

"Rigoletto"



Starring PABLO ELVIRA of the NEW YORK METROPOLITAN OPERA

by Verdi

intermountain opera
association



1982 SEASON

intermountain opera association

presents

“Rigoletto”

Music by *Giuseppe Verdi*

Opera in Four Acts performed in *Italian*

Conducted by *Brian Salesky, Guest Conductor*

Produced and Directed by *Anthony Stivanello*

Sets and Costumes by *Stivanello Costume Company*

THE CAST

[*Cast in order of singing*]

The Duke of Mantua <i>Tenor</i>	Dan Nelson
Borsa, a Courtier <i>Tenor</i>	Thomas J. Sullivan
Countess Ceprano <i>Mezzo-Soprano</i>	Carol Van Lith
Marullo, a Courtier <i>Baritone</i>	Paul Wasleske
Rigoletto, the Duke's Jester <i>Baritone</i>	Pablo Elvira
Count Ceprano, a Nobleman of Mantua <i>Baritone</i>	Kenneth Stotts <i>Thursday Evening</i>
Count Ceprano, a Nobleman of Mantua <i>Baritone</i>	Tom Erickson <i>Sunday Evening</i>
Count Monterone, a Nobleman of Mantua <i>Bass</i>	Noel Ramirez
Sparafucile, a Professional Assassin <i>Bass</i>	Noel Ramirez
Gilda, Rigoletto's Daughter <i>Soprano</i>	Arlene Randazzo

Giovanna, Her Attendant <i>Soprano</i>	Susan Sacry <i>Thursday Evening</i>
Giovanna, Her Attendant <i>Soprano</i>	Vanessa Brittan <i>Sunday Evening</i>
A Page <i>Mezzo-Soprano</i>	Deena Nansel
An Usher <i>Baritone</i>	Kelly Brown
Maddalena, Sparafucile's Sister <i>Soprano</i>	Vanessa Brittan <i>Thursday Evening</i>
Maddalena, Sparafucile's Sister <i>Soprano</i>	Susan Sacry <i>Sunday Evening</i>

Chorus of Courtiers and Servants

Place: *Mantua, Italy*

Time: *Sixteenth Century*

Synopsis of Scenes

ACT I *A Magnificent Hall in the Ducal Palace*

ACT II *A Dark Remote Alleyway between Ceprano's Mansion
and Rigoletto's House*

ACT III *A Room in the Ducal Palace*

ACT IV *Sparafucile's Inn, a Lonely Spot on the River Mincio*

The Intermountain Opera Guild will be serving refreshments during intermissions in the cafeteria downstairs.



*We would like to give special mention
to First Bank Bozeman and Harry Newlon, President,
for the printing of this Program.*

Our deep appreciation for their continued interest and support.



about the opera

Greatly desiring a new libretto for La Fenice theatre in Venice in 1851, Verdi requested the librettist, Francesco Marie Piave, to adapt Victor Hugo's play **Le Roi S'amuse** (**The King Amuses Himself**), which was recognized by the composer as possessing operatic possibilities. A libretto was soon written, the title being changed to **La Maledizione** (**The Curse**). A new work was desperately needed by the management of La Fenice, and dismay followed the flat refusal of the police to grant permission for the performance of a work in which a king was shown at such a disadvantage. It will be remembered that Venice was then in Austrian hands, but a short time previously, 1848 and 1849, there had been an Italian insurrection. At first Verdi refused to consider any other plan, and the management was in despair. But help arrived from an unexpected quarter, for the Austrian police chief, Martello, was an ardent musical and dramatic enthusiast and a great admirer of Verdi. He suggested substituting the Duke of Mantua for Francis I and changing the title to **Rigoletto** so that the work could be presented without any material changes in the original dramatic situations. Verdi accepted this proposal. He went to Busseto, near his birthplace, and came back within six weeks with the completed musical score. The new work was a brilliant success, thus rescuing the management of the theatre.

