

FWOpera

# LIBRETTO

A NEWSLETTER FOR OPERA FANS March 2011

## *Il Trovatore*

May 21 & June 3 at 7:30 p.m.

May 29 at 2:00 p.m.

Bass Performance Hall



817.731.0833

Box Office 817.731.0726 or 1.877.396.7372

1300 Gendy Street  
Fort Worth, Texas 76107

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# Il Trovatore



*Music by*  
Giuseppe Verdi

*Libretto by*  
Salvatore Cammarano  
based on the play by  
Antonio Garcia Gutiérrez

*First Performance:*  
Teatro Apollo in Rome  
on January 19, 1853



## The Cast:

Leonora	Marjorie Owens, soprano
Azucena	Victoria Livengood, mezzo
Manrico	Dongwon Shin, tenor
Il Conte di Luna	Malcolm MacKenzie, baritone+
Ferrando	Tyler Simpson, bass-baritone+**
Inez	Laura Mercado-Wright, mezzo
Ruiz	Logan Rucker, tenor+*

with the Fort Worth Symphony  
Orchestra

Conducted by Joe Illick

Directed by David Lefkovich

+ Fort Worth Opera Debut Season

\* Fort Worth Opera Studio Artist

\*\* Festival Young Artist

## SYNOPSIS

**Background:** Fifteen years ago in the night an old gypsy woman was chased away from the cradle of Count di Luna's infant son, García. He developed a fever, which convinced the count that she had cursed his son, so he ordered her to be found and burned at the stake. From the flames, the gypsy called to her daughter Azucena to avenge her. Azucena, a mother herself, kidnapped García, intending to throw him into the same fire that claimed her mother's life, but haunted by the memory of her mother's screams, she ends the life of her own child instead. She decides to raise García as her son, renaming him Manrico. Count di Luna finds the charred remains of a child in the ashes where the gypsy died. However, not convinced that the remains were those of García, he makes his older son swear to continue the search for his brother when he becomes the new Count.

### ACT I: The Duel

Civil war has broken out with a revolt against the king of Spain. Ferrando, a captain in the king's army and an officer under the new Count di Luna, rouses the sleeping men who are keeping watch at the window of Leonora, a noblewoman courted by di Luna. The guards wait because di Luna fears a rival for her love in the form of a troubadour. Ferrando tells them the story of the elder Count di Luna, the child's charred remains and the burned gypsy whose ghost haunts her murderers.

Leonora lingers outside, looking for her troubadour. She is in love with him, but her companion Ines has a terrible premonition and pleads with Leonora to be careful with her heart as she leads Leonora inside. Count di Luna, hiding in the garden, plans to declare his love to Leonora, but he hears his sworn enemy and follower of the rebellion, Manrico, singing a love song. Also hearing the troubadour, Leonora rushes out and mistakes di Luna for her love at the same time Manrico arrives. Enraged, the two men rush off to duel and Leonora collapses.

### ACT II: The Gypsy

In the mountains, the gypsies in camp return to their metalwork. Manrico has come to the camp so his mother, Azucena, can tend his wounds, and she recounts once again the horrific end her mother faced at the old Count di Luna's hands. Manrico claims to have never heard the story before. Azucena tells how she murdered her own child in error. Manrico asks, if she killed her son, then who is he? The gypsy, realizing that she has shared too many details, argues that she is his mother and reminds him how she nursed his wounds. Manrico muses about what stopped him from killing di Luna at their duel. Word arrives that the fortress at Castellor has been captured, the same place where Leonora, believing Manrico dead, intends to enter the convent. He rushes off to stop her.

Near the cloister, Count di Luna and his men wait to intercept Leonora and take her away by force, but Manrico and his followers arrive in time to stop them. In the midst of the skirmish, Manrico and Leonora escape.

### ACT III: The Gypsy's Son

While planning a siege, Ferrando reports to di Luna the capture of a gypsy woman. When she is brought in for questioning and the Count reveals himself, her agitation exposes her as the gypsy's daughter from so long ago. Count di Luna orders her to the same fate as her mother, and when Azucena cries out for Manrico to save her, di Luna realizes that he can use her to lure Manrico to him.

