

THE ROYAL OPERA

Music Director
SIR ANTONIO PAPPANO

Director of Opera
OLIVER MEARS

RIGOLETTO

OPERA IN THREE ACTS

Music **GIUSEPPE VERDI**

Libretto **FRANCESCO MARIA PIAVE** after Victor Hugo's
play *Le Roi s'amuse*

Conductor **PAUL WYNNE GRIFFITHS**

Director **OLIVER MEARS**

Set designer **SIMON LIMA HOLDSWORTH**

Costume designer **ILONA KARAS**

Lighting designer **FABIANA PICCIOLI**

Movement Director **ANNA MORRISSEY**

ROYAL OPERA CHORUS

Chorus Director **WILLIAM SPAULDING**

ORCHESTRA OF THE ROYAL OPERA HOUSE

Principal Guest Concertmaster by arrangement with Trittico
VASKO VASSILEV

Production supported by



Season Principal **MRS ALINE FORIEL-DESTEZET**

Position of Music Director Maestro Antonio Pappano
generously supported by **MRS SUSAN A. OLDE OBE**

Generous philanthropic support from **JULIA AND
HANS RAUSING, SANDRA AND ANTHONY GUTMAN,
CHARLES HOLLOWAY, MELINDA AND DONALD QUINTIN,
SIMON AND VIRGINIA ROBERTSON** and
THE ROYAL OPERA HOUSE ENDOWMENT FUND

MONDAY 27 SEPTEMBER 2021 AT 7.30PM

The 523rd performance by The Royal Opera at the
Royal Opera House.

APPROXIMATE TIMINGS

The performance will last approximately 2 hours 45
minutes, including one interval

ACT I 65 minutes

INTERVAL 25 minutes

ACT II 30 minutes

PAUSE 5 minutes

ACT III 40 minutes

COVID-19 SAFETY GUIDELINES

We want to welcome you back into the building in a way that keeps you, our staff and our artists safe. Out of consideration for those around you, please wear a face covering at all times, unless exempt for medical reasons. Please use the hand sanitizer available throughout the building and wash your hands regularly. Staff will be wearing face-coverings at all times. Regular cleaning is taking place, with particular attention to high-touch areas such as bannisters and toilets. Auditoria seating is also subject to anti-viral fogging regularly to ensure that no viruses live on surfaces or seats.

LANGUAGE

Sung in Italian with English surtitles

GUIDANCE

Suitable for ages 12+. Contains violence and moderate,
implied sexual activity. Act III features strobe lighting.

CAST

Duke of Mantua **LIPARIT AVETISYAN**

Borsa **EGOR ZHURAVSKII****

Count Ceprano **BLAISE MALABA****

Countess Ceprano **AMANDA BALDWIN**

Rigoletto **CARLOS ÁLVAREZ**

Marullo **DOMINIC SEDGWICK**

Count Monterone **ERIC GREENE**

Sparafucile **BRINDLEY SHERRATT**

Gilda **LISETTE OROPESA**

Giovanna **KSENIYA NIKOLAIEVA****

Page **LOUISE ARMIT**

Court Usher **NIGEL CLIFFE**

Maddalena **RAMONA ZAHARIA**

Noblemen, Ladies, Pages, Halberdiers
ROYAL OPERA CHORUS

Monterone's Daughter **SABINA ARTHUR**

Actors **FERNANDO MARIANO, SULEIMAN SULEIMAN**
and **ANDREW LEISHMAN**

Dancers **JESSAMIN LANDAMORE, HAYLEY CHILVERS,**
KEIKO HEWITT-TEALE, SARAH HIRSCH, JESSIE NG,
AIMEE DULAKE and **SOLEDAD DE LA HOZ**

**Kseniia Nikolaieva, Egor Zhuravskii and Blaise Malaba are
members of the Jette Parker Young Artists Programme

SYNOPSIS

ACT I

The Duke of Mantua is a serial womaniser. At a palace party, not content with the married Countess Ceprano, the Duke reveals he is also infatuated with a mysterious woman he has seen in church. The jester Rigoletto jokes that the Duke should have the Countess's husband murdered. Count Ceprano vows to kidnap Rigoletto's lover as punishment. The elderly nobleman Monterone confronts the Duke about his seduction of his daughter. Rigoletto taunts him and the old man curses the Duke and the jester.

Rigoletto's so-called 'lover' is in fact his daughter, Gilda, whom he keeps under lock and key at home. She has secretly fallen in love with the disguised Duke of Mantua. Rigoletto is tricked into facilitating the abduction of his daughter by Count Ceprano. When he realises his daughter is gone, Rigoletto fears the power of Monterone's curse.

INTERVAL

ACT II

The Duke returned to see Gilda but the house was empty. Now back in his palace, he curses whoever has robbed him of his prize. His courtiers rush in to tell him about their exploits of the previous night. The Duke guesses that Rigoletto's 'mistress' and daughter are the same person. He goes to find Gilda.

Back at the Duke's mansion, Rigoletto is dismayed to learn that Gilda has been delivered into the Duke's clutches. Monterone is sent to prison, and Rigoletto swears revenge on the Duke.

ACT III

A month has passed. Rigoletto has hired an assassin, Sparafucile, to murder the Duke. Sparafucile's sister, Maddalena, acts as bait, luring him to their home. Rigoletto forces Gilda to witness the Duke seducing Maddalena. Gilda is heartbroken.

Maddalena falls for the Duke and begs her brother to kill Rigoletto instead. Gilda overhears Sparafucile's alternative plan – to stab the next traveller who knocks at their door – and sacrifices herself. When Rigoletto discovers his dying daughter, he is haunted by Monterone's curse.

PRODUCTION CREDITS

Music preparation **PAUL WYNNE GRIFFITHS, MICHAEL PAPADOPOULOS**, MICHAEL SIKICH**** and **PATRICK MILNE**

Assistant Directors **MATHILDA DU TILLIEUL MCNICOL** and **DANIELLE URBAS**

Fight Director **KEV MCCURDY**

Language coach **MARIA CLEVA**

Surtitled translation **KENNETH CHALMERS**

Surtitler **ANDREW KINGSMILL**

Opera Stage Management **SIMON CATCHPOLE, SARAH WALING, JONATHAN HARDEN** and **ANNABEL BUTLER**

Production Manager **SARAH O'CONNOR**

Model Room Draughtsperson **FLORENCE HAZARD**

Costume Production Manager **VICTORIA JAMES**

Assistant Costume Production Manager **CAROLINA JOBB**

**Members of the Jette Parker Young Artists Programme

THE ROYAL OPERA

Patron **HRH THE PRINCE OF WALES**

Music Director **SIR ANTONIO PAPPANO**

Director of Opera **OLIVER MEARS**

Director of Casting **PETER MARIO KATONA**

Administrative Director **CORMAC SIMMS**

ROYAL OPERA HOUSE RECOVERY CAMPAIGN

Live performance is a shared experience, and our audiences are at the heart of what we do on our stages, backstage, online, in cinemas and in our communities. Since March 2020 we have lost £3 in every £5 of our income and we are hugely grateful for all the support we have received, including from Arts Council England and government, and from you, our generous audiences.

Last September we launched our fundraising Recovery Campaign, which continues to form a vital part of our long journey back to a fully functioning and sustainable theatre.

Please consider making a donation to help us secure the future of ballet and opera.

roh.org.uk/donate