A remarkable feat of rapid composition, being written in less than forty days, **Rigoletto** still holds a firm place in the repertoire of all opera houses after more than a century. Not without reason has it held this popularity, for Victor Hugo's drama makes a most effective opera libretto. Moreover, it supplies three characters of interest: the hunchback Rigoletto, a vital centralizing dramatic figure who appeals to audiences and singers alike; the Duke, a brilliant tenor role and a debonair and cynical characterization; Gilda, the heroine, beloved by all coloratura sopranos. Caruso made his North American debut singing the role of the Duke at the Metropolitan Opera House in New York on November 23, 1903.

During the rehearsal in Venice before the premiere of **Rigoletto** in 1851, the tenor who was to portray the profligate Duke of Mantua was astonished to come across an empty page in his part. Moreover, it remained empty until the day before the dress rehearsal. Then, at last, Verdi handed over the missing aria, **La Donna è Mobile** (**Woman is Fickle**). He had kept this song secret for fear that it would become too well known before the first official performance. As he explained to the tenor, "Anybody could have stolen it from your lips during rehearsals -- and then goodbye! They would be singing it all over Venice."

Verdi's precaution was justified on the day after the premiere; it **was** being sung all over Venice.

PRODUCTION STAFF

Rehearsal Pianist	Lisa Henderson
Choral Director	Sandra Neel
Stage Manager	Joe Godino
Set Director and Lighting Technician	Robert Holter
Costumes	Ann Barnaby
Makeup & Props	MSU Theatre Arts Department
Coordinator	Marilyn Hathaway
Choreographer	Fancy Dance, Ann Bates

OPERA ORCHESTRA PERSONNEL

First Violin

Lynda Parobeck, concertmaster
Ray Harris
Sharon Eversman
Sandra Sanford
Linda Hogan
Eric Weiss

Oboe

Lorna Nelson

Clarinet

Ward Guthrie
Chris Flynn

Bassoon

Stephen Asleson

Second Violin

Kindra Messmer, principal
Kirk Utzinger
Kent Biggs
John Hoyer
Jennifer Wright
Maren Skogley

French Horn

Karl Overby
Marcia Burns
Beth Milne

Viola

Nancy Campbell, principal
Robert Betts

Trumpet

Kelly Haggerty
Gerald Makeever

Cello

Timothy Mientka, principal
Lisa Pribanic

Trombone

Kim Bares

Double Bass

Sherri Mudri, principal

Timpani-Percussion

Flute

Renee Westlake

Gary Coble
Tom Scheffler
Theresa Ramirez

THE CHORUS

Kelly Brown
Lance Cannon
Mary Cheever
Sharon Cotterell
Tom Erickson
Marco Ferro
Morris Jaffe
Deena Nansel

Mike Nash
Pat Scarrah
Cheryl Silk
Brenda Louise Singer
Kenneth Stotts
Carol Van Lith
Marty Veltkamp



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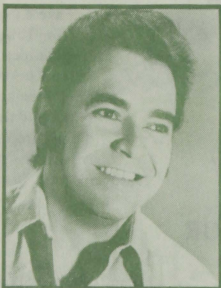
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The Board of Directors of the Intermountain Opera Association would like to thank all of the volunteers who so generously gave their time. We could not have run the Opera without them.



Anyone interested in becoming involved for our next production in 1983 please write to our office, P.O. Box 37, Bozeman, MT 59715. We also need singers and musicians.

the cast



PABLO ELVIRA [as Rigoletto]: Leading baritone of the Metropolitan Opera and New York City Opera, Pablo Elvira was born in San Juan, Puerto Rico and began his career as a jazz trumpeter. After being named finalist in the Metropolitan Opera Auditions in 1966, he decided on an operatic career. He made his debut with the New York City Opera in 1974 as Germont, the role he sang for Intermountain Opera Association's premiere performance of *La Traviata*. October of 1979 marked his debut at the Metropolitan Opera where he sang the role of Tonio in *I Pagliacci*. That month, he also made his debut with the Chicago Lyric Opera singing the title role in *Rigoletto*. He recently completed the run of the

