

TEATRU ASTRA

Rigoletto

Giuseppe Verdi



Thursday, 26 October 2023
Saturday, 28 October 2023

ECO INSURANCE DISCOUNTS FOR YOUR ECO LIFESTYLE

Citadel
insurance

Enjoy great savings on your insurance when choosing environmentally friendly technologies

Home • Motor • PV

Terms and Conditions apply.

www.citadelplc.com

Visit our Gozo branch at the Tower, Fortunato Mizzi Street, Victoria.

Terms and Conditions apply.

Citadel Insurance p.l.c., Casa Borgo, 26 Market Street, Floriana FRN 1082, Malta
Branches: Haż-Zebbuġ 21464873 • Il-Mosta 21438880 • In-Naxxar 21419198
Iż-Żejtun 21807779 • Paola 21806247 • Ta' Xbiex 2557 9443 • Mellieħa 21525232
Victoria, Gozo 21566660 – Tied Insurance Intermediaries: Malta • Gozo

Citadel Insurance p.l.c. is a company authorised under the Insurance Business Act, Cap 403, to carry on general and long term business of insurance and is regulated by the Malta Financial Services Authority.


Citadel
insurance

FESTIVAL Mediterranea 2023

Twentieth Edition



with the support of

Gozo Cultural Support Programme,
Arts Council Malta, Ministry for Gozo,
Bank of Valletta plc

proudly presents



FESTIVAL
MEDITERRANEA
celebrating 7000 years of culture on Gozo

7 October - 19 November 2023



GOVERNMENT OF MALTA
MINISTRY FOR GOZO

Our specialised research team gives you the attention you deserve, helping you hand-pick the right investments.

A better tomorrow.

Start your investment journey today.



SCAN HERE

The value of investments may go down as well as up and may be affected by changes in currency exchange rates. Issued by Bank of Valletta p.l.c., 58, Triq San Żakkarija, Il-Belt Valletta VLT 1130. Bank of Valletta p.l.c. is a public limited company regulated by the MFSA and licensed to carry out the business of investment in terms of the Investment Services Act (Cap. 370 of the Laws of Malta).

Invest wisely and consolidate
your wealth with the
BOV Conservative Portfolio Fund
for brighter days ahead.

*Keep the
adventure
going.*

Benefit from
50% off initial fees

Talk to us | infoassetmanagement@bov.com

Offer valid until end December 2023. Past performance is not a guarantee to future performance. The value of the investment can go down as well as up and any initial charges may lower the amount invested and the amount received upon redemptions. Investments should be based on the full details of the Prospectus, Offering Supplement and the Key Information Document which may be obtained from BOV Asset Management Limited, Bank of Valletta p.l.c. Branches/Investment Centres and other Licensed Financial Intermediaries. The investments underlying this financial product do not take into account the EU criteria for environmentally sustainable economic activities. BOV Asset Management Limited is licensed to provide Investment Services in Malta by the MFSA. The BOV Investment Funds is licensed by the MFSA as a collective investment scheme pursuant to the Investment Services Act and the UCITS Directive. Issued by BOV Asset Management, Premium Banking Centre, 475, Triq il-Kbira San Guzepp, Santa Venera SVR 1011 – Malta. Tel: 21227311, Email: infoassetmanagement@bov.com, Website: www.bovassetmanagement.com.



SCAN HERE

BOV

ASSET MANAGEMENT

A MEMBER OF THE BOV GROUP

STAY UPDATED

ON GOZO'S EVENTS AND ACTIVITIES.

events
GOZO 
com



A FESTIVALS MALTA PRODUCTION

JOSEPH VELLA'S
VALERIANA
THE TITAN'S ROCK

*Love and Tragedy in World War II
on Valeriana Island*

LIBRETTO
VINCENT VELLA

COMPLETED BY
CHRISTOPHER MUSCAT

DIRECTED BY
DENISE MULHOLLAND

OPERA PREMIERE
4 MAY 2024
TEATRU ASTRA

valeriana.mt

#7



WEST SIDE STORY

BASED ON A CONCEPTION OF
JEROME ROBBINS

BOOK BY
ARTHUR LAURENTS

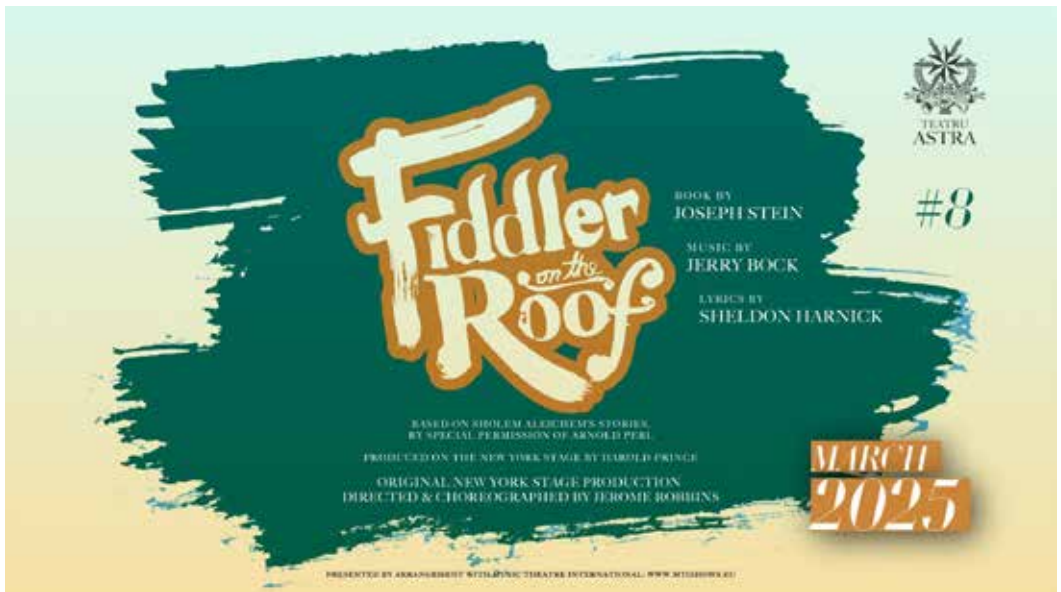
MUSIC BY
LEONARD BERNSTEIN

LYRICS BY
STEPHEN SONDHEIM

ENTIRE ORIGINAL PRODUCTION
DIRECTED AND CHOREOGRAPHED BY
JEROME ROBBINS

**MARCH
2024**

PRESENTED BY ARRANGEMENT WITH MUSIC THEATRE INTERNATIONAL; WWW.MTISHOWS.EU





**Retire in style.
Plan for it!**

The ball is in your court. Start planning your tomorrow today!

Pension Plan



MAPFRE | MSV Life

MAPFRE MSV Life p.l.c. [C-15722] is authorised by the Malta Financial Services Authority (MFSA) to carry on long term business under the Insurance Business Act. MAPFRE MSV Life p.l.c. is regulated by the MFSA. If you stop paying your plan before the chosen retirement date, you may not get back as much as you invested. If you invest in this product, you will not have access to your money before the retirement date. The income you get from this investment may go down as well as up.



with the support of
Gozo Cultural Support Programme,
Arts Council Malta, Ministry for Gozo,
Bank of Valletta plc

proudly presents

Rigoletto

melodrama in three acts

Libretto

Francesco Maria Piave

Music

Giuseppe Verdi

Thursday, 26 October 2023, 19.30 hrs
Saturday, 28 October 2023, 19.30 hrs



GOVERNMENT OF MALTA
MINISTRY FOR GOZO



WELCOME MESSAGE

Taking forward a legacy

Teatru Astra welcomes you!

The double production of *Rigoletto* marks the highlight of yet another successful theatre season. These two nights of glamour at the opera reiterate the undisputable leading role of Teatru Astra in the local cultural and artistic scene.



The sheer determination of a community of volunteers continues to awe the audiences in the highest form of theatre production - the opera, which is now the household name for Astra, Victoria and Gozo.

We are proud to have solicited the engagement of a star-studded line up of international artists who perform in the most celebrated theaters around the globe in a production that is ably led by a time-tested musical and artistic team.

Our successful opera project has, in the past years, animated further traction and after the curtain draws on *Rigoletto*, Teatru Astra will shortly be bustling again with new energy – the second edition of the Christmas Pantomime and the eighth consecutive musical at the Astra: *West Side Story*, are scheduled for this December and for March 2024.

This artistic energy is riding on the wave of an unprecedented (and continuous) level of investment in the Soċjetá Filarmonika La Stella's and Teatru Astra's facilities, the upskilling of the Teatru Astra's agile team, the generous support of our sponsors and the unflinching loyalty of our patrons.

As we boldly look ahead to 2024, a year in which, besides the lavish *West Side Story* and the premiere of our Joseph Vella's opera, *Valeriana*, we will produce *Giovanna d'Arco*, a rare-yet-beautiful Verdi opera which is set to enchant Maltese audiences after its absence since 1852, when it was produced for the first and last time in Malta at the Royal Opera House in Valletta, we continue to be proud to shape further and take forward a unique legacy.

Michael Formosa
President
Soċjetá Filarmonika La Stella
Teatru Astra

SYNOPSIS

Act I

Scene 1: A magnificent hall in the ducal palace of Mantua.

At a ball in his palace, the Duke sings of a life of pleasure with as many women as possible, and mentions that he particularly enjoys cuckolding his courtiers: *“Questa o quella”* (“This woman or that”). He mentions to Borsa that he has seen an unknown beauty in church and desires to possess her, but he also wishes to seduce the Countess of Ceprano. Rigoletto, the Duke’s hunchbacked court jester, mocks the husbands of the ladies to whom the Duke is paying attention, including the Count Ceprano. He humorously advises the Duke to get rid of Count Ceprano by prison, exile, or death. The Duke laughs indulgently, but Ceprano is not amused. Marullo, one of the guests at the ball, informs the courtiers that Rigoletto has a “lover”, which astonishes them. (Marullo is not aware that the “lover” is actually Rigoletto’s daughter.) The courtiers, at Ceprano’s suggestion, resolve to take vengeance on Rigoletto for making fun of them. The festivities are interrupted by the arrival of the elderly Count Monterone, whose daughter the Duke had seduced. Rigoletto provokes him further by making fun of his helplessness to avenge his daughter’s honor. Monterone confronts the Duke, and is immediately arrested by the Duke’s guards. Before being led off to prison, Monterone curses both the Duke for the attack on his daughter and Rigoletto for having mocked his righteous anger. The curse terrifies Rigoletto, who believes the popular superstition that an old man’s curse has real power.

Scene 2: The deserted end of a blind alley.

Preoccupied with the old man’s curse, Rigoletto approaches the house where he is concealing his daughter from the world and is accosted by the assassin Sparafucile, who walks up to him and offers his services. Rigoletto declines for the moment, but leaves open the possibility of hiring Sparafucile later, should the need arise. Sparafucile wanders off, after repeating his own name a few times. Rigoletto contemplates the similarities between the two of them: *“Pari siamo!”* (“We are alike!”); Sparafucile kills men with his

sword, and Rigoletto uses “a tongue of malice” to stab his victims. Rigoletto opens a door in the wall and embraces his daughter Gilda. They greet each other warmly: *“Figlia!”* *“Mio padre!”* (“Daughter!” *“My father!”*). Rigoletto has been concealing his daughter from the Duke and the rest of the city, and she does not know her father’s occupation. Since he has forbidden her to appear in public, she has been nowhere except to church and does not even know her own father’s name.

When Rigoletto has gone, the Duke appears and overhears Gilda confess to her nurse Giovanna that she feels guilty for not having told her father about a young man she had met at the church. She says that she fell in love with him, but that she would love him even more if he were a student and poor. As she declares her love, the Duke enters, overjoyed. Gilda, alarmed, calls for Giovanna, unaware that the Duke had given her money to go away. Pretending to be a student, the Duke convinces Gilda of his love: *“È il sol dell’anima”* (“Love is the sunshine of the soul”). When she asks for his name, he hesitantly calls himself Gualtier Maldè. Hearing sounds and fearing that her father has returned, Gilda sends the Duke away after they quickly trade vows of love: *“Addio, addio”* (“Farewell, farewell”). Alone, Gilda meditates on her love for the Duke, who she believes is a student: *“Gualtier Maldè!... Caro nome che il mio cor”* (“Dearest name”).

Later, Rigoletto returns: *“Riedo!... perché?”* (“I’ve returned!... why?”), while the hostile courtiers outside the walled garden (believing Gilda to be the jester’s mistress, unaware she is his daughter) get ready to abduct the helpless girl. They tell Rigoletto that they are actually abducting the Countess Ceprano. He sees that they are masked and asks for a mask for himself; while they are tying the mask onto his face, they also blindfold him. Blindfolded and deceived, he holds the ladder steady while they climb up to Gilda’s room: Chorus: *“Zitti, zitti”* (“Softly, softly”). With her father’s unknowing assistance Gilda is carried away by the courtiers. Left alone, Rigoletto removes his mask and blindfold, and realizes that it was in fact Gilda who was carried away. He collapses in despair, remembering the old man’s curse.



Set design for Giuseppe Verdi's 'Rigoletto'.
(For the production of the Théâtre national de l'Opéra at the Palais Garnier that opened 27-02-1885)

Act II

A salon in the ducal palace.

The Duke is concerned that Gilda has disappeared: "Ella mi fu rapita!" ("She was stolen from me!") and "Parmi veder le lagrime" ("I seem to see tears"). The courtiers then enter and inform him that they have captured Rigoletto's mistress: Chorus: "Scorrendo uniti" ("We went together at nightfall"). By their description, he recognizes it to be Gilda and rushes off to the room where she is held: "Possente amor mi chiama" ("Mighty love beckons me"). Rigoletto enters singing and feigning nonchalance, but also looking anxiously for any trace of Gilda, who he fears may have fallen into the hands of the Duke. The courtiers pretend not to notice his anxiety, but quietly laugh at him with each other. A page boy arrives with a message from the Duke's wife – the Duchess wishes to speak to her husband – but the courtiers reply

suggestively that the Duke cannot be disturbed at the moment. Rigoletto realizes this must mean that Gilda is with the Duke. To the courtiers' surprise, he reveals that Gilda is his daughter. He first demands, then tearfully pleads with the courtiers to return her to him: "Cortigiani, vil razza dannata" ("Accursed race of courtiers"). Rigoletto attempts to run into the room in which Gilda is being held, but the courtiers block his way. After a time, Gilda enters, and Rigoletto orders the courtiers to leave him alone with her. The courtiers leave the room, believing Rigoletto has gone mad. Gilda describes to her father what has happened to her in the palace: "Tutte le feste al tempio" ("On all the holy days") and he attempts to console her. Monterone is led across the room on the way to prison and pauses in front of the portrait of the Duke to regret that his curse on the libertine has had no effect. As the guards lead Monterone away, Rigoletto mutters that the old man is mistaken; he, Rigoletto, the dishonored buffoon, shall make thunder and lightning rain from heaven onto the

offender's head. He repeats this vow as Gilda pleads for mercy for her lover the Duke: Duet: "Si! Vendetta, tremenda vendetta!" ("Yes! Revenge, terrible revenge!").

Act III

The deserted bank of the Mincio.

A portion of Sparafucile's house is seen, with two rooms open to the view of the audience. Rigoletto and Gilda arrive outside. The Duke's voice can be heard from inside, singing "La donna è mobile" ("Woman is fickle"). Sparafucile's sister, Maddalena, has lured him to the house. Rigoletto and Gilda listen from outside as the Duke flirts with Maddalena. Gilda laments that the Duke is unfaithful; Rigoletto assures her that he is arranging revenge: "Bella figlia dell'amore" ("Beautiful daughter of love").

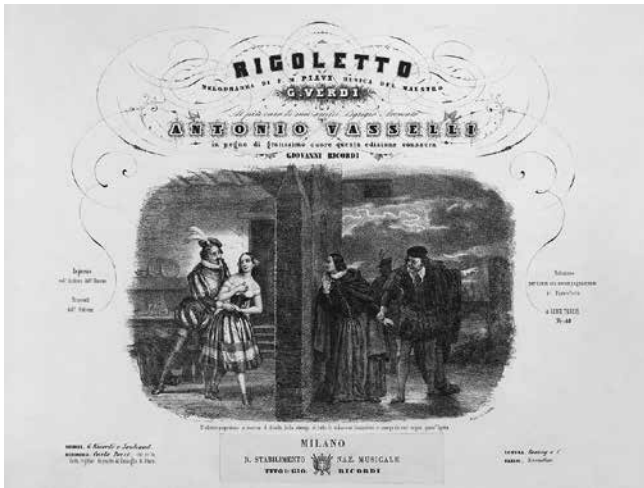
Rigoletto orders Gilda to put on a man's clothes to prepare to leave for Verona and tells her that he plans to follow later. After she leaves, he completes his bargain with the assassin, who is ready to murder his guest for 20 scudi. Rigoletto then withdraws.

With falling darkness, a thunderstorm approaches and the Duke decides to spend the rest of the

night in the house. Sparafucile directs him to the upstairs sleeping quarters, resolving to kill him in his sleep.

Gilda, who still loves the Duke despite knowing him to be unfaithful, returns dressed as a man and stands outside the house. Maddalena, who is smitten with the Duke, begs Sparafucile to spare his life: "È amabile invero cotal giovinotto/ Ah, più non ragiono!". Sparafucile, a man of his word, is reluctant but promises her that if by midnight another victim can be found, he will kill the other instead of the Duke. Gilda, overhearing this exchange, resolves to sacrifice herself for the Duke, and enters the house: "Trio: Se pria ch'abbia il mezzo la notte toccato". Sparafucile stabs her and she collapses, mortally wounded.

At midnight, when Rigoletto arrives with money, he receives a corpse wrapped in a sack, and rejoices in his triumph. Weighting it with stones, he is about to cast the sack into the river when he hears the voice of the Duke, sleepily singing a reprise of his "La donna è mobile" aria. Bewildered, Rigoletto opens the sack and, to his despair, discovers his dying daughter. For a moment, she revives and declares she is glad to die for her beloved: "V'ho ingannato" ("Father, I deceived you"). She dies in his arms. Rigoletto cries out in horror: "La maledizione!" ("The curse!")



"Bella figlia dell'amore" scene, depicted by Roberto Focosi in an early edition of the vocal score

Rigoletto

ATTO PRIMO

No. 1 - Preludio

SCENA PRIMA

Mantova. Sala magnifica nel palazzo ducale con porte nel fondo che mettono ad altre sale, pure splendidamente illuminate; folla di cavalieri e dame in gran costume nel fondo delle sale; paggi che vanno e vengono. La festa è nel suo pieno. Musica interna da lontano. Il Duca e Borsa vengono da una porta del fondo.

No. 2 - Introduzione

DUCA

Della mia bella incognita borghese
Toccare il fin dell'avventura voglio.

BORSA

Di quella giovin che vedete al
tempio?

DUCA

Da tre mesi ogni festa.

BORSA

La sua dimora?

DUCA

In un remoto calle;
Misterioso un uom v'entra ogni
notte.

BORSA

E sa colei chi sia
L'amante suo?

DUCA

Lo ignora.

Un gruppo di dame e cavalieri attraversano la sala.

BORSA

Quante beltà!... Mirate.

DUCA

Le vince tutte di Cepran la sposa.

BORSA

Non v'oda il Conte, o Duca...

DUCA

A me che importa?

BORSA

Dirlo ad altra ei potria.

DUCA

Nè sventura per me certo saria.

Questa o quella per me pari sono
A quant'altre d'intorno mi vedo;
Del mio core l'impero non cedo
Meglio ad una che ad altra beltà.
La costoro avvenenza è qual dono
Di che il fato ne infiora la vita;
Soggi questa mi torna gradita
Forse un'altra doman lo sarà.

La costanza, tiranna del core,
Detestiamo qual morbo crudele.
Sol chi vuole si serbi fedele;
Non v'è amor se non v'è libertà.
De' mariti il geloso furore,
Degli amanti le smanie derido;
Anco d'Argo i cent'occhi disfido
Se mi punge una qualche beltà.

Entra il Conte di Ceprano, che segue da lungi la sua sposa servita da altro cavaliere; dame e signori che entrano da varie parti.

DUCA

alla signora di Ceprano movendo ad incontrarla con molta galanteria
Partite? ... Crudele!

CONTESSA DI CEPRANO

Seguire lo sposo
M'è forza a Ceprano.

DUCA

Ma dee luminoso
In corte tal astro qual sole brillante.
Per voi qui ciascuno dovrà palpitare.
Per voi già possente la fiamma
d'amore
Inebria, conquide, distrugge il mio
core.

CONTESSA

Calmatevi ...

Il Duca le dà il braccio ed esce con lei. Entra Rigoletto che s'incontra nel signor di Ceprano, poi cortigiani.

RIGOLETTO

In testa che avete,
Signor di Ceprano?
Ceprano fa un gesto d'impazienza e segue il Duca. Rigoletto dice ai cortigiani.
Ei sbuffa, vedete?

BORSA, CORO

Che festa!

RIGOLETTO

Oh sì...

BORSA, CORO

Il Duca qui pur si diverte!