With a battle about to wage around them, Manrico and Leonora prepare to take wedding vows, but before they can wed, Manrico's messenger Ruiz enters to tell of Azucena's impending execution. Manrico rushes out to save his mother.

### ACT IV: The Torture

Ruiz takes Leonora to where Manrico is being held prisoner. Leonora prays for his salvation, and Manrico's goodbye is heard inside the prison. When di Luna arrives, she offers herself to the Count in exchange for Manrico's release. Unknown to di Luna, she drinks poison from her ring.

In the prison cell, Manrico tries to comfort Azucena. Leonora enters to tell Manrico that he is free. Realizing the bargain she has struck with di Luna, Manrico denounces her as unfaithful, but the poison begins to take effect and Leonora dies in Manrico's arms. Count di Luna comes to the cell and sees how Leonora betrayed him. In a rage, he orders Manrico's immediate beheading and forces Azucena to watch through the window. The gypsy cries out that her mother has been avenged: Count di Luna has killed his own brother.

– Hannah Smith



Giuseppe Verdi  
1813-1901

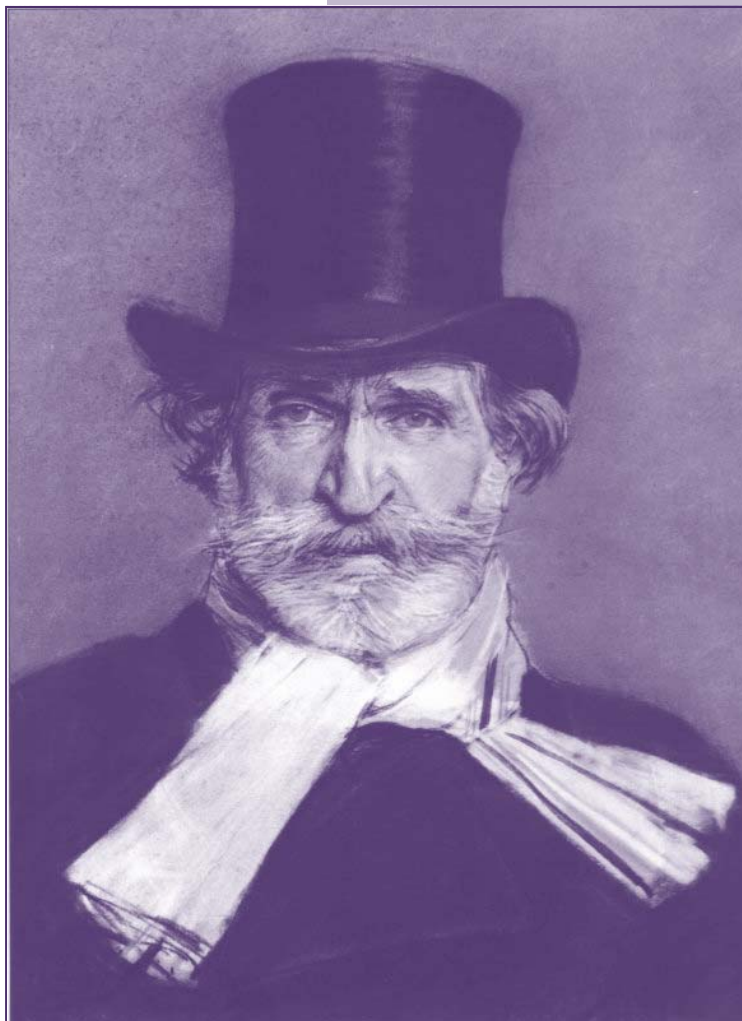


Giuseppe Verdi wrote 28 operas, and roughly a dozen of those operas make up the backbone of what is now standard operatic repertoire, securing him as the most important composer of Italian opera in the nineteenth century. In the early 1850s, he gave the world in rapid succession the three operas that would be recognized as his masterpieces: *Rigoletto*, *Il Trovatore*, and *La Traviata*.