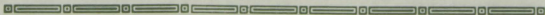
Metropolitan's production of *Manon Lescaut* with Plácido Domingo and Renata Scottó. He performed the role of Figaro in *The Barber of Seville* with Beverly Sills as well as with Intermountain Opera's May 1980 production. He appeared often in the 1980-81 season at the Metropolitan Opera with his Tonio and Lescaut, and also in Poulenc's *Les Mamelles de Tirésias*. He recently appeared with the Fort Worth Opera in the role of Valentin in *Faust* and as Renato in *Un Ballo in Maschera*. The past season, he was Figaro in the Metropolitan Opera's new production of *The Barber of Seville* with Marilyn Horne. He was Marcello in Intermountain Opera's production of *La Bohème* last May. During the coming year, he will appear in *Lucia di Lammermoor* with Joan Sutherland and Alfredo Kraus.

DANIEL NELSON [as the Duke of Mantua]:

Born in Longmont, Colorado, he received his Master of Music degree from Indiana University in Bloomington. He has subsequently become a popular performing artist with both symphony orchestras and opera companies throughout the United States, singing under the batons of numerous notable conductors including: Solti, Skrowaczewski, Badea, Schermerhorn, Trautwein, Johnson, Hetu, and Wendelken-Wilson. Mr. Nelson is also on the faculty of the University of Milwaukee, Wisconsin. His musical versatility extends into the recital field and he has recorded for Orion records. His opera repertoire includes more than 20 roles from Mozart to Menotti. He has appeared in *Madama Butterfly* as Pinkerton



with the Kentucky Opera Association and with the Florentine Opera in Verdi's *Macbeth* and Donizetti's *Lucia di Lammermoor*. He has sung with the Chicago Symphony, the Minnesota Orchestra, the Savannah Symphony, the Spokane Symphony, and the Tucson Symphony. He played the role of Rodolfo in last year's Intermountain Opera production of *La Bohème*.



the cast



ARLENE RANDAZZO [as Gilda]: Arlene Randazzo has sung with the New York City Opera in New York, as well as on tour in Los Angeles, and in Washington, D.C. She has performed with the Festival Dei Due Mondi in Spoleto, Italy, in Opera Internacional in Caracas, Venezuela, in Mexico with Otono Musical, in Hong Kong, and in Santo Domingo. In this country, she has performed with the Philadelphia Opera, Artpark Festival, Syracuse Symphony, the Toledo-Dayton Opera, and with the Buffalo Philharmonic. Some of her many roles, over twenty-five, include Micaela in *Carmen*, Norina in *Don Pasquale*, Lucia in *Lucia di Lammermoor*, Marguerite in *Faust*, Nedda in *I Pagliacci*, and the title roles in *Manon* and *Thais*. She has sung both Mimi and

Musetta in *La Boheme*, Liu in *Turandot*, Rosina in *Il Barbiere Di Siviglia*, Violetta in *La Traviata*, Leonora in *Il Trovatore*, as well as Gilda in *Rigoletto*. Her concert literature includes Bach's *Cantata No. 51*, Beethoven's *Symphony No. 9*, Brahms' *Requiem*, Mozart's *Great Mass in C Minor*, Mahler's *Symphony No. 4*, and Verdi's *Requiem*.

NOEL RAMIREZ [as Sparafucile and Count Monterone]: Noel Ramirez was born in Puerto Rico and studied in Vienna and Milan. He was the winner of the Metropolitan Opera Regional Auditions in New Orleans, and he has sung with such leading opera companies as the Chicago Lyric Opera, Opera de Puerto Rico, Opera Metropolitana de Venezuela, National Opera of Venezuela, and with international singers such as Domingo, Pavarotti and Kraus. He has performed the role of Colline in *La Boheme* with the Westchester Lyric Festival and the National Opera of Santo Domingo, as well as with Intermountain Opera in Bozeman last year. He has recently signed a two-year contract with the Vienna State Opera starting in September, 1982.