RIGOLETTO

Così non è sempre? che nuove
scoperite!
Il giuoco ed il vino, le feste, la danza,
Battaglie, conviti, ben tutto gli sta.
Or della Contessa l'assedio egli
avanza,
E intanto il marito fremendo ne va.

Esce. Entra Marullo premuroso.

MARULLO

Gran nuova! Gran nuova!

CORO

Che avvenne? Parlate!

MARULLO

Stupir ne dovrete...

BORSA, CORO

Narrate, narrate...

MARULLO

Ah! ah! Rigoletto...

BORSA, CORO

Ebben?

MARULLO

Caso enorme!

BORSA, CORO

Perduto ha la gobba?
Non è più difforme?

MARULLO

Più strana è la cosa... Il pazzo
possiede ...

BORSA, CORO

Infine?

MARULLO

Un'amante.

BORSA, CORO

Un'amante! Chi il crede?

MARULLO

Il gobbo in Cupido or s'è trasformato.

BORSA, CORO

Quel mostro? Cupido!...
Cupido beato!

MARULLO
Cupido beato!

*Ritorna il Duca seguito da Rigoletto,
poi da Ceprano.*

DUCA
a Rigoletto
Ah, più di Ceprano importuno non
v'è!
La cara sua sposa è un angiol per me!

RIGOLETTO
Rapitela.

DUCA
È detto; ma il farlo?

RIGOLETTO
Stasera.

DUCA
Non pensi tu al Conte?

RIGOLETTO
Non c'è la prigione?

DUCA
Ah, no.

RIGOLETTO
Ebben... s'è silia.

DUCA
Nemmeno, buffone.

RIGOLETTO
Allora la testa...
indicando difarla tagliare

CEPRANO
(Quell'anima nera!)

DUCA
*battendo colla mano una spalla al
Conte*
Che di, questa testa?

RIGOLETTO
È ben naturale ...
Che far di tal testa? ... A cosa ella
vale?

CEPRANO
infuriato, brandendo la spada
Marrano!

DUCA
a Ceprano
Fermate!

RIGOLETTO
Da rider mi fa.

BORSA, MARULLO, CORO
(In furia è montato!)

DUCA
a Rigoletto
Buffone, vien qua.
Ah, sempre tu spingi lo scherzo
all'estremo.
Quell'ira che sfidi colpirti potrà.

CEPRANO
ai cortigiani a parte
Vendetta del pazzo! Contr'esso un
rancore
Di noi chi non ha? Vendetta!

RIGOLETTO
Che coglier mi puote? Di loro non
temo;
Del Duca un protetto nessun
toccherà.

BORSA, MARULLO, CORO
a Ceprano
Ma come?

CEPRANO
In armi chi ha core
Doman sia da me. A notte.

BORSA, MARULLO, CORO
Sì. Sarà.

RIGOLETTO
Che coglier mi puote? ecc.

DUCA
Ah, sempre tu spingi lo scherzo, ecc.

BORSA, CEPRANO, MARULLO,
CORO
Vendetta del pazzo! Contr'esso un
rancore
Pei tristi suoi modi di noi chi non
ha?
Sì, vendetta! ecc.

DUCA, RIGOLETTO
Tutto è gioia, tutto è festa!

La folla de' danzatori invade la scena.

TUTTI
Tutto è gioia, tutto è festa!
Tutto invitaci a goder!
Oh, guardate, non par questa
Or la reggia del piacer?

Entra il Conte di Monterone.

MONTERONE
Ch'io gli parli.

DUCA
No.

MONTERONE
avanzando
Il voglio.

BORSA, RIGOLETTO, MARULLO,
CEPRANO, CORO
Monterone!

MONTERONE
fissando il Duca, con nobile orgoglio
Sì, Monteron... La voce mia qual
tuono
Vi scuoterà dovunque...

RIGOLETTO
*al Duca, contraffacendo la voce di
Monterone*
Ch'io gli parli.
Si avvanza con ridicola gravità.
Voi congiuraste contro noi, signore,
E noi, clementi invero,
perdonammo...
Qual vi piglia or delirio a tutte l'ore
Di vostra figlia a reclamar l'onore?

MONTERONE
*guardando Rigoletto con ira
sprezzante*
Novello insulto!
al Duca
Ah sì, a turbare
Sarò vostr'orgie... verrò a gridare
Fino a che vegga restarsi inulto
Di mia famiglia l'atroce insulto;
E se al carnefice pur mi darete,
Spettrò terribile mi rivedrete,
Portante in mano il teschio mio,
Vendetta chiedere al mondo e a Dio.

DUCA
Non più, arrestatelo.

RIGOLETTO
È matto.

BORSA, MARULLO, CEPRANO
Quai detti!

MONTERONE
al Duca e Rigoletto
Oh, siate entrambi voi maledetti!

BORSA, MARULLO, CEPRANO,
CORO
Ah!

MONTERONE
Sianciare il cane a leon morente
È vile, o Duca...
a Rigoletto
E tu, serpente,
Tu che d'un padre ridi al dolore,
Sii maledetto!

RIGOLETTO
colpito
(Che sento! orrore!)

DUCA, BORSA, MARULLO,
CEPRANO, CORO

a Monterone

O tu che la festa audace hai turbato
Da un genio d'inferno qui fosti
guidato;
E vano ogni detto, di qua t'allontana,
Va', tremo, o vegliardo, dell'ira
sovrana, ecc.
Tu l'hai provocata, più speme non vè,
un'ora fatale fu questa per te.

RIGOLETTO

(Orrore!
Che orrore! ecc.

MONTERONE

Sii maledetto! e tu serpente, ecc.

*Monterone parte fra due alabardieri;
tutti gli altri seguono il Duca in altra
stanza.*

SCENA SECONDA

*L'estremità d'una via cieca. A sinistra,
una casa di discreta apparenza con
una piccola corte circondata da mura.
Nella corte un grosso ed alto albero
ed un sedile di marmo; nel muro, una
porta che mette alla strada; sopra
il muro, un terrazzo sostenuto da
arcate. La porta del primo piano dà
sul detto terrazzo, a cui si ascende
per una scala di fronte. A destra della
via è il muro altissimo del giardino
e un fianco del palazzo di Ceprano.
È notte.*

*Entra Rigoletto chiuso nel suo
mantello; Sparafucile lo segue,
portando sotto il mantello una lunga
spada.*

No. 3 - Duetto

RIGOLETTO

(Quel vecchio maledivami!)

SPARAFUCILE

Signor?...

RIGOLETTO

Va', non ho niente.

SPARAFUCILE

Né il chiesi... a voi presente
Un uom di spada sta.

RIGOLETTO

Un ladro?

SPARAFUCILE

Un uom che libera
Per poco da un rivale,
E voi ne avete.

RIGOLETTO

Quale?

SPARAFUCILE

La vostra donna è là.

RIGOLETTO

(Che sento!) E quanto spendere
Per un signor dovrei?

SPARAFUCILE

Prezzo maggior vorrei.

RIGOLETTO

Com'usasi pagar?

SPARAFUCILE

Una metà s'anticipa,
Il resto si dà poi.

RIGOLETTO

(Demonio!) E come puoi
tanto sicuro oprar?

SPARAFUCILE

Soglio in cittade uccidere,
Oppure nel mio tetto.
L'uomo di sera aspetto;
Una stoccata e muor.

RIGOLETTO

(Demonio!) E come in casa?

SPARAFUCILE

È facile...
M'aiuta mia sorella ...
Per le vie danza ... è bella...
Chi voglio attira ... e allor...

RIGOLETTO

Comprendo.

SPARAFUCILE

Senza strepito...
È questo il mio strumento.
mostra la spada
Vi serve?

RIGOLETTO

No al momento.

SPARAFUCILE

Peggio per voi...

RIGOLETTO

Chi sa?

SPARAFUCILE

Sparafucil mi nomino.

RIGOLETTO

Straniero?

SPARAFUCILE

per andarsene
Borgognone.

RIGOLETTO

E dove all'occasione?

SPARAFUCILE

Qui sempre a sera.

RIGOLETTO

Va'.

SPARAFUCILE

Sparafucil.

Sparafucile parte

No. 4 - Scena e Duetto

RIGOLETTO

guardando dietro a Sparafucile
Pari siamo!...

Io la lingua, egli ha il pugnale.
Uomo son io che ride, ci quel che
spagne!

Quel vecchio maledivami...

O uomini! o natura!

Vil scellerato mi faceste voi!...

O rabbia! esser difforme, esser
buffone!

Non dover, non poter altro che
ridere!

Il retaggio d'ogni uom mè tolto ...
il pianto

Questo padrone mio,
Giovin, giocondo, sì possente, bello,
Sonnecchiando mi dice:

Fa' ch'io rida, buffone!

Forzarmi deggio e farlo! Oh
dannazione!...

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

Se iniquo son, per cagion vostra è
solo...

Ma in altr'uomo qui mi cangio...

Quel vecchio maledivami!... Tal
pensiero

Perché conturba ognor la mente mia?

Mi coglierà sventura?... Ah no, è
follia!

Apri con chiave ed entra nel cortile.

*Gilda esce dalla casa e si getta nelle
sue braccia.*

Figlia!

GILDA

Mio padre!

RIGOLETTO

A te d'appresso
Trova sol gioia il core oppresso.

GILDA

Oh, quanto amore, padre mio!

RIGOLETTO

Mia vita sei!
Senza te in terra qual bene avrei?
Oh, figlia mia!

GILDA
Voi sospirate!... che v'ange tanto?
Lo dite a questa povera figlia ...
Se v'ha mistero, per lei sia franto:
Ch'ella conosca la sua famiglia.

RIGOLETTO
Tu non ne fai.

GILDA
Qual nome avete?

RIGOLETTO
A te che importa?

GILDA
Se non volete
Di voi parlarli...

RIGOLETTO
interrompendola
Non uscir mai.

GILDA
Non vo che al tempio.

RIGOLETTO
Oh, ben tu fai.

GILDA
Se non di voi, almen chi sia
Fate ch'io sappia la madre mia.

RIGOLETTO
Deh, non parlare al misero
Del suo perduto bene.
Ella sentia, quell'angelo,
Pietà delle mie pene.
Solo, difforme, povero,
Per compassion mi amò.
Moria... le zolle coprano
Lievi quel capo amato.
Sola or tu resti al misero...
O Dio, sii ringraziato!

GILDA
singhiozzando
Oh quanto dolor! che spremere
Si amaro pianto può?
Padre, non più, calmatevi...
Mi laceri tal vista.
Il nome vostro ditemi,
Il duol che si v'attrista.

RIGOLETTO
A che nomarmi? è inutile!
Padre ti sono, e basti...
Me forse al mondo temono,
D'alcuni ho forse gli asti...
Altri mi maledicono...

GILDA
Patria, parenti, amici
Voi dunque non avete?

RIGOLETTO
Patria!... parenti! amici!

Culto, famiglia, la patria,
Il mio universo è in te!

GILDA
Ah, se può lieto rendervi,
Gioia è la vita a me!

Già da tre lune son qui venuta
Né la cittade ho ancor veduta;
Se il concedete, farlo or potrei...

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

GILDA
No.

RIGOLETTO
Guai!

GILDA
(Ah! Che dissi!)

RIGOLETTO
Ben te ne guarda!
(Potrien seguirla, rapirla ancora!
Qui d'un buffone si disonora
La figlia, e se ne ride... Orror!)
verso la casa
Olà?

Giovanna esce dalla casa.

GIOVANNA
Signor?

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

GIOVANNA
Ah, no, nessuno.

RIGOLETTO
Sta ben... La porta che dà al bastione
È sempre chiusa?

GIOVANNA
Ognor si sta.

RIGOLETTO
Bada, di' il ver.
Ah, veglia, o donna, questo fiore
Che a te puro confidai;
Veglia, attenta, e non sia mai
Che soffuschi il suo candor.
Tu dei venti dal furore
Ch'altri fiori hanno piegato,
Lo difendi, e immacolato
Lo ridona al genitor.

GILDA
Quanto affetto! quali cure!
Che temete, padre mio?
Lassù in cielo presso Dio
Veglia un angioli protettor.
Da noi stoglie le sventure

Di mia madre il priego santo;
Non fia mai disvelto o franto
Questo a voi diletto fior.

Il Duca in costume borghese viene dalla strada.

RIGOLETTO
Ah, veglia, o donna, questo fiore
Che a te puro confi...
Alcun v'è fuori!

Apri la porta della corte e, mentre esce a guardar sulla strada, il Duca guizza furtivo nella corte e si nasconde dietro l'albero; gettando a Giovanna una borsa la fa tacere.

GILDA
Cielo!
Sempre novel sospetto!

RIGOLETTO
a Giovanna, tornando
Alla chiesa vi seguiva mai nessuno?

GIOVANNA
Mai.

DUCA
(Rigoletto!)

RIGOLETTO
Se talor qui picchian,
Guardatevi d'aprire...

GIOVANNA
Nemmeno al Duca?

RIGOLETTO
Men che ad altri a lui.
Mia figlia, addio.

DUCA
(Sua figlia!)

GILDA
Addio, mio padre.

RIGOLETTO
Ah! veglia, o donna, *ecc.*
Mia figlia, addio!

GILDA
Oh, quanto affetto! *ecc.*
Mio padre, addio!

Sabbracciano e Rigoletto parte chiudendosi dietro la porta. Gilda, Giovanna e il Duca restano nella corte.

No. 5 - Scena e Duetto

GILDA

Giovanna, ho dei rimorsi...

GIOVANNA

E perché mai?

GILDA

Tacqui che un giovin ne seguiva al tempo.

GIOVANNA

Perché ciò dirgli? Uodiate dunque Cotesto giovin, voi?

GILDA

No, no, ché troppo è bello e spira amore ...

GIOVANNA

E magnanimo sembra e gran signore.

GILDA

Signor né principe io lo vorrei;
Sento che povero più l'amerei.
Sognando o vigile sempre lo chiamo,
E l'anima in estasi gli dice: t'amo...

DUCA

Esce improvviso, fa cenno a Giovanna d'andarsene, e inginocchiandosi ai piedi di Gilda termina la frase
T'amo!
T'amo; ripetilo sì caro accento:
Un puro schiudimi ciel di contento!

GILDA

Giovanna?... Alti, misera! non v'è più alcuno
Che qui rispondami!... Oh Dio!
nessuno?

DUCA

Son io coll'anima che ti rispondo...
Ah, due che s'amano son tutto un mondo!

GILDA

Chi mai, chi giungere vi fece a me?

DUCA

Se angelo o demone, che importa a te?
Io t'amo.

GILDA

Uscitene.

DUCA

Uscire! ... adesso!...
Ora che accendene un fuoco istesso!
Ah, inseparabile d'amore il Dio
Stringeva, o vergine, tuo fato al mio!

È il sol dell'anima, la vita è amore,
Sua voce è il palpito del nostro core.

E fama e gloria, potenza e trono,
Umane, fragili qui cose sono,
Una pur avviene sola, divina:
È amor che agl'angeli più ne avvicina!
Adunque amiamoci, donna celeste;
D'invidia agli uomini sarò per te.

GILDA

(Ah, de' miei vergini sogni son queste
Le voci tenere sì care a me!)

DUCA

Che m'ami, deh, ripetimi.

GILDA

L'udiste.

DUCA

Oh, me felice!

GILDA

Il nome vostro ditemi...
Saperlo non mi lice?

Ceprano e Borsa compariscono sulla strada

CEPRANO

a Borsa
Il loco è qui.

DUCA

pensando
Mi nomino...

BORSA

a Ceprano
Sta ben.

Ceprano e Borsa partono.

DUCA

Gualtier Maldè.
Studiante sono... e povero...

GIOVANNA

tornando spaventata
Rumor di passi è fuori!

GILDA

Forse mio padre...

DUCA

(Ah, cogliere
Potessi il traditore
Che sì mi turba!)

GILDA

a Giovanna
Adducilo
Di qua al bastione... or ite...

DUCA

Di', m'amerai tu?

GILDA

E voi?

DUCA

L'intera vita... poi...

GILDA

Non più, non più... partite.

TUTT'E DUE

Addio... speranza ed anima
Sol tu sarai per me.
Addio... vivrà immutabile
L'affetto mio per te.

*Il Duca esce scortato da Giovanna.
Gilda resta fissando la porta ondè partito.*

No. 6 - Aria

GILDA

Gualtier Maldè... nome di lui sì amato,
Ti scolpisci nel core innamorato!

Caro nome che il mio cor
Festi primo palpitare,
Le delizie dell'amor
Mi dei sempre rammentar!
Col pensier il mio desir
A te sempre volerà,
E fin l'ultimo mio sospir,
Caro nome, tuo sarà.
Sale al terrazzo con una lanterna.
Gualtier Maldè!
*Marullo, Ceprano, Borsa, corttgiani,
armati e mascherati, vengono dalla via. Gilda entra tosto in casa.*
Caro nome, ecc.

BORSA

È là.

CEPRANO

Miratela.

CORO

Oh quanto è bella!

MARULLO

Par fata od angiol.

CORO

L'amante è quella
di Rigoletto?

BORSA, MARULLO, CEPRANO,

CORO

Oh, quanto è bella!

Rigoletto, concentrato, entra

No. 7 - Finale Primo

RIGOLETTO
(Riedo! perché?)

BORSA
Silenzio... All'opra... badate a me.

RIGOLETTO
(Ah, da quel vecchio fui maledetto!)
urta in Borsa
Chi va là?

BORSA
ai compagni
Tacete ... c'è Rigoletto.

CEPRANO
Vittoria doppia! l'uccideremo.

BORSA
No, che domani più rideremo.

MARULLO
Or tutto aggiusto...

RIGOLETTO
Chi parla qua?

MARULLO
Ehi, Rigoletto?... Di'?

RIGOLETTO
Chi va là?

MARULLO
Eh, non mangiarci!... Son...

RIGOLETTO
Chi?

MARULLO
Marullo.

RIGOLETTO
In tanto buio lo sguardo è nullo.

MARULLO
Qui ne condusse ridevol cosa...
Torre a Ceprano vogliam la sposa.

RIGOLETTO
(Ahimè! respiro!) Ma come entrare?

MARULLO
a Ceprano
La vostra chiave!
a Rigoletto
Non dubitare.
Non dee mancarci lo stratagemma...
Gli dà la chiave avuta da Ceprano.
Ecco la chiave.

RIGOLETTO
palpando
Sento il suo stemma.
(Ah, terror vano fu dunque il mio!)

N'è là il palazzo... con voi son io.

MARULLO
Siam mascherati...

RIGOLETTO
Ch'io pur mi mascheri;
A me una larva.

MARULLO
Sì, pronta è già.
Gli mette una maschera e nello stesso tempo lo benda con un fazzoletto, e lo pone a reggere una scala, che hanno appostata al terrazzo.
Terrai la scala.

RIGOLETTO
Fitta è la tenebra.

MARULLO
La benda cieco e sordo il fa.

BORSA, MARULLO, CEPRANO,
CORO
Zitti, zitti, moviamo a vendetta;
Ne sia colto or che meno l'aspetta.
Derisore si audace, costante
A sua volta schermito sarà!
Cheti, cheti, rubiamgli l'amante
E la Corte doman riderà.

Cheti, cheti, ecc.
Derisore si audace, ecc.
Zitti... cheti... attenti all'opra.

Alcuni salgono al terrazzo, rompono la porta del primo piano, scendono, aprono ad altri che entrano dalla strada e riescono trascinando Gilda, la quale ha la bocca chiusa da un fazzoletto; nel traversare la scena ella perde una sciarpa.

GILDA
da lontano
Soccorso, padre mio!

BORSA, MARULLO, CEPRANO,
CORO
da lontano
Vittoria!

GILDA
più lontano
Aita!

RIGOLETTO
Non han finito ancor! ...qual derisione!
Si tocca gli occhi.
Sono bendato! ... Gilda!
Si strappa impetuosamente la benda e la maschera, ed al chiarore d'una lanterna scordata riconosce la sciarpa, vede la porta aperta: entra, ne trae Giovanna spaventata; la fissa con

istupore, si strappa i capelli senza poter gridare; finalmente, dopo molti sforzi, esclama:
Ah! la maledizione!

Sviene

ATTO SECONDO

Salotto nel palazzo ducale. Vi sono due porte laterali, una maggiore nel fondo che si schiude. Ai suoi lati pendono i ritratti, in tutta figura, a sinistra del Duca, a destra della sua sposa. V'ha un seggiolone presso una tavola coperta di velluto e altri mobili.

No. 8 - Scena ed Aria

DUCA
entrando, agitato
Ella mi fu rapita!
E quando, o ciel?... ne' brevi Istanti, prima che il mio presagio interno
Sull'orma corsa ancora mi spingesse!
Schiuso era l'uscio! e la magion deserta!
E dove ora sarà quell'angiol caro?
Coei che prima poté in questo core
Destar la fiamma di costanti affetti?
Coei si pura, al cui modesto sguardo
Quasi spinto a virtù talor mi credo!
Ella mi fu rapita!
E chi l'ardiva?... ma ne avrò vendetta.
Lo chiede il pianto della mia diletta.