By this time, Verdi had acquired enough fame and fortune that he could compose what he wanted without relying on a commission. He had the freedom to choose his subject and begin composing before securing the theater to premiere his opera. His early success as a composer gained him entrance to the highest social and artistic circles, and in the 1840s, through connections within these circles, Verdi was exposed to a wider scope of literature than he had previously known, including works by both French and Spanish writers. He was an avid reader, seeking any story line that would make an opera worth his time. Being of a dark nature, he was naturally drawn to gloomy and violent subjects, but this trait often put him at odds with censors from the church who also kept close rein on any political overtones in the librettos.

He began work on *Rigoletto* (after the Venetian censors eviscerated his previous opera *Stiffelio* on religious grounds) absolutely determined to produce a worthy operatic version of Victor Hugo's *Le roi s'amuse* – a play so shocking it was banned even in a much more liberal Paris. Verdi's librettist for *Rigoletto*, working closely with the censors and the composer, managed to tone down the political implications while keeping the macabre tone and subject in place, though not without many hard-won arguments. At the same time though, Verdi was already searching for his next subject. When he read the Spaniard Antonio Garcia Gutiérrez's play *El trovador*, he found in it not only a perfect companion piece to *Rigoletto*, but also the strong emotional and dramatic situation that he needed for inspiration. So, less than a month before *Rigoletto* opened in Venice, Verdi had already contacted another librettist, Salvatore Cammarano, asking for him to begin condensing Gutiérrez's play into a suitable libretto.

– Hannah Smith



### Verdi's Operas and Fort Worth Opera

Fort Worth Opera launched in 1946 with Verdi's *La Traviata*. Since then, Fort Worth Opera has produced a Verdi opera in 31 of its 64 seasons. Our current production of *Il Trovatore* will be the sixth time we have staged the opera!

*Falstaff* was the last Verdi opera we produced, and it was done in 2007 for the inaugural Fort Worth Opera Festival.

### Recommended Recordings



The recording of *Il Trovatore* done for RCA in 1969 was Plácido Domingo's first complete operatic recording. With masterful conducting of the New Philharmonia Orchestra by Maestro Zubin Mehta, the recording displays Domingo at his lyrical finest. The legendary Leontyne Price sings Leonora brilliantly, and Fiorenza Cossotto sings Azucena with unrivaled boldness. Both women display fireworks equal to the task. Sherrill Milnes, also at the top of his form, portrays a singularly haunted Count di Luna.

The re-mastered recording, done in 1998, is available for purchase on Amazon as a 2-CD set or in an MP3 downloadable format.



## Fort Worth Opera's production of *Il Trovatore* pulled from the fiery furnace.

By Kurt Howard, Producing Director

In the midst of the rapid financial decline that our country faced in 2008, a number of regional opera companies went bankrupt under high overhead and production costs and sluggish ticket sales. Fortunately for Fort Worth Opera, our spring festival format allowed us to trim expenses in advance of our season, and retrench to deal with any potential drop in ticket and donor revenues.

One of the companies that faced bankruptcy and was ultimately forced to close its doors was Opera Pacific in Costa Mesa, California. Founded in 1985, the company had 22

seasons under its belt before shutting down mid-season to dispose of its assets to satisfy creditors. This closing weighed especially heavy on my heart since I had begun my career as a stage manager with Opera Pacific in its opening season and continued to serve on the administrative staff for over 7 years after that. We received word in late 2008 that they would sell off their production inventory including sets and costumes for several productions, one of which was *Il Trovatore*. Since Fort Worth Opera had been considering staging this opera for some time, but found the rental cost was prohibitive (\$12,000 for costumes + \$65,000 for sets), we entered into negotiations to acquire Opera Pacific's



production. Two weeks after receiving notice of the sale, we managed to purchase *Il Trovatore* from them for a total of \$15,000 plus transportation costs.