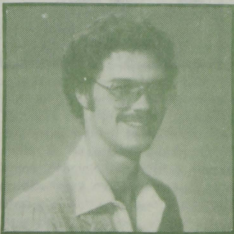


VANESSA BRITTAN [as Maddalena and Giovanna]: A native of Sweden, soprano Vanessa Brittan has lived in Livingston, Montana, for the past ten years. She has studied music in Switzerland, Germany, France, and California. She holds a Master's

the cast



SUSAN SACRY [as Maddalena and Giovanna]: Susan Sacry holds a Bachelor of Music Education degree from the University of Montana where she studied voice with John Lester, Esther England and Priscilla Chaddock. While in college, she was active in the University of Montana's Opera Workshop in scenes from and productions of *Così fan Tutte*, *Carmen*, *La Bohème*, *Gallantry*, *Trial by Jury*, *Fiddler on the Roof*, and others. Her musical theatre credits include *Kismet*, *Man of La Mancha*, *Oklahoma*, *Amahl and the Night Visitors*, and being stage manager of the Helena production of *The King and I*. She has sung with the Helena Symphony Chorale for 3 years, has appeared as soloist for their performances of the *Ave Maria* and most recently the Bruckner *Te Deum*. She has worked for a year in the Helena schools as an elementary music specialist and plans to return to graduate school in the fall to work toward a Master's degree in vocal performance with an opera emphasis.



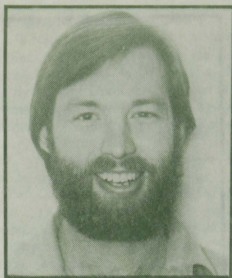
Degree in Social Sciences from the University of Lausanne where she studied piano and guitar, as well as voice. With the Pacific Opera Theatre, she has sung in their productions of *Madama Butterfly*, *Così fan Tutte*, *Le Nozze Di Figaro*, and *Hansel and Gretel*. She took the part of Flora in Intermountain Opera Association's production of *La Traviata* three years ago. She has also coached as Elsa in *Lohengrin*, as Sieglinde in *Die Walküre*, as Composer in *Ariadne auf Naxos*, as Manon, as Maddalena in *Rigoletto*, and as Carmen. She sings in seven languages and has given a number of recitals and benefit performances both in this country and in Europe.



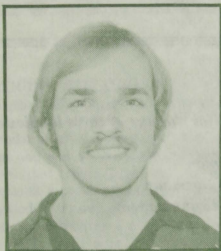
THOMAS J. SULLIVAN [as Borsa]: Thomas J. Sullivan is a native of Thompson Falls, Montana. He has been with Intermountain Opera for two seasons, singing the role of Parpignol in *La Bohème* last year. T.J. is a graduate student at Montana State University, having received his Bachelor's Degree in Music Education last Fall. He has been a member of the MSU Opera Workshop and choral performing organizations and the Bozeman Symphonic Choir. He has also performed with the Spokane Symphonic Choir and the North Idaho College Choirs.

the cast

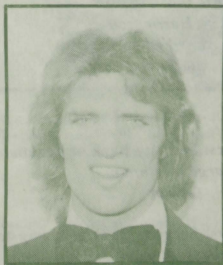
PAUL WASLESKE [as **Marullo**]: Paul Wasleske is a graduate of the University of Wisconsin in Stevens Point, Wisconsin, where he was a student of Dr. Kenyard E. Smith. He has done graduate work in voice with Douglas McEwen, David Stocker, and Trudy Hines Fuller at Arizona State. He has appeared as soloist and has been a member of the Montana Chorale in Great Falls, Montana, for the past five years. Among his roles are Melchoir in **Amahl and the Night Visitors**, Ott in **Suzannah**, and Don Pedro in **La Perichole**. He was in the opera chorus and appeared as night watchman in last year's Intermountain Opera production of **La Boheme**.



KEN STOTTS [as **Count Ceprano - Thursday Evening**]: Ken Stotts is a Senior majoring at Montana State University in Bozeman studying voice with Lowell Hickman and violin with Dr. Creech Reynolds. He is a member of the Chorale and the Montanans at the University. His opera roles include the Doctor in Intermountain Opera Association's inaugural production of **La Traviata**, the Sargeant of Police in **The Pirates of Penzance**, and The Leader in **Down in the Valley**. Other theatre experience includes roles in **Guys and Dolls**, **Funny Girl**, and **West Side Story**.