Parmi veder le lagrime
Scorrenti da quel ciglio,
Quando fra il dubbio e l'ansia
Del subito periglio,
Dell'amor nostro memore
Il suo Gualtier chiamò.
Ned ci potea soccorrerti,
Cara fanciulla amata;
Ei che vorria coll'anima
Farti quaggiù beata;
Ei che le sfere agli angeli
Per te non invidiò.

Marullo, Ceprano, Borsa ed altri cortigian, entrano dal mezzo.

BORSA, MARULLO, CEPRANO,
CORO
Duca, Duca!

DUCA
Ebben?

BORSA, MARULLO, CEPRANO,
CORO
L'amante
Fu rapita a Rigoletto.

DUCA
Come? E d'onde?

BORSA, MARULLO, CEPRANO,
CORO
Dal suo tetto.

DUCA
Ah! Ah! dite, come fu?

Siede

BORSA, MARULLO, CEPRANO,
CORO
Scorrendo uniti remota via,
Brev'ora dopo caduto il dì,
Come previsto ben s'era in pria,
Rara beltà ci si scopri.
Era l'amante di Rigoletto,
Che vista appena si dileguò.
Già di rapirla s'avea il progetto,
Quando il buffone ver noi spuntò;
Che di Ceprano noi la contessa
Rapir volemmo, stolto, credé;
La scala, quindi, all'uopo messa,
Bendato ei stesso ferma tené.
Salimmo, e rapidi la giovinetta
A noi riusciva quindi asportar.
Quand'ei s'accorse della vendetta
Restò scornato ad imprecar.

DUCA
(Cielo!... È dessa, la mia diletta!)
ai cortigiani
Ma dove or trovasi la poveretta?

BORSA, MARULLO, CEPRANO,
CORO
Fu da noi stessi addotta or qui.

DUCA
(Ah, tutto il ciel non mi rapì!)
alzandosi con gioia
(Possente amor mi chiama,
Volar io deggio a lei:
Il serto mio darei
Per consolar quel cor.
Ah! sappia alfin chi l'ama
Conosca alfin chi sono,
Apprenda ch'anco in trono
Ha degli schiavi Amor.)

BORSA, MARULLO, CEPRANO,
CORO
Oh qual pensier or l'agita?
Come cangiò d'umor!

*Il Duca esce frettoloso dal mezzo.
Rigoletto entra canterellando con
represso dolore.*

No. 9 - Scena ed Aria

MARULLO
Povero Rigoletto!

RIGOLETTO
La ra, la ra, la la...

CORO
Ei vien... silenzio!

BORSA, MARULLO, CEPRANO,
CORO
Oh, buon giorno, Rigoletto.

RIGOLETTO
(Han tutti fatto il colpo!)

CEPRANO
Ch'hai di nuovo, buffon?

RIGOLETTO
Ch'hai di nuovo, buffon?
Che dell'usato
Più noioso voi siete.

BORSA, MARULLO, CEPRANO,
CORO
Ah! ah! ah!

RIGOLETTO
La ra, la ra, la la...
spiando inquieto dovunque
(Ove l'avran nascosta? ...)

BORSA, MARULLO, CEPRANO,
CORO
(Guardate com'è inquieto!)

RIGOLETTO
La ra, la ra, la la...

BORSA, MARULLO, CEPRANO,
CORO
(Sì! Guardate com'è inquieto!)

RIGOLETTO
a Marullo
Son felice
Che nulla a voi nuocesse
L'aria di questa notte...

MARULLO
Questa notte!

RIGOLETTO
Sì ... Ah, fu il bel colpo!

MARULLO
S'ho dormito sempre!

RIGOLETTO
Ah, voi dormiste!... Avrò dunque
sognato!
La ra, la ra, la la...

*S'allontana e vedendo un fazzoletto
sopra una tavola ne osserva inquieto
la cifra.*

BORSA, MARULLO, CEPRANO,
CORO
(Vè, vè' come tutto osserva!)

RIGOLETTO
gettandolo
(Non è il suo.)
Dorme il Duca tuttor?

BORSA, MARULLO, CEPRANO,
CORO
Sì, dorme ancora.

Comparisce un paggio della Duchessa.

PAGGIO
Al suo sposo parlar vuol la Duchessa.

CEPRANO
Dorme.

PAGGIO
Qui or or con voi non era?

BORSA
È a caccia.

PAGGIO
Senza paggi!... senz'armi!

BORSA, MARULLO, CEPRANO,
CORO
E non capisci
Che per ora vedere non può alcuno?

RIGOLETTO
*che a parte è stato attentissimo al
dialogo, balzando improvviso tra loro
prorompe:*
Ah! Ella è qui dunque! Ella è col
Duca!

BORSA, MARULLO, CEPRANO,
CORO
Chi?

RIGOLETTO
La giovin che stanotte
Al mio tetto rapiste.
Ma la saprò riprender!... Ella è là...

BORSA, MARULLO, CEPRANO,
CORO
Se l'amante perdesti, la ricerca
Altrove.

RIGOLETTO
Io vo' mia figlia!

BORSA, MARULLO, CEPRANO,
CORO
La sua figlia!

RIGOLETTO
Sì, la mia figlia! d'una tal vittoria...
Che? adesso non ridete?
Ella è là... la vogl'io... la renderete.

Corre verso la porta di mezzo, ma i cortigiani gli attraversano il passaggio.

Cortigiani, vil razza dannata,
Per qual prezzo vendeste il mio bene?

A voi nulla per l'oro sconviene,
Ma mia figlia è impagabil tesoro.
La rendete! o, se pur disarmata,
Questa man per voi fora cruenta;
Nulla in terra più l'uomo paventa,
Se dei figli difende l'onore.
Quella porta, assassini, m'aprite!
Si getta ancor sulla porta che gli è nuovamente contesa dai gentiluomini; lotta alquanto, poi ritorna spossato.
Ah! voi tutti a me contro venite...
piange

Tutti contro me!...
Ah! Ebben, piango Marullo...
Signore,
Tu ch'hai l'alma gentil come il core,
Dimmi tu ove l'hanno nascosta?
È là... non è vero?... Tu taci...
ahimè!...
Miei signori... perdono, pietate...
Al vegliardo la figlia ridate...
Ridonarla a voi nulla ora costa,
Tutto al mondo tal figlia è per me.
Signori, perdono, pietà ...
Ridate a me la figlia,
Tutto al mondo tal figlia è per me.
Pietà, pietà, Signori, pietà.

Gilda esce dalla stanza a sinistra e si getta nelle paterne braccia.

No. 10 - Scena e Duetto

GILDA
Mio padre!

RIGOLETTO
Dio! mia Gilda!
Signori, in essa è tutta
La mia famiglia... Non temer più
nulla,
Angelo mio...
ai cortigiani
Fu scherzo, non è vero?
Io, che pur piangi, or rido ...
a Gilda
E tu a che piangi?

GILDA
Ah, l'onta, padre mio!

RIGOLETTO
Cielo! che dici?

GILDA
Arrossir voglio innanzi a voi
soltanto...

RIGOLETTO
ai cortigiani
Ite di qua voi tutti!

Se il Duca vostro d'appressarsi
osasse,
Ch'èi non entri, gli dite, e ch'io ci
sono!

Si abbandona sul seggiolone.

BORSA, MARULLO, CEPRANO,
CORO
(Coi fanciulli e co' dementi
Spesso giova il simular;
Partiam pur, ma quel ch'èi tenti
Non lasciamo d'osservar.)

Escono dal mezzo e chiudono la porta.

RIGOLETTO
Parla... siam soli.

GILDA
(Ciel! dammi coraggio!)

Tutte le feste al tempio
Mentre pregava Iddio,
Bello e fatale un giovine
Offriasi al guardo mio...
Se i labbri nostri tacquero,
Dagli occhi il cor parlò.
Furtivo fra le tenebre
Sol ieri a me giungeva...
Sono studente e povero,
Commosso mi diceva,
E con ardente palpito
Amor mi protestò.
Parti... il mio core aprivasi
A speme più gradita,
Quando improvvisi apparvero
Color che m'han rapita,
E a forza qui m'addussero
Nell'ansia più crudel.

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'altare si rovesciò!)
Ah! piangi, fanciulla, scorrer
Fa il pianto sul mio cor.

GILDA
Padre, in voi parla un angiol
Per me consolator.

RIGOLETTO
Compiuto pur quanto a fare mi resta,
Lasciare potremo quest'aura funesta.

GILDA
Sì.

RIGOLETTO
(E tutto un sol giorno cangiare poté!)

Entra un usciere seguito dal Conte di Monterone, che attraversa il fondo della sala fra gli alabardieri.

USCIERE
Schiudete! ire al carcere Monteron
dee.

MONTERONE
fermandosi verso il ritratto
Poiché fosti invano da me maledetto,
Né un fulmine o un ferro colpiva il
tuo petto,
Felice pur anco, o Duca, vivrai.

Esce fra le guardie dal mezzo.

RIGOLETTO
No, vecchio, l'inganni ... un vindice
avrà.
Si volge con impeto al ritratto.
Sì, vendetta, tremenda vendetta
Di quest'anima è solo desio...
Di punirti già l'ora s'affretta,
Che fatale per te tuonerà.
Come fulmin scagliato da Dio,
Te colpire il buffone saprà.

GILDA
O mio padre, qual gioia feroce
Balenarvi negli occhi vegg'io!
Perdonate: a noi pure una voce
Di perdono dal cielo verrà.
Perdonate, perdonate!

RIGOLETTO
Vendetta! Vendetta! No! No!

GILDA
(Mi tradiva, pur l'amo; gran Dio,
Per l'ingrato ti chiedo pietà!)

RIGOLETTO
Come fulmin scagliato, ecc.

GILDA
Perdonate, ecc.

Escono dal mezzo.

ATTO TERZO

La sponda destra del Mincio. A sinistra è una casa a due piani, mezzo diroccata, la cui fronte lascia vedere per una grande arcata l'interno d'una rustica osteria al pian terreno, ed una rozza scala che mette al granaio, entro cui, da un balcone senza imposte, si vede un lettuccio. Nella facciata che guarda la strada è una porta che s'apre per di dentro; il muro poi è sì pieno di difessure, che dal di fuori si può facilmente scorgere quanto avviene nell'interno. Infondo, la deserta parte

del Mincio, che scorre dietro un parapetto in mezza ruina; di là dal fiume è Mantova. È notte. Gilda e Rigoletto inquieti sono sulla strada, Sparafucile nell'interno dell'osteria.

No. 11 - Scena e Canzone

RIGOLETTO
E l'ami?

GILDA
Sempre.

RIGOLETTO
Pure
Tempo a guarirne t'ho lasciato.

GILDA
Io l'amo.

RIGOLETTO
Povero cor di donna! Ah, il vile infame! ...
Ma ne avrai vendetta, o Gilda.

GILDA
Pietà, mio padre...

RIGOLETTO
E se tu certa fossi
Ch'èi ti tradisse, l'ameresti ancora?

GILDA
Nol so, ma pur m'adora.

RIGOLETTO
Egli?

GILDA
Sì.

RIGOLETTO
Ebben,
Osserva dunque.

La conduce presso una delle fessure del muro, ed ella vi guarda.

GILDA
Un uomo
Vedo.

RIGOLETTO
Per poco attendi.

Il Duca, in assisa di semplice ufficiale di cavalleria, entra nella sala terrena per una porta a sinistra.

GILDA
trasalendo
Ah, padre mio!

DUCA
a Sparafucile

Due cose
E tosto...

SPARAFUCILE
Quali?

DUCA
Una stanza e del vino!

RIGOLETTO
(Son questi i suoi costumi!)

SPARAFUCILE
(Oh, il bel zerbino!)

Entra nella stanza vicina.

DUCA
La donna è mobile
Qual piuma al vento,
Muta d'accento
E di pensiero.
Sempre un amabile
Leggiadro viso,
In pianto o in riso
È menzognero.

È sempre misero
Chi a lei s'affida,
Chi le confida
Mal cauto il core!
Pur mai non sentesi
Felice appieno
Chi su quel seno
Non liba amore!

La donna è mobile, ecc.

Sparafucile rientra con una bottiglia di vino e due bicchieri che depono sulla tavola: quindi batte col pomo della sua lunga spada due colpi al soffitto. A quel segnale una ridente giovane, in costume di zingara, scende a salti la scala. Il Duca corre per abbracciarla, ma ella gli sfugge. Frattanto Sparafucile, uscito sulla via, dice a parte a Rigoletto:

SPARAFUCILE
È là il vostr'uomo ...viver dee o morire?

RIGOLETTO
Più tardi tornerò l'opra a compire.

Sparafucile s'allontana dietro la casa verso il fiume.

No. 12 - Quartetto

DUCA
Un dì, se ben rammentomi,
O bella, t'incontrai...
Mi piacque di te chiedere
E intesi che qui stai.
Or sappi che d'allora

Sol te quest'alma adora.

GILDA
(Iniquo!)

MADDALENA
Ah! Ah!... e vent'altre appresso
Le scorda forse adesso?
Ha un'aria il signorino
Da vero libertino...

DUCA
Sì... un mostro son ...
per abbracciarla

GILDA
Ah, padre mio!

MADDALENA
Lasciatemi,
Stordito.

DUCA
Ih, che fracasso!

MADDALENA
Stia saggio!

DUCA
E tu sii docile,
Non farmi tanto chiasso.
Ogni saggezza chiudesi
Nel gaudio e nell'amore.
Le prende la mano.
La bella mano candida!

MADDALENA
Scherzate voi, signore.

DUCA
No, no.

MADDALENA
Son brutta.

DUCA
Abbracciami.

GILDA
(Iniquo!)

MADDALENA
Ebbro!

DUCA
D'amore ardente,

MADDALENA
Signor, l'indifferente
vi piace canzonar?

DUCA
No, no, ti vo' sposar...

MADDALENA
Ne voglio la parola...

DUCA
ironico
Amabile figliuola!

RIGOLETTO
a Gilda che avrà tutto osservato ed inteso
E non ti basta ancor?

GILDA
Iniquo traditor!

DUCA
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.

MADDALENA
Ah! ah! rido ben di core,
Che tai baie costan poco
Quanto valga il vostro gioco,
Mel credete, so apprezzar.
Son avvezza, bel signore,
Ad un simile scherzar.

GILDA
Ah, così parlar d'amore
A me pur intame ho udito!
Infelice cor tradito,
Per angoscia non scoppiar.

RIGOLETTO
a Gilda
Taci, il piangere non vale...
Chèi mentiva sei sicura.
Taci, e mia sarà la cura
La vendetta d'affrettar.
Sì, pronta fia, sarà fatale,
Io saprollo fulminar.

M'odi! ritorna a casa.
Oro prendi, un destriero
Una veste viril che t'apprestai,
E per Verona parti.
Sarovvi io pur doman.

GILDA
Or venite...

RIGOLETTO
Impossibil.

GILDA
Tremo.

RIGOLETTO
Va'.

Il Duca e Maddalena stanno sempre fra loro parlando, ridendo, bevendo. Partita Gilda, Rigoletto va dietro la casa, e ritorna parlando con Sparafucile e contandogli delle monete.

No. 13 - Scena, Terzetto e Tempesta

RIGOLETTO
Venti scudi hai tu detto? Eccone dieci,
E dopo l'opra il resto.
Ei qui rimane?

SPARAFUCILE
Sì.

RIGOLETTO
Alla mezzanotte
Ritornero.

SPARAFUCILE
Non cale;
A gettarlo nel fiume basto io solo.

RIGOLETTO
No, no; il vo' far io stesso.

SPARAFUCILE
Sia... il suo nome?

RIGOLETTO
Vuoi sapere anche il mio?
Egli è Delitto, Punizion son io.

Parte; il cielo si oscura e tuona.

SPARAFUCILE
La tempesta è vicina!...
Più scura fia la notte.

DUCA
Maddalena?

per prenderla

MADDALENA
sfuggendogli
Aspettate... mio fratello
Viene.

DUCA
Che importa?

MADDALENA
Tuona!

SPARAFUCILE
entrando
E poverà tra poco.

DUCA
Tanto meglio!
Tu dormirai in scuderia...
All'inferno ... ove vorrai.

SPARAFUCILE
Oh, grazie.

MADDALENA
piano al Duca
Ah no! partite.

DUCA
a Maddalena
Con tal tempo?

SPARAFUCILE
piano a Maddalena
Son venti scudi d'oro.
al Duca
Ben felice
D'offrirvi la mia stanza. Se a voi piace
Tosto a vederla andiamo.

Prende un lume e s'avvia per la scala.

DUCA
Ebben, sono con te ... presto, vediamo.

Dice una parola all'orecchio di Maddalena e segue Sparafucile.

MADDALENA
(Povero giovin!... grazioso tanto! Dio! qual notte è questa!)

DUCA
giunto al granaio, vedendone il balcone senza imposte
Si dorme all'aria aperta? bene, bene.
Buona notte,

SPARAFUCILE
Signor, vi guardi Iddio!

DUCA
Breve sonno dormiam; stanco son io.
Depone il cappello, la spada e si stende sul letto. Maddalena frattanto siede presso la tavola. Sparafucile beve dalla bottiglia lasciata dal Duca. Rimangono ambedue taciturni per qualche istante, e preoccupati da gravi pensieri.
La donna è mobile, ecc.

S'addormenta.

MADDALENA
È amabile invero cotal giovinotto.

SPARAFUCILE
Oh sì ... venti scudi ne dà di prodotto.

MADDALENA
Sol venti! ... son pochi! ... valeva di più.

SPARAFUCILE
La spada, s'ci dorme, va', portami giù.

Maddalena sale al granaio e contempla il dormite, poi ripara alla meglio il balcone e scende portando con sé la spada. Nel frattempo Gilda compare dal fondo della via in costume virile, con stivali e speroni, e lentamente si avvanza verso l'osteria, mentre Sparafucile continua a bere. Spessi lampi e tuoni.

GILDA

Ah, più non ragiono!
Amor mi trascina ... mio padre, perdono!
tuono
Qual notte d'orrore! Gran Dio, che accadrà?

MADDALENA

posata la spada del Duca sulla tavola
Fratello?

GILDA

osservando per la fessura
Chi parla?

SPARAFUCILE

frugando in un credenzone
Al diavol ten va!

MADDALENA

Somiglia un Apollo, quel giovine ...io l'amo ...
Ei m'ama ... riposi... né più l'uccidiamo.

GILDA

ascoltando
Oh cielo!

SPARAFUCILE

gettandole un sacco
Rattoppa quel sacco!

MADDALENA

Perché?

SPARAFUCILE

Entr'esso il tuo Apollo, sgozzato da me,
Gettar dovrò al fiume.

GILDA

L'inferno qui vedo!

MADDALENA

Eppure il danaro salvarti scommetto
Serbandolo in vita.

SPARAFUCILE

Difficile il credo.

MADDALENA

M'ascolta... anzi facil ti svelo un progetto.
De' scudi già dieci dal gobbo ne avesti;
Venire cogli altri più tardi il vedrai...
Uccidilo, e venti allor ne avrai:
Così tutto il prezzo goder si potrà.

GILDA

Che sento!... Mio Padre!

SPARAFUCILE

Uccider quel gobbo!... che diavol dicesti!
Un ladro son forse? Son forse un bandito?
Qual altro cliente da me fu tradito?
Mi paga quest'uomo... fedele m'avrà.

MADDALENA

Ah, grazia per esso!

SPARAFUCILE

È d'uopo ch'ei muoia.

MADDALENA

Fuggire il fo adesso.

Va per salire.

GILDA

Oh, buona figliuola!

SPARAFUCILE

trattenendola
Gli scudi perdiamo.

MADDALENA

È ver!

SPARAFUCILE

Lascia fare...

MADDALENA

Salvarlo dobbiamo.

SPARAFUCILE

Se pria ch'abbia il mezzo la notte toccato
Alcuno qui giunga, per esso morrà.

MADDALENA

È buia la notte, il ciel troppo irato,
Nessuno a quest'ora da qui passerà.

GILDA

Oh, qual tentazione!... morir per l'ingrato?
Morire!... e mio padre! ... Oh cielo, pietà!

Battono le undici e mezzo.

SPARAFUCILE

Ancor c'è mezz'ora.

MADDALENA

piangendo
Attendi, fratello...

GILDA

Che! piange tal donna! ...Né a lui darò aita! ...
Ah, s'egli al mio amore divenne rubello,
Io vo' per la sua gettar la mia vita.

Picchia alla porta.

MADDALENA

Si picchia?

SPARAFUCILE

Fu il vento.
Gilda torna a bussare.

MADDALENA

Si picchia, ti dico.

SPARAFUCILE

È strano!... Chi è?

GILDA

Pietà d'un mendico;
Asil per la notte a lui concedete.

MADDALENA

Fia lunga tal notte!

SPARAFUCILE

Alquanto attendete.

Va a cercare nel credenzone.

MADDALENA

Su, spicciati, presto, fa' l'opra compita:
Anelo una vita con altra salvar.

SPARAFUCILE

Ebbene, son pronto; quell'uscio dischiudi,
Più ch'altro gli scudi mi preme salvar.