The production had been built in 2002 as a co-production between Opera Pacific, Michigan Opera Theatre, and Florentine Opera (in Milwaukee) and had only been performed



in those three cities before being relegated to storage in the Opera Pacific warehouse. At the time we purchased the production, the costumes were out on rental to Sarasota Opera, but it had otherwise lain unused – gathering dust. The production was conceived and directed by Dejan Miladinovic, artist director of Belgrade National Opera at the time (he has also served as artistic director at the Meadows School of the Arts at SMU),

which he co-designed with Yugoslavian designer Mileta Leskovac. Costumes were designed by Milanka Berberovic and built by the Serbian National Opera for the production. The cost to build the sets and costumes today would run just over \$665,000!

It cost Opera Pacific a total of \$1.5 million to bring this piece to the stage in 2003 (\$1.9 million in 2011 value). Our costs to put *Il Trovatore* on the Bass Hall stage today, including artists, chorus, orchestra, and stagehands will be under \$600,000. If not for our quick move to purchase this production, it would have been destroyed by the end of 2008. Instead, Fort Worth Opera's audience will get to witness the



grandest opera set to grace the Bass Hall stage yet.

## ARTISTS

FWOpera



General Director Darren K. Woods has kept an eye on Marjorie Owens' career since her days at Baylor. She was in Fort Worth Opera's production of *Dialogue of the Carmelites* in 2006, and Darren knew then that he wanted to bring Marjorie back for *Il Trovatore*, whenever Fort Worth Opera could schedule it. According to Darren, "Marjorie has a big, beautiful voice that she plays like a Stradivarius. The way she can caress a phrase is unlike any other soprano I've heard."

A Grand Finals Winner of the Metropolitan Opera National Council Auditions, soprano **Marjorie Owens** is receiving a great deal of acclaim as one of the most exciting young dramatic sopranos to have come to the public's attention. Ms. Owens joins the Dresden Semperoper for the 2010-2011 and 2011-2012 seasons, where her roles include Elisabeth in *Tannhäuser*, Leonora in *Il Trovatore*, Countess Almaviva in *The Marriage of Figaro*, Foreign Princess in *Rusalka*, and First Lady in *The Magic Flute*. Last season, Marjorie Owens was heard in her celebrated portrayal of the title role in *Ariadne auf Naxos* at the Boston Lyric Opera, and covered the title role in *Aida* at the Metropolitan Opera. In the spring, she made her debut as Gerhilde in *Die Walküre* with the Opéra National de Paris. Ms. Owens was a member of the Lyric Opera of Chicago's Ryan Opera Center for two seasons and a member of the Houston Grand Opera Young Artist Studio for four seasons.

Leonora



Azucena is not a character role, which means that if it is not taken seriously, the role dissolves into caricature. Darren argues that, "Azucena requires someone who is equal parts singer and actor, and Victoria Livengood is uniquely gifted in both aspects. She is a rare mezzo, and the only one I would even consider for this role, because she brings the stunning vocalism of a Carmen to the dramatic weight of Azucena."

Praised for her rich, sultry voice and unparalleled dramatic and comedic intensity, mezzo **Victoria Livengood**'s 2010-2011 season includes *Mamma Lucia/Cavalleria rusticana* (Gran Teatre del Liceu), *Mrs. Doc/A Quiet Place* (New York City Opera), and *Klytämnestra/Elektra* (Taipei Orchestra). Among many others, past performances include *Marquise/The Daughter of the Regiment* (Gran Teatre del Liceu, Washington National Opera, Teatro Municipal de Santiago); *Klytämnestra/Elektra* (Festival de Opera de Las Palmas); title role/*Carmen*, *Herodias/Salome*, *Akrosimova/War and Peace*, *Madame Larina/Eugene Onegin* (Metropolitan Opera, where she has sung over 100 performances); and *Old Prioress/Dialogue of the Carmelites* (Fort Worth Opera). Future engagements include *Adelaide/Arabella* (Santa Fe Opera), *Sarelda/Musto's The Inspector* (Boston Lyric Opera), and *Filippyevna/Eugene Onegin* (Opera Carolina).