TOM ERICKSON [as **Count Ceprano-Sunday**]: Tom Erickson, a senior at Montana State University, is majoring in music and has studied voice with Fred Schoepflin. His previous musical theatre experience includes the role of the Major General in MSU's Opera Workshop production of **The Pirates of Penzance**, and he also appeared in their production of **The Marriage of Figaro** last year. He recently played the role of the Master of Ceremonies in the MSU Theatre production of **Cabaret**. In the summer of 1981, he played Sky Masterson in **Guys and Dolls** and Danny Zuko in **Grease** with the Big Fork Summer Theatre and was in **Godspell**



with the Auburn Washington Act One Dinner Theatre in December, 1981. He was in Intermountain Opera's **La Boheme** last year, and the year before, played the role of Fiorello in Intermountain Opera's production of **The Barber of Seville**.

the cast



CAROL VAN LITH [as the Countess Ceprano]: Originally from Minnesota, Carol participated in various productions in musical theatre. While attending the College of St. Benedict, she performed in **Amelia Goes to the Ball**. She has also performed with the Wright Company Arts Association in **Brigadoon**, as Sister in **Damn Yankees**, and Madame Dubonee in **The Boyfriend**. Carol belongs to The Hope Chapel Players who tour the state performing short skits and musical numbers. She will spend this summer in Germany with **Teen Missions** and be in charge of 40 teens for the season. She plans to return to Minnesota where she will audition for the Chanhassen Dinner Theatre.

We wish to thank the following three banks for the use of their lobbies and desks for ticket sales:

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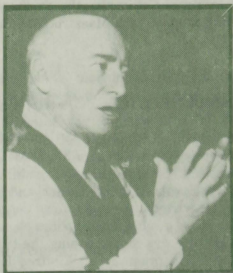
the staff



CREECH REYNOLDS [Conductor]: Dr. Reynolds is chairman of the Music Department at Montana State University. He also serves as music director and conductor of the Bozeman Symphony Orchestra. A graduate of Oklahoma State University, Dr. Reynolds received his master's degree and The Doctor of Musical Arts degree from Eastman School of Music, Rochester, New York. He played with the Rochester Philharmonic for ten years and was assistant concertmaster of the Oklahoma City Symphony for five years, during which time he was a member of the music faculty and acting head of the music department at Central Oklahoma State University. He came to Montana State University in 1955 and has been professor and head of the music department for the past fourteen years. His efforts on behalf of the Opera Association have been numerous.

ANTHONY STIVANELLO [Producer and Director]:

Known for his outstanding work as an opera director, Anthony Stivanello's calendar is full of engagements that take him from one end of the United States to the other. Sure artistic sense and versatility are Stivanello's trademarks, with a world of knowledge gained from a lifetime in the business of making opera work. Stivanello regularly directs productions in Philadelphia, Miami, Tulsa, and numerous other cities. Outside the United States, he has produced operas in Canada, Cuba, Mexico, Puerto Rico and Venezuela. He has worked with all the great artists in the exacting world of opera, of which he is a necessary and brilliant ornament. This is Stivanello's fourth year of affiliation with the Intermountain Opera Association. In 1979, for *La Traviata*, and for the 1980 production of *The Barber of Seville*, as well as last year's production of *La Boheme*, he provided costumes and scenery and produced and directed all productions.



BRIAN SALESKY [Intermountain Opera Association Guest Conductor]: is Music Director of the New York City Opera's National Opera Touring Company and the only person to receive the Julius Rudel Award for three years. He made his debut with the Company in September, 1978, conducting performances of the new production of Herbert's *Naughty Marietta*. Mr. Salesky's New York City Opera repertoire includes *Falstaff*, *Carmen*, *La Traviata*, *Die Fledermaus*, *Les Contes*



the staff

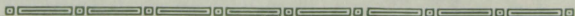


D'Hoffman, Madam Adare (World Premiere), *La Cenerentola* ("Live from Lincoln Center" telecast), *Il Barbiere Di Siviglia* (Mexico City debut), *The Turk in Italy* (Kennedy Center debut) and *Rigoletto* (Los Angeles debut). His guest conducting engagements have included the Atlanta Opera and the Orquesta Sinfonica Nacional of Peru. He has been assistant conductor at the Spoleto, Italy Festival, the San Francisco Opera, the Lyric Opera of Chicago, the Lake George Opera Festival, and the Greater Miami Opera. Mr. Salesky began piano and percussion studies at an early age and graduated from his native New York City's High School of Music and Art while also attending the National Music Camp at Interlochen. He graduated from Indiana University where he served as production stage manager and assistant conductor for