GILDA

(Ah! presso alla morte, sì giovine sono!
Oh ciel, per quegl'empì ti chieggo perdono!
Perdona tu, o padre, a quest'infelice!
Sia l'uomo felice ch'or vado a salvar.)

MADDALENA

Spicciati!

SPARAFUCILE
Apri!

MADDALENA
Entrate!

GILDA
(Dio! Loro perdonate!)

MADDALENA, SPARAFUCILE
Entrate!

Sparafucile va a postarsi con un pugnale dietro alla porta; Maddalena apre e poi corre a chiudere la grande arcata di fronte, mentre entra Gilda, dietro a cui Sparafucile chiude la porta, e tutto resta sepolto nel silenzio e nel buio.

No. 14 - Scena e Duetto Finale

Rigoletto solo si avanza chiuso nel suo mantello. La violenza del temporale è diminuita, né più si vede e sente che qualche lampo e tuono.

RIGOLETTO
Della vendetta alfin giunge l'istante!
Da trenta di l'aspetto
Di vivo sangue a lagrime piangendo,
Sotto la larva del buffon...
Quest'uscio...
esaminando la casa
È chiuso!... Ah, non è tempo ancor! S'attenda.
Qual notte di mistero!
Una tempesta in cielo!...
In terra un omicidio!
Oh, come invero qui grande mi sento!
Suona mezzanotte.
Mezzanotte!

Picchia alla porta.

SPARAFUCILE
uscendo di casa
Chi è là?

RIGOLETTO
per entrare
Son io.

SPARAFUCILE
Sostate.
Rientra e torna trascinando un sacco.
È qua spento il vostro uomo.

RIGOLETTO
Oh gioia! ... un lume!

SPARAFUCILE
Un lume?... No, il danaro.
Rigoletto gli dà una borsa.
Lesti all'onda il gettiam...

RIGOLETTO
No, basto io solo.

SPARAFUCILE
Come vi piace... Qui men atto è il sito.
Più avanti è più profondo il gorgo.
Presto,
Che alcun non vi sorprenda.
Buona notte.

Rientra in casa.

RIGOLETTO
Egli è là! ... morto! ... Oh sì! vorrei vederlo! ...
Ma che importa? ... è ben desso!...
Ecco i suoi sproni!
Ora mi guarda, o mondo!
Questi è un buffone, ed un potente è questo!
Ei sta sotto ai miei piedi!... È desso!
O gioia!
È giunta alfine! la tua vendetta, o duolo! ...
Sia l'onda a lui sepolcro,
Un sacco il suo lenzuolo!
All'onda! All'onda!

Fa per trascinare il sacco verso la sponda, quando è sorpreso dalla lontana voce del Duca, che nel fondo attraversa la scena.

DUCA
La donna è mobile, ecc.

RIGOLETTO
Qual voce!... Illusion notturna è questa!
trasalendo
No!... No! egli è desso...
verso la casa
Maledizione! Olà ... dimon bandito!
Chi è mai, chi è qui in sua vece?
Taglia il sacco.
Io tremo ... È umano corpo!
Lampeggia
Mia figlia!... Dio! mia figlia!...
Ah no... è impossibil!... per Verona è in via!
Fu vision...
inginocchiandosi
È dessa!
O mia Gilda: fanciulla, a me rispondi!
L'assassino mi svela ... Olà?...
Picchia disperatamente alla porta.
Nessuno?
Nessun!...
tornando presso Gilda

Mia figlia?... Mia Gilda?... Oh, mia figlia!

GILDA
Chi mi chiama?

RIGOLETTO
Ella parla! ... si muove! ... È viva!
... oh Dio!
Ah, mio ben solo in terra...
Mi guarda... mi conosci...

GILDA
Ah, padre mio!

RIGOLETTO
Qual mistero!... Che fu?... Sei tu ferita? ... Dimmi!...

GILDA
indicando al core
Lacciar qui mi piagò...

RIGOLETTO
Chi t'ha colpita?

GILDA
Vho ingannato... colpevole fui...
Lamai troppo... ora muoio per lui!

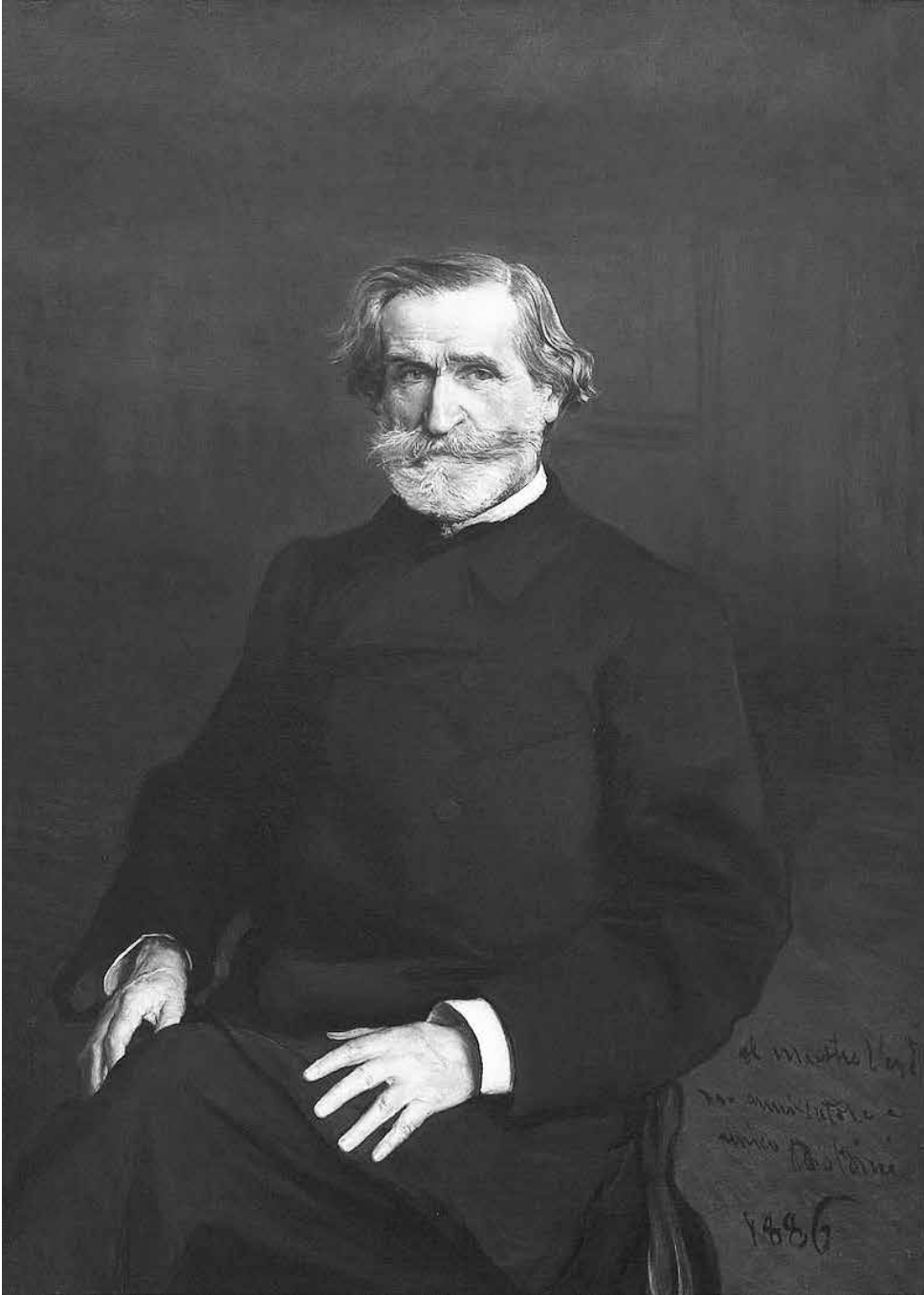
RIGOLETTO
(Dio tremendo! Ella stessa fu colta Dallo stral di mia giusta vendetta!)
Angiol caro, mi guarda, m'ascolta...
Parla ... parlami, figlia diletta.

GILDA
Ah, ch'io taccia... a me... a lui perdonate!
Benedite alla figlia, o mio padre ...
Lassù in cielo, vicino alla madre ...
In eterno per voi pregherò.
Non più... Addio!

RIGOLETTO
Non morir, mio tesoro, pietate...
Mia colomba, lasciarmi non dei!
Se t'involi, qui sol rimarrei.
Non morire, o ch'io teco morirò!
Oh, mia figlia! Oh, mia Gilda!
Gilda muore.
Gilda! mia Gilda!... è morta!
Ah, la maledizione!

Strappandosi i capelli, cade sul cadavere della figlia.

FINE



Giuseppe Verdi, portrait by Giovanni Boldini, 1886

TEATRU ASTRA

Teatru Astra in Victoria, Gozo was inaugurated in January 1968. It forms part of a larger musical voluntary organisation, the *Socjetà Filarmonika La Stella*, founded in 1863. During these years the theatre has hosted international performers such as Raffaella Carrà, The Goggi Sisters, Al Bano and Romina Power, The Platters, Bobby Solo, Osibisa, the Montparnasse Ballet Troupe and more recently, Nek, Amedeo Minghi and the Ballet Classique de Paris. Local talent has been extensively put to use and encouraged by the theatre management.

To Teatru Astra's credit, the Gozitan public enjoyed operettas such as *Merry Widow*, *Principessa Della Czardas*, *The Goldoliers*, *The Great Waltz*, *Geisha* and many others. Works of literary giants including Shakespeare, Goldoni, Ibsen, and Molière were also presented on the Teatru Astra stage.

In 1978, Teatru Astra ventured in the greatest form of stage production: the Opera. *Rigoletto* was first to be performed while the most recent was *Carmen*, in 2022. During this period Teatru Astra produced the most important operas including famous works by Giuseppe Verdi, Giacomo Puccini, Gaetano Donizetti and others (refer to the full list of opera productions). Teatru Astra patrons have been exposed to world-class singers direct from the Metropolitan Theatre in New York, Teatro alla Scala and Sofia State Opera House amongst whom Ghena Dimitrova, Pamela Kucenic, Adelaide Negri, Francesca Patane, Joseph Calleja, Nicola Rossi-Lemeni, Aldo Protti, Mark Rucker, Rumen Doikov, Daniela Dessi' and Giuseppe Giacomini. The Teatru Astra stage has also been the venue from where internationally acclaimed local artistes, including Miriam Cauchi and Joseph Calleja, debuted their operatic career.

Festival Mediterranea, now in its twentieth edition, is an initiative of Teatru Astra which is being marketed internationally.

Teatru Astra has been refurbished in 2005 after an extensive fire which broke out on 8 November 2003.

In April 2016, Teatru Astra ventured into the musical genre, with *Grease*, followed by the record breaking productions of *Evita*, *Jesus Christ Superstar*, *Joseph and the Amazing Technicolor Dreamcoat*, *Sister Act* and *The Sound of Music*. In December 2022 Teatru Astra co-produced the first pantomime in Gozo.

The Teatru Astra complex and the La Stella Philharmonic Society underwent a major refurbishment project between 2020 and 2022, during the outbreak of the Covid 19 pandemic, a period of time during which all major productions in the theatre had to be cancelled.





OPERAS

Rigoletto	Giuseppe Verdi	15 September 1978
Il Barbiere di Siviglia	Gioacchino Rossini	16 September 1978
L'Elisir d'Amore	Gaetano Donizetti	26 February 1988
Lucia di Lamermoor	Gaetano Donizetti	27 February 1988
Aida	Giuseppe Verdi	3, 5 June 1988
Aida	Giuseppe Verdi	24, 26, 28 August 1988
La Traviata	Giuseppe Verdi	15, 16 April 1989
Norma	Vincenzo Bellini	30 March; 1 April 1990
La Forza del Destino	Giuseppe Verdi	15, 17 May 1992
Nabucco	Giuseppe Verdi	5 November 1994
Turandot	Giacomo Puccini	21, 22 October 1995
Il Trovatore	Giuseppe Verdi	27, 30 April 1996
Macbeth	Giuseppe Verdi	17, 18 May 1997
Rigoletto	Giuseppe Verdi	28 March 1998
Aida	Giuseppe Verdi	1 May 1999
La Gioconda	Amilcare Ponchielli	11, 13 May 2000
Madama Butterfly	Giacomo Puccini	28 April 2001
Un Ballo in Maschera	Giuseppe Verdi	22, 24 November 2002
Otello	Giuseppe Verdi	1 November 2003
Tosca	Giacomo Puccini	30 October 2004
La Bohème	Giacomo Puccini	27, 29 October 2005
Suor Angelica	Giacomo Puccini	26, 28 October 2006
Pagliacci	Ruggero Leoncavallo	26, 28 October 2006
Cavalleria Rusticana	Pietro Mascagni	26, 28 October 2006
Macbeth	Giuseppe Verdi	25, 27 October 2007
Turandot	Giacomo Puccini	23, 25 October 2008
Rigoletto	Giuseppe Verdi	29, 31 October 2009
La Traviata	Giuseppe Verdi	28, 30 October 2010
Norma	Vincenzo Bellini	27, 29 October 2011
Madama Butterfly	Giacomo Puccini	25, 27 October 2012
Otello	Giuseppe Verdi	24, 26 October 2013
Nabucco	Giuseppe Verdi	23, 25 October 2014
La Bohème	Giacomo Puccini	29, 31 October 2015
Aida	Giuseppe Verdi	27, 29 October 2016
Lucia di Lammermoor	Gaetano Donizetti	26, 28 October 2017
La Traviata	Giuseppe Verdi	25, 27 October 2018
Il Trovatore	Giuseppe Verdi	24, 26 October 2019
Carmen	Georges Bizet	27, 29 October 2022

FTUH TAL-11 L-ISTAGUN
TEATRU ASTRA
GHAWDEX
FLIMKIEN MA'
IMPRESA FASANO

JIPPREZENTAW
Rigoletto G. VERDI

Direttur: Mro. Joseph Vella. Il-Gimgha, 15 ta' Settembru, fis-7.30 p.m.

Il Barbieri Di Siviglia
G. ROSSINI

Direttur: Mro. Danilo Belardinelli Is-Sibt, 16 ta' Settembru, fis-7.30 p.m.

REGIA: MANRICO FASANO

Interpreti: Nicola Rossi-Lemeni, Aldo Protti, Gianni Jaia, Makino Kioko, Paola Bagnasco, Carlo de Bortoli, Tito Turtura, Ubaldo Carosi, Anna Maccianti. (Artisti tad-DECCA, PHILIPS, FONIT-CETRA u RAI-TV) ma l-Operatic Choral Society.

Booking jiftah fl-1 ta' Settembru.

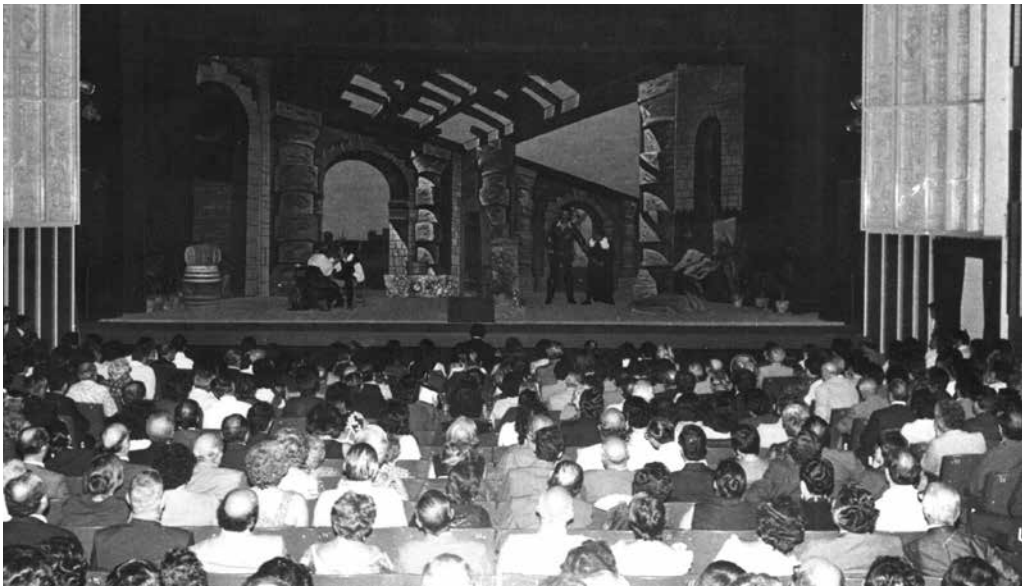
Ghawdex: TEATRU ASTRA Tel. 76256.

Malta: Valletta, John Portelli Enterprises, 108 St. John Str. Tel. 627016 - Valletta, Kazin Banda King's Own Tel. 626020
Floriana, Fsobians & Florians Clubs Tel. 606154 - Sliema, Teatru Alhambra, Tel. 513463 - S. Pawl il-Bahar, Mr. J. Bezzina,
414 High Str. Tel. 573677 - Rabat, Kazin Banda l'Isle Adam, Tel. 674538 - Rabat, Kazin Banda Konti Ruggieru, Tel. 674221

J. Portelli Enterprises, Frank Tours (Ursuline Sisters Str. G'Mangia, Tel. 22825) - Cruiseair (6, Marina Str. Pieta, Tel. 21204)
u Vjaggi Montebello (Archbishop Str. Valletta Tel. 29006) qed jorganizzaw 'inclusive tours' ghal dawn l-opri.

Wara r-rapprezentazzjonijiet ikun hemm trip tal-vapur 'Imperial Eagle' ghal Malta.

HAJR LIL:
CENTRAL CIGARETTE CO. LTD.
EXPRESS CATERING U
LYONS MAID ICE CREAM



From Teatru Astra's first production of 'Rigoletto' in 1978.



Rigoletto

melodrama in three acts

Music: Giuseppe Verdi
Libretto: Francesco Maria Piave

World Premiere: Teatro La Fenice, Venice, 11 March 1851
First performance in Malta: Royal Theatre, Valletta, 8 January 1853

Il Duca di Mantova
Rigoletto
Gilda
Sparafucile
Maddalena
Giovanna
Monterone
Marullo
Borsa
Conte di Ceprano
Contessa di Ceprano
Usciere
Paggio

Gianluca Terranova
Simone Piazzola
Enkeleda Kamani
Dario Russo
Martina Belli
Yvonne Galea
Louis Andrew Cassar
Alberto Maria Munafò
Angelo Muscat
Noel Galea
Hilda Grima
Mario Portelli
Ruth Portelli

Mantua (Lombardy - Italy) and its surroundings
Time: Around 16th century

Malta Philharmonic Orchestra
Teatru Astra Opera Chorus
in collaboration with
Coro Lirico Siciliano

Conductor: John Galea
Artistic Director: Enrico Stinchelli

Orchestra Leader	Marcelline Agius	Scenographer	Joseph Cauchi
Chorus Mistress	Mariella Spiteri Cefai	Costumes	Miriam Attard
Stage Manager	Carmel Zammit		George Camilleri
Assistant Directors	Angie Bizimoska Maria Selene Farinelli		Costumi Atelier Nicolao S.R.L. (Venice)
Choreography	Sarah Grech		Arrigo Costumi (Milan)
Rehearsal Pianist	Francis Camilleri	Props Manager	George Camilleri
Production Assistant	George P Cassar	Video and Projections	MAV Multimedia
Lights	George Zammit Juan Vella Beam Lighting	Production Coordinator	Michael Formosa

Enrico Stinchelli

Artistic Director

Rome-born Enrico Stinchelli is the author and conductor of what has become the most established and respected programme on RAI Radio-Tre, *La Barcaccia*, dealing with anything that has got to do with the opera world. The much sought-after programme, on air without fail since 1983, has attained 'cult' status in Italy and beyond.

A universally acknowledged expert in the field, Enrico Stinchelli has a wide network of contacts and huge expertise. His impressive baggage includes intense opera related activity all over Italy, and beyond, working closely with the top professionals in the opera world. He has been assistant and consultant with various significant directors, such as Comencini, among others. His repertoire includes the major titles from the *Baroque* to the *verismo*.

His oeuvre has gained widespread critical acclaim and several prestigious prizes.



John Galea

Conductor

Franco Donatoni, Charles Camilleri, John Gardner, Fabrizio della Seta, Lior Shambadal mentored composer, musicologist and conductor John Galea while pursuing studies at the University of Durham, and doctoral studies both at the Università degli Studi di Pavia and the Università ta' Malta. His musical style possesses a Mediterranean-inspired idiom that warmly shines forth in his works that range from solo to chamber, choral and orchestral works. His compositions have been performed in Malta, Greece, France, Italy, Switzerland, Germany and the United Kingdom and recorded on various CDs recorded mainly at the BNR in Sofia, Bulgaria. During the years, John Galea has been invited regularly to conduct the Manoel Theatre Orchestra, the National Orchestra, The Malta Philharmonic Orchestra, the Sofia Philharmonic Orchestra, the Kurgan State Symphony Orchestra, the Berlin Sinfonietta and the Sofia Collegium Symphony Orchestra. He has also been invited on various occasions to sit on and chair the adjudicating panel of the prestigious Valentino Bucchi Composition Competition in Rome, the Mikulas Schneider-Trnavsky Vocal Competition in Slovakia, the International Sollima Piano competition in Palermo, the Giacomo Candela International Competition, Buseto Palizzolo, (Sicily) and the Malta International Choir Festival. John Galea is the long-standing conductor of Chorus Urbanus (Victoria, Gozo, Malta) (1979), and the King's Own Philharmonic Society (Valletta, Malta) (2003). As from December 2018, he has been appointed Resident Conductor of Opera at Teatru Astra (Gozo, Malta) and conductor of the La Stella Philharmonic Society.