Azucena



Dongwon Shin performed Calaf in Fort Worth Opera's critically acclaimed production of *Turandot* in 2008, which proved to Darren that he had the chops to perform Manrico too. "Both Calaf and Manrico have huge arias towards the end of the opera, so the tenor has to have incredible stamina to plow through a show-stopping aria after having already sung an entire opera. After hearing Dongwon's 'Nessun dorma,' I cannot wait to hear him sing 'Di quella pira,'" said Darren.

Recently, Korean-born tenor **Dongwon Shin** debuted with San Francisco Opera as Radames in *Aida*. He has also performed Radames abroad for Berlin Deutsche Oper in Germany, Wiener Staatsoper in Austria, and the Royal Opera House at Covent Garden in London, England. In Trieste, Italy, he recently performed in both *Samson and Delilah* and the Verdi Requiem. He performed Manrico in Dresden this past fall after scoring great success in the same role in his debut with the Semperoper last year. Other recent engagements have included Radames with Houston Grand Opera under Carlo Rizzi and Pollione in *Norma* with Michigan Opera Theatre, and he performed Radames in his return to Opera Australia in their revival of *Aida*. In 2007, he made a dramatic debut with Opera Australia as Calaf in *Turandot* opening to both public and critical acclaim, having arrived only the day before.

Manrico



While the other leads in the opera have performed with Fort Worth Opera before, this will be Malcolm MacKenzie's first time to perform for our audience. Of all the possible baritones who could have done the role of Count di Luna, Darren chose Malcolm because "he has this rich, melting, liquid legato throughout his voice. When he sings 'Il balen del suo sorriso' it will seem like he doesn't take a breath, but expresses his longing for Leonora with this continual expansion of sound."

Baritone **Malcolm MacKenzie** has been heard at leading opera houses throughout the United States and Europe, appearing at the Metropolitan Opera, L'Opéra Bastille in Paris, Finland's Savonlinna Opera Festival, Washington National Opera, Sacramento Opera, Glimmerglass Opera, Dayton Opera, Madison Opera, Austin Lyric Opera, Opera Pacific, Opera Santa Barbara, and Pittsburgh Opera. In the 2010-2011 season, Mr. MacKenzie made his debut with the Metropolitan Opera as Dancairo in *Carmen* and as Marullo in *Rigoletto*. Other appearances this season include Germont in *La Traviata* for Opera Santa Barbara. Recent performances include Onegin in *Eugene Onegin* and Iago in *Otello* for Sacramento Opera, Alfio and Tonio in *Cavalleria Rusticana* and *Pagliacci* for Opera Santa Barbara, and Zurga in Bizet's *The Pearl Fishers* for San Diego Opera.

Il Conte di Luna





### Whitfield J. Collins Legacy Society

Treasured members of our Legacy Society were given a special gift at a recent event at Darren K. Woods' home. Donovan Singletary, one of the stars of this season's *Julius Caesar*, gave a truly moving, private concert exclusively for Society members, who have so generously planned to include Fort Worth Opera in their estate plans.

If you love opera and wish to help sustain Fort Worth Opera in the future, Become part of the Whitfield J. Collins Legacy Society. It is a powerful way for you to show your passion and support of Fort Worth Opera. Membership to the Society is open to everyone who names Fort Worth Opera Association as a beneficiary under a will, trust, life insurance policy, or other planned gift. For information, contact Suzy Williams at [suzy@fwopera.org](mailto:suzy@fwopera.org) or 817.731.0833 ext 14.



### Kimbell Art Museum

Have you made plans yet for how you will celebrate Mother's Day 2011? Come to the Kimbell Art Museum on Sunday, May 8, 2:00-4:00 p.m. for "Behind the Curtain: A Conversation with Stars of the Fort Worth Opera Festival."

We will have a performance, conversation, and reception with all three countertenors from *Julius Caesar*: José Álvarez, Michael Maniaci, and Randall Scotting. This event is free and open to all of our patrons, but seating is limited. Mark your calendars and plan to join us. Go to [www.fwopera.org/events](http://www.fwopera.org/events) for all the details, or call 817.731.0833 ext. 25.

