO:** Vendetta! No!

**GILDA:** Mi tradiva, pur l'amo, gran Dio!  
Per l'ingrato ti chiedo pieta.

**RIGOLETTO:** Come fulmin scagliato da Dio,  
te colpire il buffone saprà.

Oh my father, what fierce joy  
I see flashing in your eyes!

Vengeance!

Forgive him. We too might hear a forgiving voice  
from Heaven.

Vengeance! No!

He betrayed me, but I love him, by God!  
I beg pity for the unworthy man.

Like thunder flung down by God, the jester  
will know how to strike you down.

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

## State of Mind

### TRACK 30

Tracks 32–36, 38–45 continuously

### TRACK 31

Instrumental

### TRACK 32

RIGOLETTO: Pari siamo!  
Io la lingua, egli ha il pugnale.  
L'uomo son io che ride,  
ei quel che spegne!

We are alike.  
I use words; he has his dagger.  
I am the man who laughs,  
he the one who kills.

### TRACK 33

Quel vecchio maledivami.

That old man cursed me.

### TRACK 34

O uomini! O natura!  
Vil scellerato mi faceste voi!  
O rabbia! esser difforme!  
O rabbia! esser buffone!

O men! O nature!  
You have made me vile and wicked.  
O rage! To be deformed!  
O rage! To be a jester!

### TRACK 35

Non dover, non poter altro che ridere!

I must not, I cannot do anything but laugh!

### TRACK 36

Il retaggio d'ogni uom m'è tolto—il pianto.

The right of every man is denied me—tears.

### TRACK 37

GILDA: Che! Piange tal donna! Nè a lui darò aita!

What! That woman is crying! Then I will help him!

### TRACK 38

Questo padrone mio,  
giovin, giocondo, sì possente, bello,  
sonnacchiando mi dice:  
"Fa ch'io rida, buffone!"

This master of mine,  
young, playful, so powerful, handsome,  
drowsily tells me,  
"Jester, make me laugh!"

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

## State of Mind (CONTINUED)

### TRACK 39

Forzarmi deggio e farlo! O dannazione!

And I'm forced to do it. Oh, damnation!

### TRACK 40

Odio a voi, cortigiani schernitori!  
Quanta in mordervi ho gioia!

I hate you, laughing courtiers!  
How much joy I find in stinging you!

### TRACK 41

Se iniquo son, per cagion vostra è solo!

If I'm wicked, it's all your fault!

### TRACK 42

Ma in altr'uomo qui mi cangio!

But here I change into another man!

### TRACK 43

Quel vecchio maledivami...

That old man cursed me...

### TRACK 44

Mi coglierà sventura?

Is some calamity approaching?

### TRACK 45

Ah no! è follia!

Oh no, that's madness!

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

## Ironic Hit

### TRACK 46

Instrumental

### TRACKS 47, 49, and 52

DUKE: La donna è mobile,  
qual piuma al vento,  
muta d'accento  
e di pensiero.

Woman is fickle,  
like a feather in the wind,  
changing her words  
and her thoughts.

### TRACK 48

Sempre un amabile  
leggiadro viso,  
in pianto o in riso  
è menzognero.

Her friendly,  
lovely face,  
whether laughing or crying,  
is always lying.

### TRACK 50

È sempre misero  
chi a lei s'affida,  
chi le confida  
mal cauto il core!

He who trusts her is  
always miserable;  
he who confides in her  
is wreckless with his heart.

### TRACK 51

Pur mai non sentesi  
felice appieno  
chi su quel seno  
non liba amore!

Yet no one feels himself  
completely happy  
until he has tasted love  
at that bosom!

### TRACK 53

SPARAFUCILE: È là il vostr'uomo. Viver dee o morire?  
RIGOLETTO: Più tardi tornerò l'opra a compire.

There's your man. Is he to live or die?  
I'll come back later to complete the job.

### TRACK 54

Tracks 46–53 continuously

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

## Multiple Perspectives

### TRACK 55

**DUKE:** Bella figlia dell'amore,  
schiavo son de' vezzi tuoi;  
con un detto sol tu puoi  
le mie pene consolar.  
Vieni e senti del mio core  
il frequente palpitar.

Beautiful daughter of love,  
I am a slave to your charms;  
with just one word, you can  
console my suffering.  
Come and feel how rapidly  
my heart beats.

### TRACK 56

**MADDALENA:** Ah! ah! rido ben di core,  
che tai baie costan poco.

Ah! Ah! I'm laughing heartily,  
because that kind of talk is cheap.

### TRACK 57

**GILDA:** Ah! così parlar d'amore...

Ah! Such talk of love...

### TRACK 58

**MADDALENA:** Quanto valga il vostro gioco,  
mel credete, so apprezzar.

**GILDA:** ...a me pur l'infame ho udito!

**RIGOLETTO:** Taci, il piangere non vale.

I know how to assess what your game is worth,  
believe me.

...is what I also heard from the betrayer.

Hush, crying doesn't help.

### TRACK 59

**RIGOLETTO:** Taci, il piangere non vale.

Hush, crying doesn't help.