He is also the artistic director of both the *Festival Mediterranea* and *Feel the Magic 2022-24* project that is funded by Arts Council Malta.

He has also been invited to participate and has read papers in the international meeting of choir conductors and composers from the Mediterranean organized by the 'Moviment Coral Catalunya' in Barcelona. He has also conducted composition masterclasses at the Music Conservatoires in Trapani, Venice, Firenze and at the Università degli Studi di Catania, The University of Tor Vergata (Rome), the Hebrew University of Jerusalem, the University of Haifa (Israel) and at Xiamen University (China). Next year, John Galea will be featured in a Routledge publication on political commitment in Verdi.

As a University of Malta resident academic, Dr John Galea has served for eight years as Head of the Music Department, within the School of Performing and has also been a member of the POLIFONIA III Cycle Working Group, an EU three-year project (2012-2015) run by the Association of European Conservatoires.

Simone Piazzola

Rigoletto

Simone Piazzola has established himself as one of the leading baritones of his generation on the international scene.

His most recent and future engagements include, among others; Amonasro in *Aida* and Giorgio Germont in *La Traviata* at Arena di Verona (the 100th Anniversary Celebrations of the Festival); Giorgio Germont in *La Traviata* at San Francisco Opera (a new production by Director Shawna Lucey), as well as at the Canadian Opera Company Toronto, and at Teatre Principal de Palma de Mallorca, Semperoper Dresden, Teatro Massimo di Palermo, Teatro Comunale di Rovigo, Teatro Verdi di Padova, Fondazione Teatro Goldoni di Livorno, and at Teatro Sociale di Treviso; Don Carlo di Vargas in *La forza del destino*, Giorgio Germont in *La Traviata* and Ford in *Falstaff* at Opéra Royal de Wallonie-Liège; Conte di Luna in *Il Trovatore* with the Auckland Philharmonic and at Opera Hong Kong; the title role in *Rigoletto* at Teatr Wielki, Warsaw and at Teatro Verdi di Padova; Ezio in *Attila* at Teatro Petruzzelli di Bari; Don Carlo in *Ernani* at Teatro Massimo, Palermo; Alphonse in *La Favorite* at Teatro di Piacenza and Teatro Regio di Parma; Ford in *Falstaff* with J. Lavine at Teatro del Maggio Musicale Fiorentino; Sharpless in *Madama Butterfly* at Hamburg State Opera; Renato in *Un Ballo in Maschera* at Teatro Filarmonico di Verona; Guglielmo in *Le Villi* at Teatro Regio di Torino and a role debut as De Siriex in *Fedora* in Piacenza and Modena.



He has won twice the prestigious Premio Abbiati della critica teatrale: in 2015 for his interpretation of the role of Simon Boccanegra and in 2019 for the *L'Incisione della Messa* (Rossini) by Decca, with conductor Mro Riccardo Chailly.

Gianluca Terranova

Il Duca di Mantova

Gianluca Terranova is becoming one of the most sought-after lyric tenor with his ease in the high register and great stage presence. In 2010 he had great personal success on the occasion of his Teatro alla Scala debut as the Duke of Mantua in *Rigoletto* under the baton of James Conlon, with whom he also appeared as the Duke at the Los Angeles Opera for his successful American debut in November/December 2010.

Born in Rome, Terranova graduated with a degree in piano and was involved in a variety of activities in musical theater and TV as an interpreter, composer and arranger. During this time he made his professional debut in *Il Barbiere di Siviglia* in Rome, and was also heard in *Falstaff*, *Madama Butterfly*, *Nabucco*, *Les contes d'Hoffmann*, *Mavra*, *Il Pirata* and *Gina by Cilea*.

In 2008 the tenor attracted international attention with his role as Duke of Mantua in *Rigoletto* at the Arena di Verona conducted by Renato Palumbo. He also appeared: as Rodolfo in *La Bohème* at the Maggio Musicale Fiorentino, at the Puccini Festival Torre del Lago and at the Teatro Comunale in Bologna; as Edgardo in *Lucia di Lammermoor*, a role in which he would also make his debut at the Frankfurt Opera; as Alfredo in *La Traviata* at the Filarmonico in Verona and at La Fenice in Venice (conducted by Myung Wung Chung); as Duke in *Rigoletto* in Florence; as Tonio in *La Fille du Régiment* in Trieste and in Como, Bergamo, Brescia. Other important roles have been performed at the Opera House in Sydney, the New National Theatre in Tokyo, Grange Park in London, the Wielki Theatre in Warsaw, Deutsche Oper Berlin. Gianluca Terranova also performed with the Orquesta Nacional de España for Puccini's *Messa di Gloria*.

He conferred face and voice to Enrico Caruso in the Italian TV-movie *Caruso, la voce dell'amore*. In October 2012 he released his first CD: Gianluca Terranova canta Caruso (EMI).

After his recent success starring as Rodolfo in *La Bohème* at the Wiener Staatsoper and in Lisbon, Gianluca Terranova performed *Die Lustige Witwe* in Trieste, *Pagliacci* in Salerno, *La Traviata* in Rovigo; *Madama Butterfly* in Atlanta and London; *Luisa Miller* in Angers and Nantes. Apart from Teatru Astra's role in *Rigoletto*, Gianluca Terranova will also be performing in Essen for the *Aida* production.



Enkeleda Kamani

Gilda

Soprano, born in Albania. In 2015 she graduated in Singing with honors from the University of the Arts of Tirana where she had her first artistic experiences, winning two editions of the “Marie Kraja” International Singing Competition, winning third and first prize respectively in 2013 and 2015. At the same time she began her collaboration with the theatre National debuting her first roles (Euridice in Gluck’s *Orfeo e Euridice*; Susanna in *Le Nozze of Figaro*; Juliet in *I Capuleti e i Montecchi* and in 2016 in Carmina Burana, Pamina in *Die Zauberflöte* and Musetta in *La Bohème*).



In 2017 she won the role of Pamina in the 68th edition of the prestigious international competition AsLico, consequently taking part in the tour of the theaters of the Lombard opera circuit. Again in 2017 she joined the Accademia del Teatro alla Scala, participating in various productions on the Scaliger stage: Sabiolino in *Hänsel und Gretel*, Delia in *Ali Baba e I quaranta ladroni* by L. Cherubini; Naide in *Ariadne auf Naxos*, concluding with the debut in the role of Gilda in *Rigoletto*, alongside Leo Nucci, under the direction by M° Daniel Oren, in the historic staging by G. Deflo. At the theatre Philharmonic of Verona she debuted Lucia in *Lucia di Lammermoor* and sang Oscar in *Un Ballo in maschera* in Florence where she will return the following year to sing Gilda in *Rigoletto*, in a new one staging signed by director Davide Livermore and filmed by the Dynamic record company. In 2021 she returns to the Teatro alla Scala for Elvira in *L'italiana in Algeri* and in Verona she debuts Despina in *Così fan tutte*. She begins 2022 with three new productions of *Rigoletto*, at the Royal Opera House in Muscat, at Opéra Royal de Wallonie-Liège and at the Carlo Felice in Genoa. In the same year she debuted the role of Eudoxie in *La Juive* by J. F. Halévy in Dortmund. In 2023 she returns to sing Zerlina from Mozart’s *Don Giovanni*, opening the theater season Regio di Parma, but above all it is the year of a new important debut: in June she sings for the the role of Violetta in G. Verdi’s *La Traviata* for the first time at the Opéra National de Lorraine where she obtained important acclaim from French critics.

After Teatru Astra’s *Rigoletto* Enkeleda is scheduled to perform Adina in *L’Elisir d’amore* at the Köln Theater and Oscar for *Un Ballo in maschera* again in Verona.

Dario Russo

Sparafucile

Dario Russo has sung for prestigious theatrical institutions such as Teatro alla Scala in Milan, San Carlo in Naples, Liceu in Barcelona, Regio in Turin, Petruzzelli in Bari, Massimo in Palermo, Regio in Parma, Teatro dell’Opera in Rome, ABAO in Bilbao, Teatro de la Maestranza in Seville, Opéra National de Lorraine, and Concertgebouw in Amsterdam, Royal Opera House Muscat.



He studied under the guidance of conductors such as Fabio Luisi, Nello Santi, Donato Renzetti, Sebastian Weigle and directors such as Laurent Pelly, Robert Carsen, Claus Guth, Pier Luigi Pizzi and Davide Livermore.

Some of the important roles performed by Dario include Attila, Zaccaria in *Nabucco*, Conte Walter in *Luisa Miller*, Enrico VIII in *Anna Bolena*, Sir Giorgio in *I puritani*, Conte Rodolfo in *La Sonnambula*, Colline in *La Bohème*, Banco in *Macbeth*, Ramfis in *Aida*, Padre Guardiano in *La forza del destino*, Timur in *Turandot* and Don Basilio in *Il barbiere di Siviglia*.

Dario Russo also performed in various concerts including: Schubert’s *Winterreise*, Verdi’s *Requiem*, Puccini’s *Messa di Gloria*, Mozart’s *Requiem*, Rossini’s *Petite Messe Solennelle* and *Stabat Mater*, Dvorak’s *Stabat Mater*, Beethoven’s *Ninth Symphony*, Handel’s *Coronation Hymns*, Mendelssohn’s *Die erste Walpurgisnacht* and Gomes’ *Colombo*.

This is not the first time for Dario at Teatru Astra. Two of the most recent parts include Orovoso in *Norma* (2011) and Raimondo in *Lucia di Lammermoor* (2017).

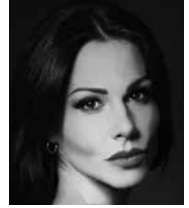
Martina Belli

Maddalena

Italian mezzo-soprano Martina Belli studied at the Accademia Nazionale di Santa Cecilia in Rome, and in 2014 she won Second Prize at Concorso Etta Limiti in Milano.

Her operatic appearances include her Royal Opera House debut in 2015 under M. Pappano as Lola in *Cavalleria Rusticana*, Tancredi in *Isaura* under M. Abbado, Melanto in *Il ritorno d'Ulisse in patria* at Paris's Cité de la Musique / Amsterdam Concertgebouw, Nerone in *L'incoronazione di Poppea*, Smeton in *Anna Bolena* at La Scala Milano, Rome Opera, Regio Parma, Federica in *Luisa Miller*, San Carlo, Napoli D. Rustioni, at Verdi Festival in Parma under R. Abbado, Carmen in Ancona, Ravenna-Piacenza and Lucca and Regio Turin, Gemma in the stage premiere of Tutino's *Miseria e Nobiltà* for the Carlo Felice Genoa, Isabella in *L'italiana in Algeri* Regio Turin, and Maddalena in *Rigoletto* Massimo di Palermo and Macerata Festival. Belli has toured Europe in concert under Biondi, in repertory including Vivaldi's *L'Oracolo* in Messenia, Gloria and Salve regina, Mozart's *Coronation Mass* and Caldara's *Morte e sepoltura di Cristo*. Also in her symphonic/chamber repertoire is Verdi's Requiem. In 2017 she recorded Händel's Lucio Cornelio Silla with Europa Galante, con. F. Biondi, live in Vienna.

In the last seasons, some of her important roles and participations included, Maddalena in *Rigoletto* with conductor Daniele Gatti in Roma Circo Massimo, *Verdi Requiem*, Teatro Massimo Palermo, under the baton of Riccardo Muti and recently in St Gallen Theater, Maria de Buenos Aires at Ravenna Festival, Carmen at Teatro Regio Parma and Teatro Lirico Cagliari.



Yvonne Galea

Giovanna

Yvonne Galea studied vocal technique and interpretation with Prof. Blagovesta Karnobatlova Dobрева at The Opera Studio (Malta) and later furthered her studies at the Conservatorio di Musica di Cremona, Italy. She has attended various masterclasses by Juliette Bisazza-Zanni, Margerita Atanassova and Claudia Sasso and has performed various concerts and recitals both in Malta and abroad. Her engagements have seen her perform at St Peter's Basilica (Rome), The Royal Concert Hall (Nottingham), Southwell Minster (UK), Szent Istvan (Budapest-Hungary), Westminster Cathedral (UK), Aegion, Athens, and Patras (Greece). She has also interpreted various operatic roles at the Manoel Theatre, namely Despina in *Così Fan Tutte*, Clarina in *La Cambiale di Matrimonio*, Beatrice in Charles Camilleri's *Compostela* and Annina in *La Traviata*. She has also premiered solo roles in various works composed by John Galea: *Ggantija*, *Il Cuore di Cristo*, *Il-Qalb ta' Kristu*, *Tislina*, and Nicolò Isouard's *Messa 1795*, all recorded on CD at the Bulgarian National Radio. Other works in her sacred music repertoire include John Galea's *Akathistos*, *Laurentius*, *Missa Ignes Charitatis*, *Missa Fons Vitae*, Gounod's *Messe Solenne St Cecile*, Rossini's *Stabat Mater* and Dubois' *Last Seven Words of Christ*. Tonight she will be interpreting the role of Giovanna.



Louis Andrew Cassar

Monterone

Louis Andrew Cassar is an active Maltese Baritone in both opera and sacred genres. He has interpreted the roles of Alfio in *Cavalleria Rusticana*, Marcello and Schaunard in *La Boheme*, Michele in *Il Tabarro* and the title role in *Don Giovanni* in theatres in Italy. Locally he featured in *Carmen* as Escamillo, in *The Magic Flute* as Sarastro and Papageno, as Aeneas in *Dido and Aeneas*, and in *La Boheme* as Schaunard. He has also featured in sacred works by local contemporary composers. In 2016, Louis was chosen to be part of APS's project in reviving Antonio Nani's *Requiem Mass* with the Bulgarian Philharmonic Orchestra, under the baton of Mro Joseph Vella. 2017 saw Louis interpret St. Paul in the world premiere of Monsignor Marco Firisina's Oratorio *Fino ai confine della terra* with the Malta Philharmonic Orchestra directed by Monsignor Firisina himself. During the Capital of Culture, Louis was involved in various cultural events among which the premieres of the Maltese opera *Ahna Refugjati* as Mirani, and Pilatu in the children's opera *Il-Qtates ta' max-Xatt*, an adaptation of the award-winning children's book by Claire Attard. In 2019, Louis was one of the soloists in the VIAF opening concert, during which both Carl Orff's *Carmina Burana* and Felix Mendelssohn's *Die Walpurgisnacht* were performed. In November 2021, Louis was chosen to participate in a Masterclass with the Malta Philharmonic Orchestra with the unique opportunity to be under the tuition for an entire week with Tenor Mro. Jose Cura. In November 2022, he featured as Dun Mikiel Xerri in Mro. Joseph Vella's *Rewwixta*. In March 2013 he was chosen by Mro Cura to feature as Cesare Angelotti in the Manoel Theatre Opera production of *Tosca* alongside the international acclaimed Tenor who played Mario Cavaradossi.



Outside the classical field, Louis did feature in other productions, such as the 2009 premiere of *Porn the Musical*, where he played the role of the porn director Martin Scorsleasy.

Louis started his vocal studies with tenor Brian Cefai at the age of 13, studied in Italy under the tuition of Soprano Patrizia Morandini, and is currently under the artistic direction of Soprano Juliette Bizazza.

Alberto Maria Munafò

Marullo

Alberto Maria Antonio Munafò is an opera singer. After studying pianoforte he continued his professional development with soprano Giovanna Collica at the l'Accademia Vox Humana where he developed a voice that can cover baritone and tenor roles. He is the president of the Coro Lirico Siciliano, winner at the International Opera Awards and Oscar della Lirica della Fondazione Verona per l'Arena. Alberto is also an organiser of various opera and musical events and participated in many productions on an international level.



He also had the part of Don Silvestro at Teatro Ariston, Sanremo in the musical-comedy *Aggiungi un posto a tavola* by Garinei e Giovannini on the occasion of Sanremo Musical. Since 2008 he is a member of the Coro Lirico Siciliano, in which he took part in more than three hundred concerts and operas in many cases making the soloist parts.

This is not a first for Alberto at Teatru Astra. His most recent role was Le Remendado in last year's production of *Carmen*.

Angelo Muscat

Borsa

Born in Malta in 2000, Angelo began singing at an early age with the Chorus Urbanus, under the direction of Dr. John Galea. He later proceeded with his opera and classical studies under the guidance of Juliette Bisazza Zanni and subsequently Dr. Andriana Yordanova. Angelo made his debut performance back in 2012, performing as a soloist with Chorus Urbanus accompanied by the Malta Philharmonic Orchestra in a Christmas concert held in Qala Gozo and in St. Julian's Malta. Roles covered in his career include Sasha and the Russian Tenor in *Fiddler on the Roof* in 2017, the role of Young Ebenezer in *Scrooge the Musical* in 2018, and the role of Cardinal Frustenberg in a musical on *Pope Wojtyla's life* in 2019. An aspiring tenor, Muscat has also been invited to perform the role of Parpignol in the opera *La Bohème* by Puccini, at the Aurora Theatre in Gozo in 2019. In 2021 Angelo performed as Marco in the first ever Film-Opera production in Malta, *Blat*. In December of the same year, Angelo was invited to sing in the oratorio *Gużppi ta' Nazaret* in collaboration with the Malta Philharmonic Orchestra, and in the annual MPO Christmas Concert held at the Metropolitan Cathedral of Mdina. Muscat has participated in various international concerts beyond our shores, including the UK, Italy, Austria and Bulgaria. He is also studying at the Conservatorio Santa Cecilia in Rome, after winning a scholarship in 2021



Noel Galea

Conte di Ceprano

A well known Bass singer in Malta, Galea hails from a family of musicians. He is a member of the Chorus Urbanus, and during his career has performed in many concerts featuring as a solo singer multiple times. A bank manager by profession, Galea cultivated a great passion for music and started his studies from a very young age. He performed in various operas and musicals in Gozo and abroad, also recording numerous CDs with Malta Philharmonic Orchestra and other international orchestras. His latest participation at Teatru Astra involved playing the part of Caiaphas, in the all time favourite musical *Jesus Christ Superstar* which was produced in 2018, *Il Trovatore* in 2019 and *Carmen* in 2022



Hilda Grima

Contessa di Ceprano

Hilda Grima is no new comer to the performing arts since a very early age, being a regular member of Chorus Urbanus. She has undergone intensive vocal coaching under Juliette Bisazza Zanni and attended various masterclasses with Marco De Gaspari and Claudia Sasso.

She has been entrusted to perform roles such as Fruma Sara in *Fiddler on the Roof*, the Ghost of Christmas Past in *Scrooge* and Baroness Elsa von Schreiber in *The Sound of Music*, produced at Don Bosco Oratory, besides being a regular member of the Astra Theatre Opera Chorus. She has also performed in concerts held by Chorus Urbanus Productions. This evening she will be interpreting the role of the Countess of Ceprano.



Ms Grima is a Learning Support Educator and a B.Psy. graduate. She is presently reading for a Master's degree in Counselling at the University of Malta.

Mario Portelli

Usciere

Mario Portelli is from Victoria, Gozo. He started vocal studies at the Gozo School of Music and undertook various masterclasses with Prof. B.K. Dobrev. He has interpreted various leading roles in operas and musicals such as *Geisha*, *Merry Widow*, *Waltz from Vienna*, *Oliver Twist*, *My Fair Lady*, *Scarlet Pimpernell*, *Jesus Christ Superstar*, *Les Miserables*, *Phantom of the Opera*, and *Miss Saigon*. He has also interpreted minor roles in *La Boheme*, *Turandot*, *La Traviata*, *Madama Butterfly*, *Otello* and *Nabucco*.



Ruth Portelli

Paggio

Ruth Portelli is a local singer from Qala. At the early age of 11, she started taking part in popular operas in Gozo; the first one being *Carmen*, and following with *Turandot*, *Nabucco*, *Fedora*, *La Forza del Destino*, *La Bohème*, *Aida* and *Tosca*. She had the opportunity to sing abroad in major countries such as Slovenia, Lanciano in Italy, Vrnjacka Banja in Serbia, Kraljevo in Czech Republic and Greece. In October 2010, together with other Maltese singers, Ruth joined a choir who performed with the Royal Philharmonic Orchestra at the Royal Albert Hall in London, at The Beatles Philharmonic Tribute. In 2010, she made it to the final of the Malta Eurovision Song Contest, with the song *Three Little Words*, which was penned by Gerard James Borg and composed by Philip Vella; and placed 8th.