### Leadership FWOpera

Leadership FWOpera, whose mission is to cultivate the next generation of opera lovers, has had two outstanding programs recently. In February, Jenny and Steve Davis (pictured on the right) hosted the young professionals group at their home where Fort Worth Opera's principal accompanist and coach Christopher Devlin walked everyone through the 2011 season in a most informative and entertaining manner. Members and guests were treated to performances by our four young artists. The March event was generously hosted by Steinway Hall of Fort Worth, where the group met with General Director Darren K. Woods and Managing Director Keith Wolfe to take the "deep dive" into auditions. Fort Worth Opera young artists Rosa Betancourt and Logan Rucker performed mock auditions for the group while Darren and Keith gave us the inside scoop on how they cast our Festival productions with stellar new artists year after year. In May, Leadership will be invited to



observe a staging rehearsal of the chorus of *The Mikado*.

If you are a young professional (or know one) who has a passion and a curiosity about opera, please consider joining Leadership FWOpera. It is a fantastic opportunity to see this art form and our company from the inside, not to mention you get to meet truly incredible people! For information, contact Jen Appleman at [jen@fwopera.org](mailto:jen@fwopera.org) or 817.731.0833 ext 15.



### Opera Shots!

Fort Worth Opera launched a new initiative this season to bring opera into a whole new venue – local bars! Music selections are performed by both Fort Worth Opera Studio Artists and the Festival Chorus members. We have had two Opera Shots so far: at The Ginger Man located on Camp Bowie in just west of the cultural district and at The Usual located on Magnolia close to the hospital district. Everyone at Opera Shots, singers, staff, opera folks, and bar patrons alike, had a great time – by the end it was standing room only!

The whole idea behind the program is to show people that opera belongs in more places than just on a stage. Opera is created by real people, using real emotions, in real places, but most of all, it is really meant to be enjoyed wherever you are! Fort Worth Opera is planning to hold two more Opera Shots in May. Be sure to visit our website ([www.fwopera.org](http://www.fwopera.org)) or friend us on Facebook (<http://www.facebook.com/FortWorthOpera>) to get all the details.



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### Fort Worth Opera Spotlight

Marcela Emperador Berg (pictured here with her husband Mike Addison and their sponsored *Julius Caesar* artist Donovan Singletary) never had a chance to sing or play an instrument, and it was only in her teen years that she able to hear opera via “Voice of America.” She was born in the Philippines to an extremely poor family, but Marcela set her goal very early in life – to move to America. It was *The Reader’s Digest* that inspired her to learn, achieve, and excel. She received

scholarships allowing her to attend convent schools, and after graduating from nursing school, she received instant employment in Manila Doctors Hospital. She took classes at the Philippine Women’s University, ranking second in her class, where she received her bachelor’s degree in nursing.

She finally reached the United States by way of an exchange visitor’s program under which she worked at the Georgetown University Hospital in Washington, D.C., as a “running” nurse. There she met her first husband Rick Berg, who at the time was meeting someone else for a blind date. They married soon after, and business brought the couple to Texas when Rick became president of Western Fidelity Insurance.

Eventually Rick became a Fort Worth Opera board member, and Marcela began her many years of volunteering for the company. She has served on just about every committee the opera has, helping even after Rick passed away in 1997. In 2004, she married Michael Addison, bringing another wonderful volunteer into our opera family. Marcela continues to work on the Opera Ball committee and the transportation committee, she has housed many of our stars, and she works with the Opera Guild for the McCammon Voice Competition. She even works to promote the HD broadcasts of the Metropolitan Opera performances.

Fort Worth Opera is delighted to count Marcela and Mike as an integral part of our opera family!

### Dinner with the Stars

Tuesday, March 3, 6:30 p.m.  
City Club of Fort Worth  
301 Commerce St.  
Fort Worth, TX 76102

Are you eager to hear the powerful music of *Il Trovatore*? Are you excited to welcome superstar tenor Dongwon Shin back to the Bass Hall? You won’t want to miss this special opportunity to meet the cast and to hear the inside scoop on Verdi’s masterpiece. We will dine on a specially prepared Italian menu as the stars of *Il Trovatore* serenade us with glorious music.