opera and ballet, producer and performer in many opera concerts. He has received further education at The Juilliard School, the Accademia Musicale Chigiana, the University of California, the Salzburg Summer School, as well as his principal conducting studies with Maestro Gianfranco Masini.

SANDRA NEEL [Choral Director]:

Sandra Neel is a newcomer to Bozeman from Connecticut. A graduate of the Laurence University Conservatory of Music in Wisconsin, she spent nine years in Vienna and Budapest studying Lieder and opera. She concertized and taught voice for several years in and around Metropolitan New York. In 1981, she was chosen to sing the title role in the world premiere of Winifred Keane's chamber opera, *Antigone*. She has appeared as a guest soloist with the Metropolitan Singers of New York City and with the Fairfield County Chorale in their 1980 performance of *Carmina Burana*. Two years ago, she gave a master class and concert at Montana State University and was an assistant coach for Intermountain Opera Association's production of *The Barber of Seville*. She is currently teaching privately, giving a course in Opera Appreciation for Community College, and preparing for a June Lieder recital at Montana State University.



the opera

ACT I: (Ballroom in the Duke's Palace) As a fete is in progress in the ducal residence, the **Duke** confides to one of his courtiers that he is about to make a new conquest. For some months, he has seen a young and beautiful girl at church, but knows nothing of her except that she is visited often by a man who is supposed to be her lover. After making another enemy, in the person of the **Count Ceprano**, by his marked attention to the latter's wife, the **Duke** departs. **Marullo** enters and eagerly announces to the courtiers a rich discovery. **Rigoletto**, the **Duke's** jester, is in love! The courtiers refuse to believe this, as **Rigoletto** is known as a confirmed woman-hater. **Marullo** insists that the jester makes frequent visits to a young girl. The nobles, who all hate **Rigoletto** for his cruel tongue, are eager to turn this knowledge into a means of revenge, and agree to meet **Ceprano** the next evening for a rare adventure. The voice of the aged **Count Monterone**, whose daughter is one of the recent victims of the **Duke**, is now heard outside demanding admittance. He throws aside the guards who seek to stop him, and enters denouncing the **Duke** for his crimes. **Rigoletto** ridicules and mocks the old man, who calls him a "vile buffoon," and then, in an awful rage, utters so terrible a curse upon him -- the curse of a father -- that all are horrified. **Rigoletto** is stunned and sobered by this bitter malediction, for he, too, has a daughter, unknown to the court; and love for his child and respect for her dead mother are the sole redeeming traits in his cruel nature. **Monterone** is removed by the guards, and the scene changes to the street in front of **Rigoletto's** house.

ACT II: (A dark remote alleyway between Ceprano's mansion and Rigoletto's house) The jester enters, brooding with supersititious fear over the curse which had been laid upon him. He is accosted by **Sparafucile**, a professional assassin, who offers to rid him of an enemy if he has one. **Rigoletto** looks at him thoughtfully and says that if he had need of his services, he will inform him. The jester then enters the courtyard and is affectionately greeted by **Gilda**, who comes from the house. She notes his anxious looks and begs him to confide in her. She asks him about her mother, whom she but dimly remembers. **Rigoletto** avoids her questions and begs her to refrain from questions regarding their past life. He embraces her tenderly, then, recalling the curse, solemnly enjoins her to keep within the house and never venture into the town. **Gilda** says she has only been to Mass each Sunday but does not tell him of the student with whom she had exchanged fond glances. **Rigoletto** summons the maid, **Giovanna**, and questions her. He then bids his daughter a tender farewell and takes his departure. The **Duke**, dressed as a student, now enters, having previously purchased the silence of **Giovanna**. **Gilda** is alarmed, not thinking her innocent flirtation in the church would lead to this, and bids him begone, but he soothes her fears, telling her he loves her with a pure devotion. After a tender farewell, he leaves, first telling her that his name is Walter Malde. **Gilda** remains pensively gazing at the gate through which the pretended student has departed and dwells tenderly on his name before ascending the staircase to her room. Night has fallen and the courtiers, led by **Ceprano**, enter wearing masks. **Rigoletto** returns and is much alarmed to see them in this neighborhood, but his fears are allayed when they announce that they have come to carry off **Ceprano's** wife, as he is well aware the **Duke** has had designs on that lady for some time.