Moreover, Ruth is a soprano soloist in the well-known Gozitan choir Chorus Urbanus, directed by Mro. Dr. John Galea. In 2005, Ruth along with the other members of the Chorus Urbanus, were ambassadors of Malta in Strasbourg where they sang along with around 25 other choirs from all over Europe in the cathedral of Strasbourg. In 18th April 2010, she joined the choir which animated the open-air mass celebrated by Pope Benedict XVI. As part of an ongoing development program undertaken by Chorus Urbanus, she also participated in various master classes with Juliette Bisazza Zanni. Ruth was also honing her vocal capabilities for several years under the guidance of Soprano Andriana Yordanova.

During an extremely busy 2017, she started taking part in musicals, with the first production being *Fiddler on the Roof* at Oratorju Don Bosco. In the years that followed, she also took part in the musicals *Scrooge* and *Sound of Music*. In 2020, she won the finals of the Konkors Kanzunetta Indipendenza with the song *Kuruni*, penned by Paul Ellul and composed by Mark Spiteri Lucas.

In 2021 she joined the popular Maltese girl group MARA and they debuted in Mużika Mużika 2022 with their song *Aħjar Hekk Inkella Agħar*.

Mariella Spiteri Cefai

Chorus Mistress

Mariella Spiteri Cefai is a well-known music personality on the islands, both as a performer and an educator. Mariella graduated in Music and Primary education, holds various diplomas from the London College of Music and the Trinity College of Music and presently is in the final stage of completing her Masters degree at the University of Birmingham.



Mariella is presently a Music teacher at the Gozo College. She has taught in both primary and secondary schools and is today acknowledged as an expert in the teaching of music to students between the ages of three and fifteen. Throughout the years Mariella has led various choirs, notable amongst them is the Gozo Cathedral Choir. Also, she has been Teatru Astra's choir mistress in charge of musicals (since 2016) and operas (since 2019). In the musical *The Sound of Music*, held last March at Astra Theatre, Mariella was also the musical director.

In 2020, Mariella created the musical ensemble *Ewfonija*, and ever since has organised various concerts, of different musical genres, such as *Leggero e Cantabile*, *In the Name of Love*, *Rejoice* and *The Ewfonija Grand Operatic Concert*. Mariella is the musical director and co-ordinator of these events.

Francesco Costa

Leader Coro Lirico Siciliano

Francesco Costa is an opera singer, choirmaster, and composer, who currently holds the position of main choirmaster of the *Coro Lirico Siciliano*, of the Children's Choir *Pueri Cantores Maenarum*, and of the *Choir of the University of Messina*. After studying opera singing and pianoforte, he pursued postgraduate study in opera performance with soprano Giovanna Collica.



He is an active composer in the field of sacred music, and has won several awards, including the *Premio Internazionale Sicilia Il Paladino* (40th edition), the prize of the *Art Academy of Catania University*, the *Vincenzo Bellini* prize 2015 and the prize *Sotto la Cupola*. He is the artistic and musical director of the *Festival Luigi Capuana, Sicanorum Cantica* and *Premio Canticorum Sacerdos* the latter taking place annually, with the patronage of the President of the Italian Republic. In addition to the intense artistic activity, he dedicates himself to the research, study, revision and enhancement of the work of lesser-known musicians and rare manuscripts of the sacred repertoire and opera. He has composed the anthem of the city of *Barcellona Pozzo di Gotto* for the inauguration of the theatre *Placido Mandanici*, the anthem for the 125th anniversary of the *Congregation Rogationist* and the opera *Cantantibus Organis*, broadcast on television from the *Vatican Basilica of St. Peter* in Rome in the presence of the Holy Father Pope Benedict XVI on the occasion of the opening of the Synod of Bishops for Africa.

As Choir Master of *Taormina Arte Foundation* and *Taormina Opera Festival* he has worked in many productions of Bellini, Verdi, Mascagni, Leoncavallo, Puccini, Mozart, Bizet, and others, apart from concerts including Orff's *Carmina Burana* and Rossini's *Petite Messe Solennelle*.

Joseph Cauchi

Scenic Artist

After finishing his secondary studies, Gozo-born Joseph Cauchi pursued his artistic training at the Targa Gap School for Craftsmanship in Mosta under the tuition of Maltese artists and sculptors John Bonnici and Anthony Calleja of Rabat. Joseph is a leading artist in the genre of baroque festive decorations with various artistic works exhibited in almost all localities around Malta and Gozo. Joseph is also known for his inspiration, creativity and design in theatre scenery where he contributed a lot to opera productions at Teatru Astra. He has been involved in the latest major productions at Teatru Astra namely, *Nabucco* (1994 and 2014), *Aida* (1999 and 2016), *Macbeth* (1997 and 2007), *Rigoletto* (1998 and 2009), *Otello* (2003 and 2013), *La Bohème* (2005 and 2015), *Suor Angelica*, *Pagliacci*, *Cavalleria Rusticana*, *Turnadot*, *La Traviata* (2010 and 2018), *Norma*, *Madama Butterfly*, *Lucia di Lammermoor*, *Il Trovatore* and last year's *Carmen*.



The Teatru Astra sets he designed featured in an opera in Rimini (*Nabucco*, 2014) and in Sicily (*Cavalleria Rusticana*, 2021). In 2017 Joseph won the directorate section 'Worker for the Year', and in 2018 he was also awarded the 'Worker of the Year for creativity' recognition within the Ministry for Gozo. Joseph also carried out interior decoration work for various localities in Gozo. Since 2018 Joseph Cauchi became a member of the Munxar Local Council. He also leads a dedicated team within the Cultural Heritage Directorate, Ministry for Gozo where they produce various artistic decorations to be exhibited throughout the year around Gozo. Whenever the opportunity arises Joseph also promotes local artistic heritage around the globe. In fact in 2022 he depicted a mural wall during an international artistic exhibition in Pignola Italy.

Sarah Grech

Choreographer (*Dance Narratives*)

Sarah Grech began her training in classical ballet at a young age under the tuition of the late Ms Jeni Delicata Lynam, principal at The Mill Room Studio. She later trained with various established teachers including Daphne Lungaro Mifsud, Ingrid Desira Buttigieg, Clarissa Borg and in particular with RAD examiners Caroline Busuttil and Mary Jane Bellia. In addition, she often received training at master classes and open classes with local and foreign tutors.



After successfully obtaining Royal Academy of Dance Advanced 2, Sarah continued her training as a dance teacher, receiving tuition in Malta and in London. She holds a Royal Academy of Dance Certificate in Ballet Teaching Studies and is a Registered Teacher of the Royal Academy of Dance.

In 2014 Sarah founded *Dance Narratives* and has since regularly choreographed dance pieces for performances in Malta and in Gozo. *Dance Narratives* has participated in musicals such as *Ommna tas-Sokkors* (July 2017) and *1551* (July 2016), and dance performances such as the MCC Dance Showcase II (December 2018). In December 2015, Dance Narratives held its first full-length dance performance - *A Christmas Masquerade*. This was followed by *New Year's Eve Among the Mummies* in December 2016, *A Christmas Carol* in December 2017 and *The Snow Queen* in December 2018.

Sarah's previous dance choreographies for opera include *Macbeth*, *Rigoletto*, *Lucia di Lammermoor*, *Aida*, *Il Trovatore* and *Carmen*.

Miriam Attard

Wardrobe Manager

Miriam is a Bachelor of Arts (Honours) graduate from the University of Malta and has extensive experience in key roles within the public sector. She is also a trained and widely sought florist.

Her first involvement within Socjetá Filarmonika La Stella dates back to around 25 years ago where she led annual Carnival dance troupes and was actively involved in the production of costumes. She has, for a number of years, created artistic floral installations which adorn the Teatru Astra foyer during the opera nights.

Miriam was part of the team which programmed the introduction of musicals at Astra and assumed, in tandem with George Camilleri, the leading role in the wardrobe department of musicals. Since 2016 Miriam was instrumental in the productions of *Grease* (2016), *Evita* (2017), *Jesus Christ Superstar* (2018), *Joseph and the Amazing Technicolor Dreamcoat* (2019), *Sister Act* (2022) and *Sound of Music* (2023).

Rigoletto marks the first opera in which Miriam is taking a leading role in the wardrobe department.



George Camilleri

Props & Wardrobe Manager

George Camilleri is a familiar face in Teatru Astra and since a couple of years has contributed extensively in the production of the opera. A nurse by profession, he has been actively involved in many of the recent productions at Teatru Astra, including drama, operas and musicals. He had a key role in a number of the carnival dance companies, in the years when the *La Stella* youth Movement dominated the local carnival scene. George is also involved in other initiatives of the *La Stella* Philharmonic Society and is a core member of the musical productions team. Together with Miriam Attard, George heads the wardrobe team in the musicals produced at Teatru Astra.



Maryrose Nolan

Lead Seamstress

Since a young age, Mary Rose had a flair for costume and dressmaking which induced her to further study tailoring at the School of Arts in Valletta, where she obtained a City & Guilds qualification. Mary Rose has worked on a number of private commissions and lately joined the Teatru Astra wardrobe team in the production of the opera *Carmen* (2022).

Her first key role at Teatru Astra was in the musical *The Sound of Music* in which, as lead seamstress, she led a team of fellow volunteers in one of the theatre's record breaking theatre productions. In the opera *Rigoletto*, Mary Rose spearheaded the production of a number of new costumes in collaboration with wardrobe managers Miriam Attard and George Camilleri, under the direction of the artistic direction of Enrico Stinchelli.



George Farrugia

Costumes

George Farrugia is wardrobe master at Teatru Astra. Since the theatre's inauguration way back in 1968, George was involved in every production presented at Teatru Astra. These included operettas, operas, variety shows, pageants and numerous other productions. George is also a member founder of Astra Folk Group. Alongside Manuel Grima, he devises the simple, yet effective designs in such a way that every production commands a special visual effect that adds instant value and success to the production presented. The Farrugia-Grima tandem has been described as a labour of love and loyalty towards the theatre.



Manuel Grima

Costumes

Manuel Grima started his theatrical career at the early age of twelve at the Don Bosco Oratory Centre in Victoria. Two of his first tutors were the late Mro Alfred Arnold, a long time British resident and leading Shakespearian actor and film star Eric Porter of Forsythe Saga fame, two important personalities that coached Grima to the theatre and musical world. At fifteen he joined the formidable Astra Stage Dancers and local theatre group, actively participating in local productions such as operettas, pageantry events, musicals and other manifestations at the Teatru Astra.



Manuel led the Astra Folk Group for fifteen years as its Artistic Director and co-founder, which ensemble he has successfully led on tour overseas for fourteen international festivals presented in France, Italy, Scotland, Finland, Russia, Libya and Egypt. Grima has also directed two important local productions at the Teatru Astra, a folk spectacle set in four scenes with music by Mro Joseph Vella and other Maltese composers and Fr Joe Meylaq's musical drama *Iz-Żeffiena* a colourful drama set in Andalucia. Between 1988 and 2007 he has taken an active role in the operas presented at the Teatru Astra as assistant director thus enabling him to work closely with famous international artistic directors and artists from the international opera world. Manuel also designs costumes for the Teatru Astra productions with veteran collaborator George Farrugia including grand operas like *Aida*, *Turandot*, *Norma*, *L'Elisir d'Amore*, *Lucia di Lamermoor*, *La Forza Del Destino*, *La Traviata*, *Il Trovatore*, *Nabucco*, *Un Ballo in Maschera*, *Madama Butterfly*, *Rigoletto* and *Macbeth* and *La Boheme*. Grima and Farrugia's costume designs have been highly welcomed by audiences and reviewers in the local media, described as a labour of love and passion. While working in Malta, Grima trained in dance activity with Ms Alison White giving him the opportunity to participate in Malta's foremost rock opera *Ġensna*.

Manuel Grima and George Farrugia collaborated once again in the costume department for *Rigoletto* with a young and energetic team of seamstresses including Miriam Attard and George Camilleri.

Andjela Bizimoska

Assistant Director

Andjela Bizimoska is a macedonian-italian stage director based in Italy. She obtained a master's degree in Musicology from the University of Bologna, a master's degree in opera and stage direction in Verona, completed a master's course in theatrical direction in Milan, and earned a master's degree in scenography in Catania. Andjela directed Paolo Geminiani's *Cannetella* (2015), a concert version of Bizet's *Carmen* (2016), Pergolesi's *La Serva Padrona* (2017), Handel's *Alcina* (2018), her own theatrical performance *Il Cuore Oltre l'Ostacolo* (2018), Donizetti's *Il Campanello* (2022), and Roberto Greppi's *L'Acqua della Vita - favola in musica* (2023). In 2015, she co-directed Cilea's *Adriana Lecouvreur* at the Macedonia Opera House, and in 2022, she directed Franco Zeffirelli's sumptuous staging of *Aida*.



As an assistant director and stage manager, she has worked in Italy, China, Hong Kong, Macedonia, and Malta. In 2016, she won the first prize for staging at the 'Open Opera' competition, and in 2019, she won the Tragos contest with *Il Cuore Oltre l'Ostacolo*.

Maria Selene Farinelli

Assistant Director

Maria Selene Farinelli is an Italian stage director. Graduated in arts and performance at the University of Bologna and skilled in opera theater at the Verona stage direction academy, she is assistant director at Verdi Festival in Parma, Petruzzelli theatre in Bari, municipal theatre in Treviso, theatre of Maggio Musicale in Florence and many other Italian theaters and opera festivals. She is also specialized in children's theatre, making her debut with shows for children. She was stage director first at the Teatro Olimpico in Vicenza, from 2013 to 2016 and currently at the social theater in Rovigo. She made her debut directing Puccini's *Il Tabarro* at the Puccini Festival in Torre del Lago and directed: the Salieri's *La Scuola dei Gelosi* at the Bogotà theater in Colombia, Pergolesi's *La Serva Padrona* in Rovigo and Treviso, *Don Pasquale* by Donizetti and Puccini's *Suor Angelica* in Padova and she finished recently a new production as stage director in Taranto doing *Elisir D'amore* for the second time. She has been working alongside Maestro Stinchelli since 2017 as assistant.



The Malta Philharmonic Orchestra

For half a century, the Malta Philharmonic Orchestra (MPO) has been Malta's foremost musical institution.

The orchestra was founded in April 1968, when musicians from the defunct “Commander-in-Chief” (C-in-C) orchestra of the Malta-based British Mediterranean Fleet regrouped as the Manoel Theatre Orchestra. It continued to serve as the theatre’s resident orchestra until September 1997, when it became an independent orchestra, taking up the name National Orchestra of Malta. The orchestra became the MPO in 2008 when it expanded into a full-size symphony orchestra, bringing together musicians from Malta, Europe and beyond.

Joseph Sammut, the C-in-C’s last conductor, was the orchestra’s first conductor, remaining at the helm until 1992. Since then the orchestra has also been under the direction of Joseph Vella, John Galea, Michael Laus, and Brian Schembri. In 2019, the MPO appointed Sergey Smbatyan as Principal Conductor, joining Resident Conductor Michael Laus as part of the orchestra’s Artistic Team. The MPO also works with local artists including Joseph Calleja, Simon Schembri, Carmine Lauri and Miriam Gauci, as well as international guest artists including Ray Chen, Diana Damrau, José Cura, Mikhail Pletnev, Camille Thomas, Gautier Capuçon, Daniel Lozakovich and Enrico Dindo.

As Malta’s leading musical ensemble, the MPO averages more than one performance a week including symphonic concerts, opera productions in Malta and Gozo, community outreach and educational initiatives, as well as various concerts of a lighter nature. During the past seasons, the MPO embarked on a Digital Transformation reaching over 32 million people worldwide through its Online Programme in 2021.

The orchestra has performed in leading venues across the globe, including in the United States, Russia, Dubai, Germany, Austria, China, Italy, and Belgium, and presently embarks on at least one international tour each concert season.

The MPO is a keen exponent of Maltese composers, regularly performing their works in Malta and overseas, as well as frequently premiering and commissioning new compositions.

Through the MPO Academy and the Malta Youth Orchestra, which regularly give concerts across Malta, the MPO is also responsible for the training and professional development of the next generation of Maltese musicians.





THE MALTA PHILHARMONIC ORCHESTRA

List of MPO Musicians

Violin 1

Marcelline Agius**
Agnieszka Kuźma
Elena Imparato
Emilia Wiśniewska
Vincenzo Picone
Klara Nazaj
Fiona Giambra
Tomas Kadlubiec

Violin 2

Matteo Colombo ***
Inmaculada Muñoz Sal-
guero
Rosanne Dimech
Francesca Moldovan
Mario Micallef
Valmor Montfort

Viola

Ester Garcia Salas ***
Matthew Fenech
Marco Gallina
Savio Debono

Cello

Ákos Kertész*
Yaroslav Miklukho
Frank Camilleri
Lucie Kuchařová

Double Bass

Michelle Agius ***
Dionne Xuereb

Flute

Rebecca Hall*
Fiorella Camilleri

Oboe

Chiara Telleri ***
Jennifer Melville

Clarinet

Giuseppe Recchia*
Daniele Galletto

Bassoon

Lampros-Ioannis Lapi-
nas ***
Maria Spiteri Zahra

French Horn

Etienne Cutajar*
Manuele Catalano
Marco Cola
Bernardette Vella

Trumpet

Brendan Ball ***
Elena Gatt

Trombone

Roderick Bugeja*
Dennis Camilleri
Jesmond Azzopardi

Tuba

Chris Spiteri ***

Timpani

Marios Mouzakitis*

Percussion

Jospeh Camilleri ***
Kurt Calleja

** *Orchestra Leader*

* *Section Principal*

*** *Guest Section
Principal*

THE MALTA PHILHARMONIC ORCHESTRA

Board Chairman:
Alfred Camilleri

Members:
Ruth Vella Micallef
Jesmond Cutajar
George Curmi
Mary Anne Camilleri
Katia Ancilleri
Elizabeth Cassar
Joseph Chircop
Noel Camilleri

Secretary to the Board:
Carmen Zammit Farrugia

Resident Conductor:
Michael Laus

Administration

Acting Chief Executive Officer:
Christopher Muscat

Director - Finance & Administration:
Reuben Sammut

Orchestra Manager:
Aurelio Belli

Manager - Finance & Administration:
Sarah Debono

Manager - Events & Procurement:
Christopher Spiteri Blanco

Manager - Logistics, Health & Safety:
Adrian Bartolo

Senior Officer (Office of the CEO):
Shirley Farrugia

Project Administrator:
Claire Briffa

Media Coordinator:
Joe Julian Farrugia

Senior Officer - Marketing & Events:
Michael Cutajar

Support Officer:
Jennifer Scicluna

Librarian:
Matthew Fenech

Administrative Assistant:
Maria Spiteri Zahra

Development & Education Officer:
Hilda Curmi

TEATRU ASTRA OPERA CHORUS

Tenors

Charlon Abela, Matthew Attard, Isaac Boldarini, Karl Cassar, Marvic Cini, Fabian Galea, Gabriel Magro, Mario Portelli, George Sacco Xerri, Christian Tanti, Anthony Tomaselli Chetcuti, Franco Vella

Baritones/Basses

Brandon Attard, Ethan Attard, Andrew Attard Barthet, Geoffrey Bajada, Joseph Bartolo, George Borg, Joseph Buhagiar, Steve Buttigieg, Joseph Cutajar, Josef Cassar, Norman Falzon, Noel Galea, Riden Glinofria

CORO LIRICO SICILIANO

Cosimo Arena, Riccardo Bosco, Francesco Cusumano, Giuseppe Fieno, Alberto Munafo, Salvatore Serrano

DANCERS

Dance Narratives

Angele Micallef, Faye Apap, Kaitlyn Vella, Tatiana Sacco, Stephanie Portelli, Sherona Vella, Rita Curmi, Janica Xuereb

CHOREOGRAPHER

Sarah Grech (Dance Narratives)

EXTRAS

Males:

George Charles Camilleri, Gianfranco Gatt Ellis, Giovanni Scicluna, Nikola Zahra

Females:

Amira Sciberras, Denise Galea, Elisa Tabone, Francesca Cini, Georgianne Mizzi, Katia Mizzi, Krista Curmi, Lorna Tabone, Veronica Camilleri

STAGE CONSTRUCTION CREW

Aaron Cini, Andre Mercieca, Carmel Zammit, Andrea Camilleri, Andrew Portelli, Bradley Xuereb, Eddie George Attard, Elena Tabone, George Zammit, Ġoġ Pisani, Johnny Micallef, Josef Stellini, Joseph Cauchi, Kurt Cassar, Matthew Mifsud, Michael Cauchi, Nicholas Portelli, Mariah Mercieca, Godwin Cachia, Josef Mizzi

SEAMSTRESSES AND WARDROBE CREW

Wardrobe Managers

George Camilleri, Miriam Attard

Lead Seamstress

Mary Rose Nolan

Seamstresses and Wardrobe Crew

Gina Attard, Gorgianne Attard, Maria Borg, Lina Camilleri, Rose Camilleri, Nina Cremona, Liz Curmi, Doris Farrugia, George Farrugia, Lora Galea, Emanuel Grima, Lora Schembri, Melina Sciberras, Lora Scerri, Anna Xerri.

