OPERA AND RECITALS / XXXIII OPERA SEASON

Teatro Cervantes

friday **11** march 20.00 h
sunday **13** march 19.00 h

Inicio venta 12/11/2021

Prices A **90€** B **67€** C **50€** D **24€**
Usual discounts apply

RIGOLETTO

Opera in three acts by **Giuseppe Verdi** with a libretto by F. M. Piave based on the drama by *Le roi s'amuse*, de V. Hugo.
Premiered at the Teatro La Fenice of Venice on the 11th of March 1851.

Musical production TEATRO CERVANTES DE MALAGA
Stage production TEATRO VILLAMARTA DE JEREZ DE LA FRONTERA

Duke of Mantua ALEXEY TATARINTSEV
Rigoletto JUAN JESUS RODRIGUEZ
Gilda SABINA PUERTOLAS
Sparafucile FELIPE BOU
Maddalena SANDRA FERRANDEZ
Monterone FERNANDO LATORRE
Countess of Ceprano OLGA BYKOVA
Count of Ceprano DAVID CERVERA
Giovanna MARIA LOURDES BENITEZ
Marullo PAU ARMENGOL
Borsa JESUS GOMEZ
Page MARIA LUZ ROMAN
An usher JUAN ANTONIO BLANCO

MALAGA PHILHARMONIC ORCHESTRA
MALAGA OPERA CHOIR

Stage director FRANCISCO LOPEZ
Chorus director MARIA DEL MAR MUÑOZ VARO
Conductor JOSÉ MARÍA MORENO

2.45 h (w/intermission)

With *Rigoletto*, Verdi initiated the trilogy later completed with *La traviata* and *Il trovatore* (1853) and which won him great popularity; works of the middle period of his composing career which would consolidate the mature musical style of the genius of Busseto.
This opera is fundamental in Verdi's work and in the history of opera for many reasons. In *Rigotetto*, the composer abandoned historical and patriotic subjects in

favour of more ethical and existential ones; the usual heroes are not princes or warriors, but rather marginal characters who represent human beings in all their complexity. For the first time, singing is at the service of drama and not vice versa. There is a perfect construction on stage of a powerful story, one of contempt of the powerful towards the weak and of violence and domination of men over women, matters that were bravely presented to the public in 1851: realism and romanticism hand in hand in a score that boasts famous arias, including ‘La donna è mobile’, ‘Questa o quella’, ‘Parmi veder le lagrime’ (Duke of Mantua), ‘Caro nome’ (Gilda), ‘Pari Siamo’ (Rigoletto)–, duets –‘È il sol dell´anima’ (Duke and Gilda), ‘Lassú in cielo’ (Gilda and Rigoletto)– and the sublime quartet ‘Bella figlia dell’amore’ (Duke, Gilda, Rigoletto and Maddalena).

Because of its emotional strength, the vocal role of Rigoletto is one of most important of the lyrical repertoire for baritones. Although it allows singers to showcase their talent, it requires great interpretation skills given the complexity of the character’s emotional evolution.