the opera

He tells them **Ceprano's** palace is on the opposite side and offers to help them. They insist that he must be disguised and contrive to give him a mask which covers his eyes and ears, and lead him in a circle back to his own balcony, giving him a ladder to hold. **Gilda** is seized, her mouth gagged with a handkerchief, and she is carried away. **Rigoletto**, suddenly finding himself alone, becomes suspicious, tears off his mask and finds himself at his own balcony. Frantic with fear, he rushes in, finds his daughter gone, and in anguish, recalls **Monterone's** curse.

ACT III (A Room in the Ducal Palace) The **Duke**, after his tender parting with **Gilda**, had again returned to the jester's house only to find it deserted and the young girl gone. Not knowing that his courtiers had carried her off under the very nose of **Rigoletto**, he bewails the unhappy fate which has robbed him of his latest conquest. He paces the room in his palace, fearing that his courtiers have robbed him of **Gilda**, whom he imagines in lonely tears. When the courtiers return to tell him they have brought the girl to his chamber, the libertine rushes to the conquest. **Rigoletto's** voice is now heard outside. He enters, affecting indifference, but trying to find some clue to **Gilda's** whereabouts. A page enters with a message for the **Duke** and the courtiers tell him their master cannot be disturbed. **Rigoletto** listens, his fears becoming confirmed, and confesses to the indifferent courtiers that **Gilda** is his daughter. Though astonished, they bar his way to the **Duke's** quarters, at which the jester lashes out at them for their cruelty and treachery, ending his tirade with a plea for mercy. At that very moment, **Gilda** appears, disheveled in her nightdress; she runs in shame to her father, who orders the courtiers to leave. When they are alone, the girl tells her father of the long courtship of the **Duke**, whom she had seen each week at Mass. As **Monterone** is led through the corridors under guard, the enraged **Rigoletto** swears to avenge his wrongs, but **Gilda**, out of love, begs for the **Duke's** pardon.

ACT IV: (Sparafucile's Inn, a lonely spot on the River Mincio) On a dark night, **Rigoletto** and **Gilda** lurk outside the lonely inn to which **Sparafucile**, aided by his attractive sister, **Maddalena**, lures his victims. The jester forces **Gilda** to watch the **Duke**, disguised as a soldier, make love to **Maddalena**, laughing all the while at the fickleness of women; while **Maddalena** leads her intended victim on, the jester comforts his daughter in the shadows outside. He tells the girl to go home, dress herself as a boy and then meet him in Verona. He pays **Sparafucile** to murder the **Duke** and departs. As a storm brews, **Gilda** returns to overhear **Maddalena** urge her brother to spare the handsome stranger and kill **Rigoletto** instead. **Sparafucile** is indignant and protests that he has never yet failed in his duty to his employers. **Maddalena** pleads with him and at length he agrees to substitute the next guest who comes in the inn. **Gilda** hears this terrible agreement, and the brokenhearted girl resolves to sacrifice her own life to save that of her false lover. She knocks at the door, at the height of the storm, is seized and stabbed by the assassin, and her body is wrapped in a sack. Before long, **Rigoletto** returns to collect the body of the **Duke**. The jester gloats over the sack the assassin gives him to dump in the nearby river, but on hearing the **Duke's** voice in the distance, he frantically opens the sack to find his daughter's crumpled body. Asking forgiveness, **Gilda** tells **Rigoletto** that she goes to join her mother in Heaven. When she dies, the distraught father cries that **Monterone's** curse has been fulfilled and falls senseless on the body.



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