REHEARSAL PIANIST

Francis Camilleri

LIGHTS

George Zammit, Chris Gauci, Beam Lighting, Juan Vella, Elena Zammit

PROJECTIONS

MAV Multimedia

PRODUCTION ASSISTANT

George P Cassar

FLOWERS

Fleur Floral Décor by Miriam Attard

MAKE-UP

Ann-Marie Caruana

HAIRDRESSERS

Amanda Cachia Cardona, Maryann Curmi

ADMINISTRATION ASSISTANT

Josianne Xerri Caruana

FESTIVAL MARKETING & PUBLIC RELATIONS

Michael Formosa, Mario Casha, George P Cassar, Andrea Camilleri, George Formosa, Francesco Pio Attard, Krista Curmi, Wallace Camilleri

BOOKING & ADMINISTRATION OFFICE

Andrew Formosa, Gabriel Vella, Joseph Tabone, Christopher Portelli, Elena Tabone, Sarah Cassar, Matthew Zammit, Michael Formosa

BACKSTAGE CREW

George P Cassar, Andrea Camilleri, George Camilleri, Josianne Xerri Caruana, Antonella Zammit, Elena Tabone, Kate Ellis, Elena Zammit

OPERA POSTER

Riccardo Gatt Ellis

OPERA SOUVENIR BOOK

Mario Casha (Editor and layout)
A&M Printing Ltd - Qala (Printing)

SPONSORSHIPS

Michael Formosa, Matthew Zammit, Joseph Borg, Dolindo Cassar, Noel Micallef, George Cini



FESTIVAL MEDITERRANEA COMMITTEE

Michael Formosa (Chairman & La Stella Philharmonic Society President), Mro Dr John Galea (Artistic Director), Matthew Zammit, Joseph Borg, Dolindo Cassar, Mario Casha, George P Cassar, Mariella Spiteri Cefai, Andrew Formosa, Joseph Tabone



Mobile: 79312382 Email: jcturnkey82@gmail.com

camilleriparismode[®]
since 1890

RIGOLETTO ON RECORD

A selected discography of Verdi's Rigoletto

George P. Cassar

Verdi's career is conventionally divided into three periods: early, middle, and late. Rigoletto (1851) marks the start of the early-middle period, accompanied by *Il Trovatore* (1852), and *La Traviata* (1853); these works are characterised by increased subtlety in his style of composition compared to earlier operas such as *Macbeth* (1847, revised 1865), which is generally considered the greatest for its tragic style, albeit one can also form a very solid case for Luisa Miller (1849) in this regard. Notwithstanding, Rigoletto encases a literary pedigree similar to Shakespeare's and Schiller's tragedies as Verdi and his librettist Francesco Maria Piave, exceptionally transformed Victor Hugo's *Triboulet* from his *Le Roi s'Amuse* (1832) into the Rigoletto we know.

Rigoletto, a product inspired by the *Bel Canto* period at the time dominated by Bellini and Donizetti, is exquisitely smooth in its flow from one piece to another, with Verdi taking the 'plot first, vocal exhibitionism second' route. Gilda's aria *Caro Nome* can be taken as a case in point. As beautiful and virtuosic as it gets, it does not deliberately end with a flourish that invites an applause, despite the inevitability of the audience's reaction, but rather invites an immediate and swift entrance of the chorus of the would-be kidnappers, unseen by Gilda. Rigoletto then returns, the abduction scheme commences, and the drama unfolds. This can be contrasted with, for example, *Quando Rapito in Estasi* from Donizetti's *Lucia di Lammermoor*, whose plot at that particular point is similar, yet leaves more space for the soprano to exhibit her prowess to the audience.

This may give rise to the possibility that even a less than perfect performance of Rigoletto, although far from desirable, will still make an impact on the audience. Many exquisite voices have interpreted the work since 1851. Such a repertory staple is Rigoletto, that one can say with a marked confidence that virtually every famous Gilda, Rigoletto, and Duke of Mantua was able to record his complete role at least once throughout their career, as will be seen later on. I have not been able to listen to each and every recording of Rigoletto, and in this regard, the following is a selected discography highlighting the main productions that have been set in the groove.

Underlining the opera's enormous popularity are two acoustical recordings made during the first world war, although one may argue that the opera took a serious foothold in 1927 with Sabajno's HMV set on 15 78rpm records. This recording can be said to have set the opera in Gramophone's standard repertoire. Almost a century later, this recording still feels solid, with Sabajno's stately tempi and a Rigoletto played by Luigi Piazza whose superb outburst to the courtiers in *Cortigiani Vil Razza Dannata* is immediately recognisable, reliable, although sometimes can have a tendency to lapse into emphases that give a hint of Scarpia's ruthless toughness. Tino Folgar, the Spanish tenor, delights us with a sensitive and stylish Duke, also featuring a raw Lina Pagliuighi who later gives us a celebrated Gilda on the Cetra label.

Three years later, Columbia Records ventured into La Scala, and under the invigorating direction of Lorenzo Molajoli, recorded another complete set featuring Mercedes Capsir as Gilda, Dino Borgioli as the Duke, and Riccardo Stracciari in the title role (by then, already a veteran, he debuted while Verdi was still alive). Stracciari etches out Verdi's lines with absolute clarity, his voice thrillingly focused and powerful. The set is recorded with admirable clarity for the time, capturing the drama flowing through the score and libretto.

One also finds a 1944 Berlin set with starry cast, performed in German (at the time it was common to translate operas in the language of the country that they were being performed in. One even finds a 1949 recording in Russian, although I did not manage to listen to this one), with Heinrich Schlusnus's title role being of principal interest alongside Erna Berger as Gilda, the latter singing in a manner that some may find as being

extremely girlish. This version is conducted by Robert Heger whose take on the music is quite characterful. Berger makes another appearance with Leonard Warren as Rigoletto and Jan Peerce as the Duke, in what could be considered as the first fully fledged LP set produced in the US under the direction of Renato Cellini in 1949. Sung in Italian, one finds a mature representation by Berger, rendering her performance definitely more touching and reassuring. Warren's performance produces an imposing Rigoletto, most notably in his projection of 'Deh non parlare', although as for the rest, one can say that he is the typical loud American baritone. Peerce projects a rather tight voice, rendering this performance of the Duke rather unappealing.



Contrastingly, Ferruccio Tagliavini's performance in the 1958 Cetra set, is very appealing. His 'Questa o Quella' is fluid and light in tone, facilitated by the Turin Radio Orchestra under the direction of Angelo Questa. Later on, in 'Parmi Veder', the Duke's anger is vividly shown through his singing. Giuseppe Taddei's performance of the title role is no less engaging. He affects the sudden shifts between the loving duets with his daughter and the raging aria 'Cortigiani, vil razza, dannata' very convincingly. Lina Pagliughi confirms Hegel's affirmation that the Italian language is made for Italian throats; although her voice control is not flawless by any stretch of imagination, considering even that 'caro nome' is a bit down, the way in which she drops the phrases gives a certain particular tone to the role especially when compared to earlier recordings. Her coloratura manner is fresh and quite appealing. Many consider this recording to be still one of the best complete Rigolettos available on record.

A 1954 recording featuring Aldo Protti (who sang the title role at Teatru Astra's first production of Rigoletto in 1978) is one of the classic staple recordings, under the direction of Alberto Erede with the Santa Cecilia orchestra and chorus. Mario del Monaco's performance has been described as being like that of a bull in a china shop by some, yet his eternal timbre is not one to be shrugged off, albeit the Duke is not his most suitable role. Hilde Gueden is quite tested in the role of Gilda, and her performance is not as reliable as one may expect from such a renowned artist.

The 1955 recording featuring Maria Callas forming part of the classic series of long playing records 'in collaborazione con l'ente autonomo del Teatro alla Scala' is one of the evergreen recordings that deserves a detailed consideration. Tito Gobbi as Rigoletto and Callas as Gilda give a memorable performance which one

instinctively always relies on as a point of reference. Callas's Gilda is what one may describe as a miracle. In her assumption of Gilda, Callas projects a radiant beauty born out of pure innocence, love, and fear, traits that perfectly suit Gilda's character. Her characteristic masked darkish tone is nowhere to be heard, albeit the recording is quite strangely opaque for the period and compared to contemporary recordings even from the same series. Tullio Serafin's conducting cannot be ignored. His conducting shows great care, especially at specific points, such as the discovery of Gilda's abduction where the sense of grave urgency in the libretto is perfectly transferred within Verdi's music. Tito Gobbi also gives the expected impeccable performance, even though the quieter passages especially in his confiding duets with Gilda are not on par with his earlier recording on 78rpm. Still, his exchanges in act III with the courtiers is quite incomparable with the sense of irony, strange bemusement, and fear that it projects, as well as the tense scene with Gilda at the beginning



of the same act. His 'Pari siamo' is similarly memorable. To sum it up, if one must limit oneself to owning a single recording, *this* is the recording one should seek.

A 1957 RCA recording featuring Jussi Bjorling as the duke, Robert Merrill as Rigoletto, and Roberta Peters as Gilda, is yet another star-studded pressing that merits listening to. Merrill seems to be more conscious of Rigoletto's personality than in his later recording with Solti, however the vocal quality seems to be more pleasing in the Solti recording. Jussi Bjorling presents an excellent Duke, except for some instances where he sings forte throughout. His tone is however inimitable and carries its own enchanting quality throughout. Roberta Peters sings with a vibrant and thin voice, accurately conveying Gilda's virginal innocence. Jonel Perlea conducts with a pleasant impetus (even being heard singing along in 'La donna e' mobile'), conveying a certain musical precision and a very pleasant *cantabile*. This recording was immediately followed by Francesco Molinari – Pradelli's Philips version. While in this version, Richard Tucker as the Duke and Renato Capecchi as Rigoletto present an exceptional performance, it is Gianna d'Angelo's performance of Gilda that stands out, with some lauding her as one of the best Gildas ever recorded.

Gianandrea Gavazzeni's 1960 HMV set is the best of two recordings by Renata Scotto featuring as Gilda, presenting also Alfredo Kraus's spirited performance as the Duke (later on also featuring under Solti), as well as Ettore Bastianini's excellent performance as a gloomy and forbidding Rigoletto. Gavazzeni's conducting is competent, yet leaves no particular mark on the score.

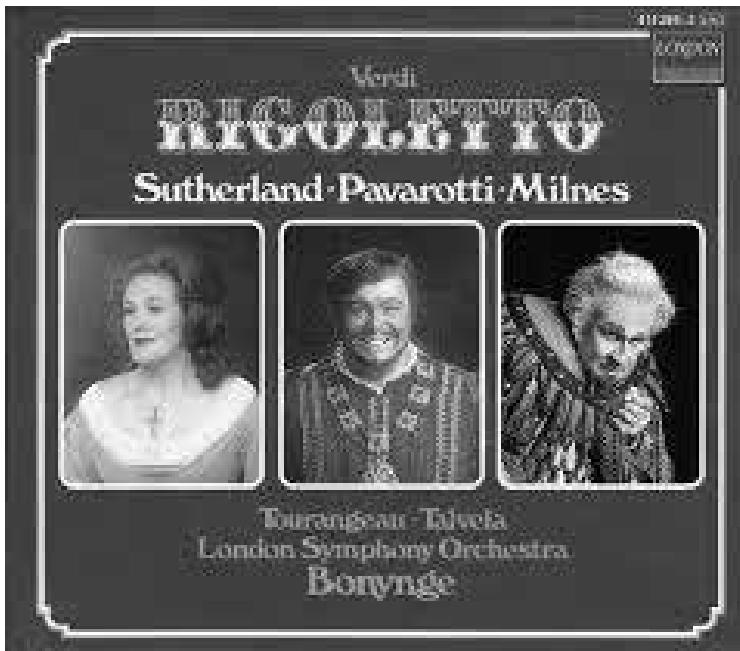
Joan Sutherland recorded two sets of Rigoletto (the second one recorded in 1972 being the more successful of them), the first appearing in 1962. Her performance is swift and her 'Caro nome' has a dream-like tone that at times sounds very pleasant, and at times leads to articulation issues. Her *bel canto* is as satisfying as one expects from her. Cornell MacNeil's Rigoletto is particularly lyrically precise, however, his performance is more focused on singing precision, and at the end lack the dramatic effect necessary for the role.



The 1964 set by Deutsche Grammophon under the baton of Rafael Kubelik featuring La Scala's Orchestra and choir with Dietrich Fischer-Dieskau as Rigoletto, is quite a change from the usual Italian style of singing. Fischer-Dieskau presents a wide and varied tonal palette, and attends to Verdi's harmonics with great precision. However, in doing so, he sacrifices the authority and malevolence of the character. Renata Scott's Gilda is not her best performance, with her 'Caro nome' being extremely slow to the point of it becoming quite tedious. The same issues are evident in her duets with Rigoletto. In fact, it even seems that Kubelik was subservient to his distinguished cast, thus compromising his reading. Carlo Bergonzi is a distinguished Duke, however his performance is quite compromised by the issues mentioned, rendering the entire recording unexceptional.

The latter set appeared in the same month as Solti's on RCA Victor, one of the fieriest and modern of performances. It was quite sad that both sets suffered due to their close proximity of publication. There are many elements in this version that should be commended. Alfredo Kraus is a fiery Duke. Robert Merrill's Rigoletto handles the lyrical elements of the score very well, while still being warmly human without being overly lachrymose, although, his 'Cortigiani' sounds removed from the rest of the opera and externalised. Anna Moffo brings out a lovely Gilda, portraying evident femininity and ingenuousness, even conveying the hauntingly unpredictable naïve character that Gilda is. Solti drives the score very hard, at times leading the orchestra towards the style of the likes of *Aida*. The recording is at times too bright, and the stereo spread too wide leading it to sound artificial at times.

HMV, in 1967, released another set under the baton of Francesco Molinari Pradelli. It is overall a good production, with Reri Grist performing well as Gilda, although at times sounding too cool and soubrettish, with a suspect trill, lacking the love-lustred character. MacNeil's Rigoletto is at times not as assured as one expects. Nicolai Gedda however, is perhaps, the star of the recording, bringing out the perfect character as the Duke, presenting huge vocal prowess and technical precision. Here, one notices the appearance of a young Ruggero Raimondi as Monterone.



The second Sutherland set issued in 1973 by London Records, is by and large magnificent. Both in terms of recording and conduction. Richard Bonynges conducting generates tension when necessary, and is quite idiomatic in general. Sutherland's Gilda is well-sung, perfectly phrased, and, on the whole, much better than her previous recording. In fact, some critics even put this performance of Gilda on par with Callas's. Sherrill Milnes is a great Rigoletto. His 'Pari Siamo' is powerful, one can literally listen to him cry his heart out. There are some opaque notes in 'Deh non parlare' which may seem a hair too high for him, however this does not degrade his overall performance at all. Pavarotti is another stylish Duke, with his rendering of 'E il sol dell'anima' being a classic account full of sexual ardour, wonderfully sung to the spirit of Verdi's text. This record might be the only one worth mentioning the *comprimario* roles, with an array of voices such as Martti Talvela singing Sparafucile, Huguette Tourangeau as Maddalena, and even Ricardo Cassinelli, Christian du Plessis, and Kiri te Kanawa in the smallest of roles.

Francesco Molinari Pradelli's 1977 recording originally performed for the film of Rigoletto is often overlooked, but it is certainly worthy of a listen, if anything for the excellence of the Dresden Staatskapelle. Molinar-Pradelli's conducting is pacy, flexible, and responsive to the singers' needs. Franco Bonisolli, singing the duke, leaves away his *can bello* way of singing. Rolando Panerai, singing the title role, demonstrates a handsome baritone in the traditional Italian style, showing a tight and swift vibrato. Margherita Rinaldi is nothing worth noting. Her portrayal of Gilda is shrilly, albeit steady.

Carlo Maria Giulini's 1979 recording on Deutsche Grammophon with the Wiener Philharmoniker and the Wiener Staatsoper Chorus, is unfortunately lacking the theatricality of some other recordings, despite featuring a star-studded cast. Giulini tends to drag his tempi, and the recording is overall overly-refined, leading it to dullness, though the prelude is pleasant and dramatic. Piero Cappuccilli's Rigoletto is sung in a manner which can be described as 'routine', with a smooth timbre, yet lacking the fury and frustration necessary for the role. Placido Domingo as the Duke is warm and elegant, however his characterisation is similarly generic. Ileana Cotrubas, singing Gilda, is too affected by the general droopiness of the whole performance, and while coloratura was never her strongest point, her 'Caro nome' seems interminable.

Lamberto Gardelli's Eurodisc 1984 recording is a good account, but not necessarily a memorable one. Lucia Popp is a lovely Gilda, presenting a vibrant lyric coloratura voice which easily suggests innocence and vulnerability. Aragall, singing the role of the Duke, is not as dashing, however his voice is beautiful. One should note that this recording has most of the traditional cuts, however 'Possente amor mi chiama' is



included. Bernd Weikl performs a bold and vivid Rigoletto. At times, his vibrato is a tad too pronounced, and he is not really one of those large-voiced baritones.

Riccardo Muti's 1988 recording with EMI featuring the La Scala orchestra and chorus is also worth a listen. Giorgio Zancanaro featuring as Rigoletto, is arguably one of the last great Italian baritones, singing the role with great pomp, a smooth legato, and crisp and clear high notes. This is sometimes compromised by Muti, who in this case is a bit of a purist and does not allow his singers to indulge in all the traditional interpolated top notes that we have come to expect, but rather sticking to the score. Daniela Dessi is a great Gilda, with a pleasant trill, with an excellent mid-register. Vincenzo la Scola is a shrilly Duke, and his voice is often pale and lacking the prowess necessary for the role.



James Levine's 1993 Deutsche Grammophon take with the Metropolitan Opera chorus and orchestra, features and excellent digital sound, and equally good conducting. The cast is as good as one was able to find at the time. Vladimir Chernov makes a good Rigoletto, with 'Coritigiani' being his strongest point in this recording. As for the rest, he lacks the Italianate manner of singing, and sings in a rather hard manner. Cheryl Studer, here, is no longer at her peak, her voice arguably ruined due to her extremely wide repertoire and consistently changing technique. Her voice here is inconsistent, and sometimes she sounds *ingolata*, other times turning into a shrill. Luciano Pavarotti here is nearing the end of his productive years. This is his third recording of the Duke, and although he is playing against his younger self, he still sounds marvellous.

The 2016 Delanos recording is a mixed bag. For years, Dmitri Hvorostovsky was one of the leading interpreters of Rigoletto, and while there are many baritones in the modern era that have successfully realised one of the most complex characters of the Verdi canon, few navigated the emotional turmoil quite the way the great Russian baritone did. He brought crudeness and ugliness to his vocal interpretation but also managed to exude warmth and tenderness in his scenes with Gilda. He could sound like the consummate Verdi baritone

with shades of Bastianini and Milnes in the role, but also bring something completely unique to his style. His way with the text itself has always been precise and his interpretation shows the man as a power-hungry outsider with murderous tendencies who still possesses a heart of gold. Regrettably, Dmitri Hvorostovsky's portrayal of the title role can only be seen as a poignant farewell recording, captured shortly before his untimely passing. In 2016, his once-resplendent baritone had understandably lost much of its former glory, resulting in a rather discomfiting listening experience. Nadine Sierra's Gilda is, overall, a pleasant interpretation. Her constant legato throughout the recording represents a feeling of consistency in character and hides the change between the character of a sheltered girl to one who is ready to sacrifice her life for love. The Duke, on the other hand, sung by Francesco Demuro, lacks the prowess for the role, and often ends up sounding pushed especially when entering the higher range. The legato in 'La donna è mobile' is uneven, and his voice never builds to a climax, but rather jolts at the last moment. Constantine Orbelian's interpretation seemed to drain Verdi's score of its vitality.

It is such a pity that, as evident above, during the last two decades, the productiveness of publishing houses of audio recordings of Rigoletto have been few and far between. Studio recordings are getting generally as rare as hen's teeth, and most available recordings are now either lower quality live recordings or audio-visual ones. These have been omitted from this review due to space limitations. So were excerpts, in order to maintain the brevity of this paper.