Invitations for the dinner will be mailed in April, but all of our patrons are welcome to attend at the cost of \$50 per person. Go to [www.fwopera.org/events](http://www.fwopera.org/events) and click on the event date for all the details and to RSVP online, or call 817.731.0833 ext. 25 for more information.



### Opening Night

Celebrate the opening of the 2011 Festival with *The Mikado* at the Opening Night Dinner on Saturday, May 14. The dinner will begin at 5:00 p.m. at Ferré Ristorante, located directly across the street from Ball Performance Hall. The cost is \$150 per person, and seating is limited. Go to [www.fwopera.org/events](http://www.fwopera.org/events) and click on the event date for all the details and to RSVP online, or call 817.731.0833 ext. 25 for more information.

### After Show Lounges

Following each performance, come to the Mezzanine level of the Bass Hall, where the bar will be open for our After Show Lounge. You will have the opportunity to meet the artists who just performed, plus mingle with other opera-lovers. See you there!

### Green Room

The Green Room will be open during the first intermission of each performance for Largo Circle donors. For information on how you can become a Largo Circle member and receive this exclusive opportunity, contact Suzy Williams at [suzy@fwopera.org](mailto:suzy@fwopera.org) or 817.731.0833 ext 14.

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### 2011 Festival Tickets

Tickets to the 2011 Festival are being mailed to subscribers and single-ticket buyers this month. Keep an eye out for your ticket package to arrive by May 1. If you haven't purchased your tickets yet, don't wait any longer! Go online to [www.fwopera.org](http://www.fwopera.org) or call the box office at 817.731.0726 today.

### 2011 Fort Worth Opera Festival Performance Schedule

MON	TUE	WED	THU	FRI	SAT	SUN
<b>May</b>					<u>May 14</u> <b>The Mikado</b> 7:30 p.m. (BH)	
					<u>May 21</u> <b>Il Trovatore</b> 7:30 p.m. (BH)	<u>May 22</u> <b>The Mikado</b> 2:00 p.m. (BH)
	<u>May 24</u> <b>Hydrogen Jukebox</b> 7:30 p.m. (ST)	<u>May 25</u> <b>Hydrogen Jukebox</b> 7:30 p.m. (ST)*	<u>May 26</u> <b>Hydrogen Jukebox</b> 7:30 p.m. (ST)	<u>May 27</u> <b>The Mikado</b> 7:30 p.m. (BH)	<u>May 28</u> <b>Hydrogen Jukebox</b> 2:00 p.m. (ST)*  <b>Julius Caesar</b> 7:30 p.m. (BH)	<u>May 29</u> <b>Il Trovatore</b> 2:00 p.m. (BH)  <b>Hydrogen Jukebox</b> 7:30 p.m. (ST)
<b>June</b>	<u>May 31</u> <i>Voices of Tomorrow</i> Concert 6:00 p.m. (SA)	<u>June 1</u> <b>Hydrogen Jukebox</b> 7:30 p.m. (ST)*	<u>June 2</u> <b>Hydrogen Jukebox</b> 7:30 p.m. (ST)	<u>June 3</u> <b>Il Trovatore</b> 7:30 p.m. (BH)	<u>June 4</u> <b>Hydrogen Jukebox</b> 2:00 p.m. (ST)  <b>The Mikado</b> 7:30 p.m. (BH)	<u>June 5</u> <b>Julius Caesar</b> 2:00 p.m. (BH)  <b>Hydrogen Jukebox</b> 7:30 p.m. (ST)*

**LEGEND:** (BH) - Bass Hall; (ST) - Sanders Theatre; (SA) - St. Andrew's Episcopal Church;

\*Bus service from Dallas provided to *Hydrogen Jukebox* for these select performances. Bus service from Dallas provided for all Bass Hall performances.