### TRACK 60

*(all singing at once)*

**GILDA:** Infelice cor tradito,  
per angoscia non scoppiar.

**MADDALENA:** Son avvezza, bel signore,  
ad un simile scherzar!

**RIGOLETTO:** Taci, il piangere non vale.

**DUKE:** ...con un detto sol tu puoi  
le mie pene consolar...

Unhappy, betrayed heart,  
don't burst from torment.

I'm accustomed, my good man,  
to such joking!

Hush, crying doesn't help.

...with just one word, you can  
console my suffering...

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

Multiple Perspectives (continued)

**TRACKS 61–63**

*(all singing at once)*

**GILDA:** Infelice cor tradito,  
per angoscia non scoppiar.

**MADDALENA:** Son avvezza, bel signore,  
ad un simile scherzar!

**RIGOLETTO:** Taci, il piangere non vale.  
Ch'ei mentiva or sei sicura.  
Taci, e mia sarà la cura,  
la vendetta d'affrettar.  
Pronta fia; sarà fatale.  
Io saprollo fulminar.

**DUKE:** Bella figlia dell'amore,  
schiavo son dei vezzi tuoi;  
con un detto sol tu puoi  
le mie pene consolar.  
Vieni e senti del mio core  
il frequente palpitar.

Unhappy, betrayed heart,  
don't burst from torment.

I'm accustomed, my good man,  
to such joking!

Hush, crying doesn't help.  
That he lied, you're now certain.  
Hush, and I will remedy things,  
hastening vengeance.  
It will come soon; it will be fatal.  
I will know how to strike him down.

Beautiful daughter of love,  
I am a slave to your charms;  
with just one word, you can  
console my suffering.  
Come and feel how rapidly  
my heart beats.

**TRACK 64**

**MADDALENA:** Il vostro gioco, so apprezzar.

I know how to assess your game.

**TRACK 65**

*(all singing at once)*

**GILDA:** Ah, no!

Ah, no!

**MADDALENA:** Ah, sì!

Ah, yes!

**DUKE:** Vieni!

Come!

**RIGOLETTO:** Taci!

Hush!

**TRACK 66**

Tracks 55–65 continuously

## Performance Activity: Las Vegas Treasure Hunt

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Name

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Class

---

Teacher

---

Date

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Verdi and Piave set *Rigoletto* in Mantua, Italy, in the 16th century. Michael Mayer had a different idea for this Met *Live in HD* production: Moving *Rigoletto* to the resort city of Las Vegas, Nevada in 1960. Whether or not you're acquainted with Las Vegas in that era, you'll see costumes, set designs, and props designed to convey this time and place. How many examples can you spot? Jot them down here, then compare notes with your classmates.

Costumes
Components of set design
Props (objects that characters use)
Interaction with other performers
Singing
Something special you noticed

# Rigoletto: My Highs & Lows

FEBRUARY 16, 2013

CONDUCTED BY MICHELE MARIOTTI

REVIEWED BY \_\_\_\_\_

<b>THE STARS</b>	<b>STAR POWER</b>	<b>MY COMMENTS</b>
ŽELJKO LUČIĆ AS RIGOLETTO	* * * * *	
DIANA DAMRAU AS GILDA	* * * * *	
PIOTR BECZALA AS THE DUKE	* * * * *	
OKSANA VOLKOVA AS MADDALENA	* * * * *	
ŠTEFAN KOČÁN AS SPARAFUCILE	* * * * *	

<b>THE SHOW, SCENE BY SCENE</b>	<b>ACTION</b>	<b>MUSIC</b>	<b>SET DESIGN/STAGING</b>
THE GATHERING IN THE DUKE'S CASINO MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
RIGOLETTO'S VIEW OF THE DUKE'S ENTOURAGE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
MONTERONE'S CURSE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
RIGOLETTO MEETS SPARAFUCILE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
RIGOLETTO COMES HOME MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
GILDA'S CONVERSATION WITH HER FATHER MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
GILDA'S CONFESSION MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
A VISIT FROM "GUALTIER MALDÉ" MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
THE ABDUCTION MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5

# *Rigoletto: My Highs & Lows*

(CONTINUED)

<b>THE SHOW, SCENE BY SCENE</b>	<b>ACTION</b>	<b>MUSIC</b>	<b>SET DESIGN/STAGING</b>
THE DUKE LEARNS OF GILDA'S DISAPPEARANCE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
RIGOLETTO SEARCHES FOR GILDA MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
FATHER AND DAUGHTER REUNITED MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
RIGOLETTO VOWS REVENGE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
GILDA AND RIGOLETTO EAVESDROP AT THE CLUB MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
THE DUKE SINGS "LA DONNA È MOBILE" MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
SPARAFUCILE MEETS WITH RIGOLETTO MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
GILDA LEARNS THE TRUTH MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
MADDALENA AND SPARAFUCILE DISCUSS HIS PAYMENT MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
GILDA KNOCKS ON THE CLUB DOOR MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
THE MURDER MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
RIGOLETTO'S DISCOVERY MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5