References

- Verdi, G., Bjorling, J., Merrill, R., Peters, R., & Solti, G. (1957). *Rigoletto* [LP]. RCA.
- Verdi, G., Callas, M., Gobbi, T., di Stefano, G., & Serafin, T. (1955). *Rigoletto* [LP]. EMI.
- Verdi, G., Cellini, R., & Warren. (1948). *Rigoletto*.
- Verdi, G., Gardelli, L., Popp, L., Aragall, & Weikl, B. (1984). *Rigoletto* [LP]. Eurodisc.
- Verdi, G., Gavazzini, G., Kraus, A., & Bastianini, E. (1960). *Rigoletto* [LP]. His Master's Voice.
- Verdi, G., Giulini, C. M., Cotrubas, I., Capuccilli, P., & Domingo, P. (1979). *Rigoletto* [LP]. Deutsche Grammophon.
- Verdi, G., Hvorostovsky, D., Demuro, F., Orbelian, C., & Sierra, N. (2015). *Rigoletto* [CD]. Delanos.
- Verdi, G., Kubelik, R., Fischer-Dieskau, D., Scotto, R., & Bergonzi, C. (1964). *Rigoletto* [LP]. Deutsche Grammophon.
- Verdi, G., Levine, J., Chernov, V., Studer, C., & Pavarotti, L. (1993). *Rigoletto* [CD]. Deutsche Grammophon.
- Verdi, G., Molajoli, L., Capsir, M., Borgioli, D., & Stracciali, R. (1930). *Rigoletto* [LP]. Columbia Records.
- Verdi, G., Molinari-Pradelli, F., Bonisolli, F., Panerai, R., & Rinaldi, M. (1976). *Rigoletto* [LP]. Dresden Staatskapelle.
- Verdi, G., Molinari-Pradelli, F., Grist, R., Gedda, N., MacNeil, & Raimondi, R. (1967). *Rigoletto* [LP]. His Master's Voice.
- Verdi, G., Muti, R., Zancaro, G., Dessi, D., & La Scola, V. (1988). *Rigoletto* [LP]. EMI.
- Verdi, G., Protti, A., Erede, A., Del Monaco, M., & Grueden, H. (1953). *Rigoletto* [LP]. Decca.
- Verdi, G., Sabjano, C., Piazza, L., Pagliughi, L., & Folgar, T. (1927). *Rigoletto* [LP]. His Master's Voice.
- Verdi, G., Schlusnus, H., & Berger, E. (1944). *Rigoletto* [LP].
In German
- Verdi, G., Solti, G., Kraus, A., Merrill, R., & Moffo, A. (1964). *Rigoletto* [LP]. RCA Victor.
- Verdi, G., Sutherland, J., Bonyngge, R., Milnes, S., Pavarotti, L., Talvela, M., Tourangeau, H., Cassinelli, R., Plessis, C. du, & te Kanawa, K. (1973). *Rigoletto* [London Records].
- Verdi, G., Sutherland, J., & MacNeil, C. (1962). *Rigoletto* [LP].
- Verdi, G., Tagliavini, F., Questa, A., Taddei, G., & Pagliughi, L. (1958). *Rigoletto* [LP]. Fonit Cetra.

ACKNOWLEDGEMENTS

The Management of Teatru Astra would like to express its gratitude to the Government of Malta for its support through the Gozo Cultural Support Programme

Ministry for Gozo
Ministry for the National Heritage,
the Arts and Local Government
Bank of Valletta plc

General Soft Drinks Co Ltd
Arts Council Malta
Gozo Cultural Heritage Directorate
Coro Lirico Siciliano

Collegiate Chapter of St George's Basilica

Victoria Local Council

Malta Philharmonic Orchestra

A&M Printing Ltd
British American Tobacco (Malta) Ltd
Bortex
BNF Bank plc
BVR The Boutique
Camilleri Paris Mode
Cefai Formal Wear
Citadel Insurance plc
Citadel Video Communications Ltd
Concorde I.F.F. Ltd
Galea General Services Ltd
La Bottega di Melchiorre
Lombard Bank Malta plc

Maltapost plc
Fabrix
Farsons Foundation
Festivals Malta
FXB Group
Neolitik Restaurant
Sartoria Arrigo

Macmed Ltd
Michael Grech Financial Services Ltd
MSV Life plc
PKF Accountants and Business Advisers
The Duke Boutique Hotel
Country Terrace Restaurant
Viewpoint Boutique Hotel
17 Townhouse Boutique Hotel

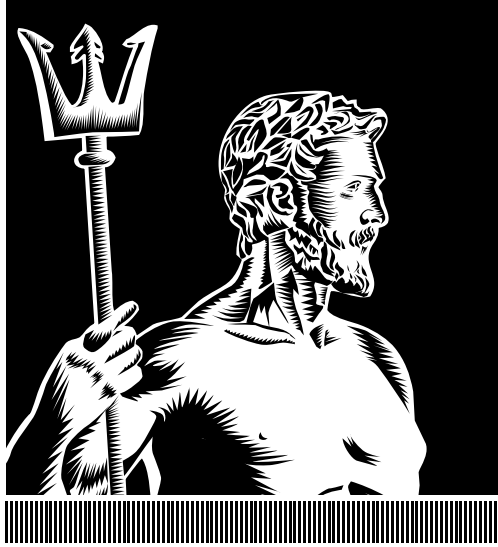
The Teatru Astra Management would also like to thank:

Soċjeta Filarmonika La Vallette
Joe Attard
Alvin Scicluna
Mario Micallef
Gina Farrugia
Lonza Schembri

Journalists, editors, TV and Radio programmes producers' who support the Teatru Astra's *Rigoletto*

Special thanks are extended to all *Soċjetà Filarmonika La Stella* members and admirers who wholeheartedly and voluntarily offered their services so that *Rigoletto* would be staged successfully.

Thanks are also due to all those who have supported and believed in our cultural project *Festival Mediterranea*, now in its twentieth edition. Teatru Astra itself and all cultural activities that it animates are a monument to voluntary work. All support received is a tribute to the reality.



THE
FARSONS
FOUNDATION



Twentieth
Edition

FESTIVAL Mediterranea

7TH OCTOBER TO 19TH NOVEMBER 2023

Programme of Events

Saturday, 7th October | 8:00pm Showcasing Tomorrow's Performers | Cultural Hub | Teatru Astra, Republic Street, Victoria

Embark on a mesmerizing journey through the world of music as we proudly present an evening of captivating melodies performed by La Stella's remarkable young musicians. Their exceptional talents stand as a testament to their unwavering dedication and profound passion for the art of music. Admission is free; however, to ensure your spot, we kindly invite you to reserve your seat by contacting info@lastella.com.mt

Thursday, 12th October - Sunday, 29th October | 10:00am - 7:00pm Rosso Cenere 01 | Cultural Hub Teatru Astra, Republic Street, Victoria

Experience Reuben Formosa's creations through a captivating collection of nature-inspired sculptures. Explore the passion and creativity behind these exquisite artworks. Join us for a journey into the heart of nature's beauty. Free entrance.

Sunday, 15th October - Tuesday, 31st October | 10:00am - 7:00pm Operetta in Gozo | Cultural Hub Teatru Astra, Republic Street, Victoria

Discover the rich history and evolution of operetta in Gozo through a captivating exhibition. This showcase provides an insightful journey into the development of this musical genre within the context of the Gozitan cultural landscape.

Thursday 26th & Saturday 28th October | 7:00pm Rigoletto - Giuseppe Verdi | Teatru Astra, Republic Street, Victoria

Presenting a fresh interpretation, this new production of Rigoletto showcases internationally acclaimed singers, accompanied by the Teatru Astra Opera Chorus and the Malta Philharmonic Orchestra, under the dynamic baton of John Galea. Enrico Stinchelli's artistic direction will ensure that this opera will once again highlight the theatre's unmatched expertise in presenting its acclaimed productions, with sets and costumes that garner wholesome international recognition. Tickets are available on www.teatruastra.org.mt or by calling +356 2155 0985. Prices range between €100, €80, and €55.

Friday, 27th October | 7:30pm Wind Quartet Recital | Cultural Hub | Teatru Astra, Republic Street, Victoria

Experience the captivating melodies of the SPMO Wind Ensemble as they bring forth renowned compositions by Mozart, De Falla, and Piazzolla, specially arranged for this unique formation. Alongside these classics, the ensemble will unveil original creations by Rubtsoov and DeBlieser, along with the lesser-known gem Piccolo Divertimento op 2 by Joseph Vella. This musical journey promises to be an exceptional one, offering a blend of familiar favourites and intriguing discoveries. Admission to this event is free. To make a reservation contact info@lastella.com.mt.

Saturday, 28th October | 10:00am Rigoletto: a story of power, moral ambiguity, love and vengeance Cultural Hub | Teatru Astra, Republic Street, Victoria

Delve into the world of Rigoletto with an insightful talk on this captivating opera. Immerse yourself in its rich narrative and intricate melodies as we explore its themes, characters, and musical intricacies. This enlightening talk, which will feature Mro Dr John Galea, Dr Abraham Borg and Ms Catherine Tabone, is a free event. Kindly make a reservation at info@lastella.com.mt.

Sunday, 29th October | 8:00pm A Beethoven Recital by Francis Camilleri | Aula Mgr Giuseppe Farrugia, St George's Basilica, Victoria

Beethoven's music represents a new age and temperament, constantly searching for the unknown. The revolutionary spirit of the late 18th century is reflected in his music and by the time of his death in 1827, he was already seen as the ultimate Romantic figure tempered with Classical balance. This concert presents two of Beethoven's monumental sonatas for piano: the Tempest and Appassionata, two works which truly express the composer's 'anguish and triumph'.

Sunday, 19th November | 8:00pm The best of James Bond ... The La Stella Band in Concert | Teatru Astra, Republic Street, Victoria

Gozo's prominent band, under the direction of Mro Dr John Galea, will entertain its audience to some of the best compositions from James Bond movies. For reservations contact info@lastella.com.mt.

+356 21550985
info@mediterranea.com.mt
teatruastra.org.mt
mediterranea.com.mt
facebook.com/teatruastra.org.mt



GOVERNMENT OF MALTA
MINISTRY FOR GOZO





EDWARD MERGIEGA AS DAME WIDOW TWANKEY!
(SHE'S LOOKING FOR A GOOD RUB!)



ALADDIN

THE ROCK N' ROLL PANTO

DIRECTED BY CHRIS GATT **MUSICAL DIRECTION BY** CATHY LAWLOR

TEATRU ASTRA, VICTORIA, GOZO

26TH - 30TH DECEMBER

TEATRUASTRA.ORG.MT





SHARP

EXPERTS FOR YOUR TAILOR-MADE PV PANEL SOLUTION

EASY, SMART AND RELIABLE EV CHARGER

FROM THE COMPANY THAT SPECIALIZES IN PRODUCING GLOBAL INNOVATIVE TECHNOLOGY SOLUTIONS.



GIOVANNA D'ARCO

GIUSEPPE VERDI

24 & 26 OCTOBER 2024

WWW.TEATRUASTRA.ORG.MT



GOVERNMENT OF MALTA
MINISTRY FOR GOZO



Christmas Hampers

Collection
22/23

Customised Hampers
Free delivery in Malta & Gozo

Cottage Products (Gozo) Ltd
Gozitano Agricultural Village, Mgarr Road, Xewkija, Gozo, Malta.
T: +356 2156 4467 | Email: info@gozocottage.com

www.gozocottage.com

I would have never made it without them

Yesterday, Today, Tomorrow



Learn more on
apsbank.com.mt/you

APS Bank plc is regulated by the Malta Financial Services Authority as a Credit Institution under the Banking Act 1994 and to carry out Investment Services activities under the Investment Services Act 1994. The Bank is also registered as a Tied Insurance Intermediary under the Insurance Distribution Act 2018.



APS bank

values you can bank on



VICTORIA INTERNATIONAL ARTS FESTIVAL 2024

IN HONOUR OF MRO JOSEPH VELLA



27th EDITION

Friday 14 June - Monday 15 July



Artistic Director: **George J. Frendo**

me direct
my money, my choices

My card, digital,
global & free.

Sign up today!



 medirect.com.mt
 2557 4400

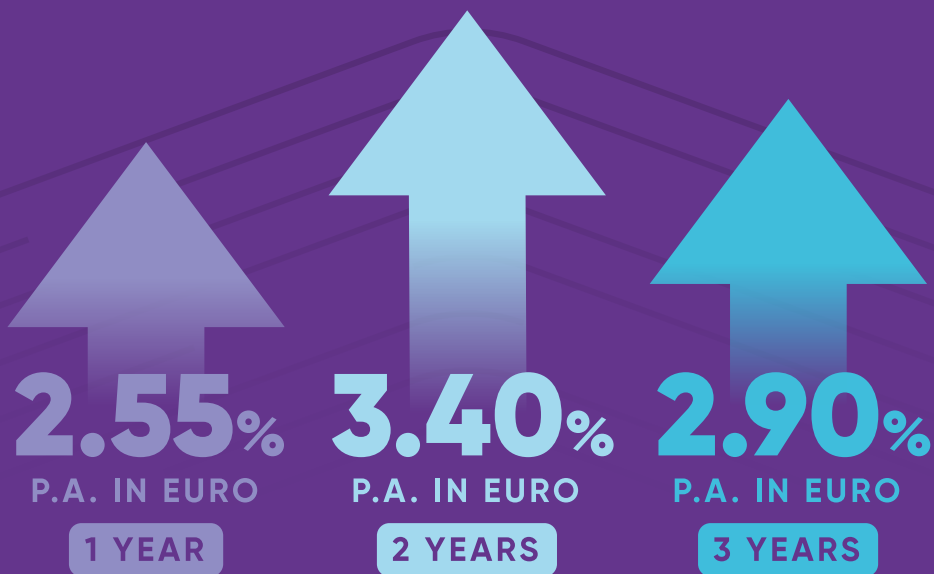
MeDirect Bank (Malta) plc, company registration number C34125, is licensed by the Malta Financial Services Authority under the Banking Act (Cap. 371).





Fixed-Term Deposits

Deposit Today and Earn More for Tomorrow.



Grow your money the secure way.

 www.bnf.bank  E-Customer Service  2260 1000



Michael Grech

FINANCIAL INVESTMENT SERVICES

Trust • Commitment • Expertise

Head Office:

The Brokerage, Level 0 "A", St Marta Street,
Victoria, Gozo, VCT 2551, Malta
Tel: 2258 7000 | Fax: 2155 9199

Malta Office:

95, Fleur de Lys Road,
Birkirkara, BKR 9064, Malta
Tel: 2258 7000 | Fax: 2144 1006

www.michaelgrechfinancial.com
info@michaelgrechfinancial.com

Michael Grech Financial Investment Services Limited is regulated by the Malta Financial Services Authority and licensed to conduct investment services under the Investment Services Act (Cap. 370 of the Laws of Malta)



RE/MAX
PROPERTY CENTRE

No. 11
Independence Square
Victoria, Gozo

+356 2156 6284
gozo@remax.com.mt

remax-malta.com



Your *Trusted*

Real Estate Partners in Gozo

Whether you're looking for an idyllic holiday home or your next rental investment, we have the expertise to guide you towards ticking all your property goals.

Reach out to our award-winning team of Sales & Letting Associates today!



*Buy Yourself a Gift
That Keeps on Giving*



Join the Club Today

lavaletteclub.com



AUTHENTIC DINING IN THE HEART OF VICTORIA

OPENING HOURS

Lunch and Dinner are served in both our indoor and outdoor areas from Tuesday to Sunday, from 11:30AM to 10:00PM.

SPECIAL EVENTS

Join us for special dining experiences, featuring wine pairing dinners and other seasonal celebrations.

PRIVATE FUNCTIONS

Consider us for events like Christmas dinners, where our cuisine and welcoming ambiance set the stage for memorable gatherings with friends, family, or colleagues.

2ND ANNIVERSARY WINE PAIRING EVENT

IN COLLABORATION WITH

Casa Vini
WINE FOR WINE LOVERS

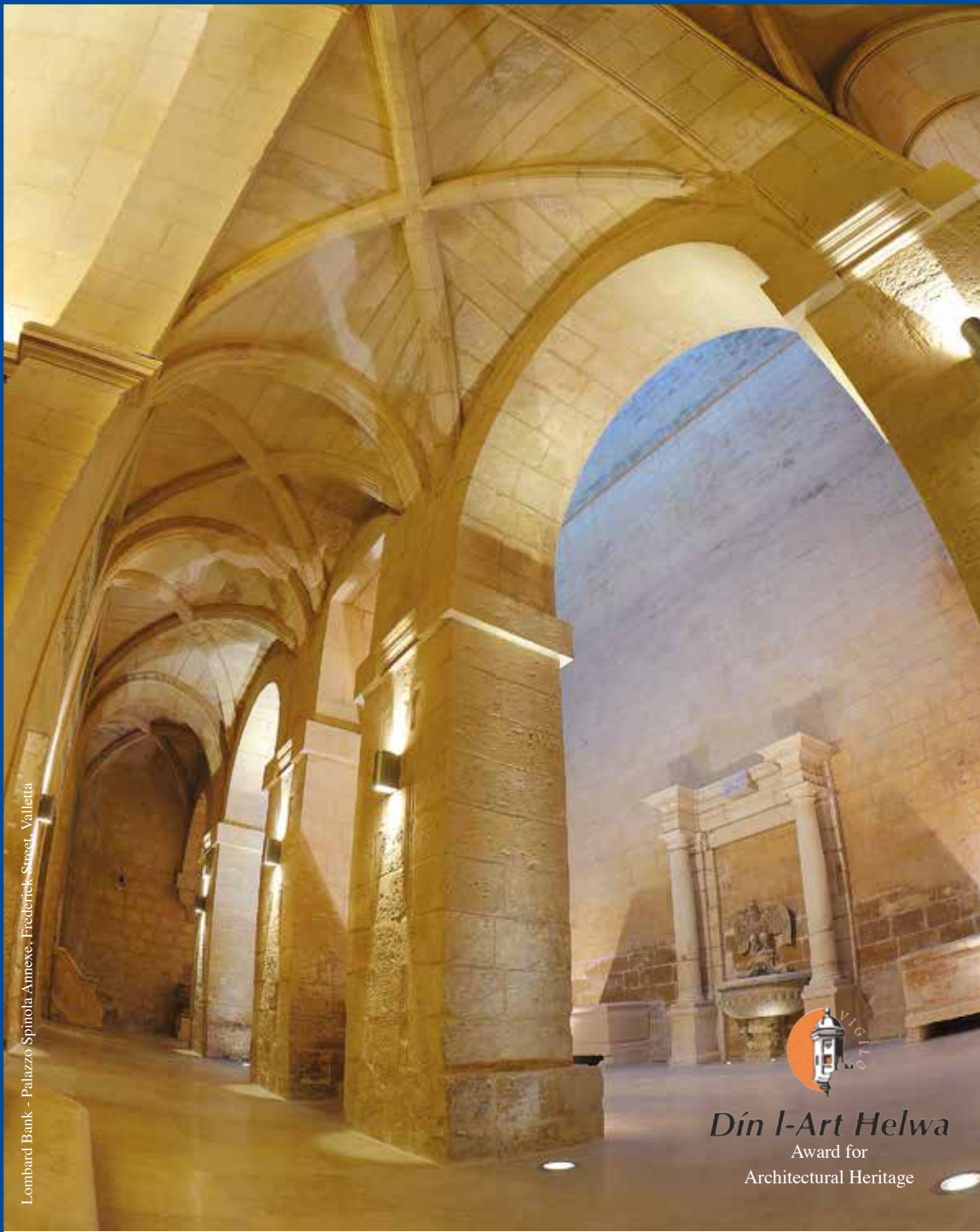
07|NOV|2023

Visit our social media pages and website for more information and to reserve your place for this event.



+356 2156 4092 | neolitik.kitchen

Lombard Bank - Palazzo Spinola Annexe, Frederick Street, Valletta



Din l-Art Helwa

Award for
Architectural Heritage



LOMBARD

Lombard Bank Malta p.l.c.

Head Office: 67 Republic Street Valletta Malta • PO Box 584 Valletta VLT 1000 Malta
Tel: +356 25581117 • e-mail: mail@lombardmalta.com • www.lombardmalta.com • SWIFT Code: LBMAMTMT
*Lombard Bank Malta p.l.c. is listed on the Malta Stock Exchange and is licensed and regulated
by the Malta Financial Services Authority as a credit institution and as an investment service provider.*

SELLER DOESN'T SHIP TO MALTA?

SHIP IT WITH

SENDON



**Shop from Germany,
Hong Kong (China),
Italy, UK & USA.
We'll deliver to your
doorstep in Malta and
Gozo.**

**Use Easipik lockers for
FREE with SENDON.**

For more information visit:
www.maltapost.com/sendon



CROWN

IS MOULD DRIVING YOU UP THE WALL?

MOULD INHIBITING



Meaning in care

SENIOR CARE AND
SERVICES



T: 2258 4200
www.caremalta.com

 **Care**

COMPASSION • ENGAGEMENT • PROFESSIONALISM

right size, right people, right answers



Audit | Accounts | Advisory | Tax | Legal



info@pkfmalta.com | +356 2149 3041 | www.pkfmalta.com





BORTEX

FINE TAILORING

STELLA ARTOIS

Take a moment to enjoy.





Mediterranea: a culture festival on the island of Gozo.

Art in itself is a celebration. It is a celebration of the victory of life over death, of beauty over ugliness, of hope over despair, of order over chaos, of civilization over barbarism, of religion over superstition, of man over the beast. Art is an awakening to a higher form of existence, and opening up the inner self to embrace the Ultimate. That is why a work of art cannot but be an act of faith. It is at one time a returning to by reaching forward. Indeed the way forward is the way back. it is not the beginning of the end but the end of the beginning. It is going back to the core of Being, the well-spring of life, beauty and truth.

A little bit on the philosophical side? Maybe. But this is exactly what this Festival is all about: an encounter with the human spirit as expressed ancient culture enshrined in the awesome 7000 year old prehistoric culture of this island, down to the contemporary. You will be amazed to discover how little has changed of what really matters to man!

Welcome to the island of Gozo for a celebration of life.



Socjetà Filarmonika *La Stella*, ©2023