

# FORT WORTH OPERA

*presents*  
*The World Premiere of*  
*Héctor Armienta's*



January 26, 28, & 30, 2022  
Rose Marine Theater

FORT WORTH OPERA PRESENTS

# SAY IT LOUD

## A NIGHT OF BLACK *Excellence*

SONGS OF A REVOLUTION



February 20, 2022 at 2:00pm at I.M. Terrell Academy for STEM and VPA

# Tickets start at \$35!

\$125 VIP Tickets include premium seating  
and post-show reception

For tickets, call **817-731-0726** Tuesday thru Thursday, 9 to 5  
or visit **[fwopera.org](http://fwopera.org)**

ARTS FORT WORTH

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# FROM GENERAL DIRECTOR AFTON BATTLE

Dear Opera Family,

Welcome to Fort Worth Opera's 75<sup>th</sup> Anniversary season! As I begin my second year as General Director, I invite us to pause and reflect on the magnitude of this moment. 75 years. That is no small feat for any arts organization, and we continue to thrive because of you. Thank you for your continued support as we honor our past and look towards an even brighter future. I am so grateful that you have chosen to be with us tonight as we celebrate this Diamond Anniversary Season together.

We have a fantastic season in store for you, and I want to express my sincerest gratitude to all of our season artists for sharing their gifts with us - to our terrific Lesley Resident and Studio Artists, the Fort Worth Opera staff and our Board of Trustees, thank you for your unwavering commitment, support, and passion for this great company.

After many months of being away from our audiences, we are finally now in a space together, enjoying live music once again. Over the past year, we have redefined who we are as an opera company and what it truly means to serve this community. When we could not perform for you in theaters, we brought opera out into neighborhoods and engaged with families across DFW in authentic ways like never before. FWO cultivated relationships with entirely new audiences and strengthened our bonds with other arts and civic organizations. Yet, we are only getting started.

I am so excited about the future of this inspiring art form. All eyes are on Fort Worth Opera. We have stepped into this historic season with a regenerated purpose as 'The People's Company,' and we could not have done it without you. Seventy-five years of Fort Worth Opera and here we are, standing strong, growing, and evolving all because of your support. Help us build 'The People's Company!' Together we can continue inspiring young artists to follow their dreams and bring you and your family world-class performances of the highest quality for another seven decades.

With gratitude,



Afton Battle  
General Director





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COMPOSER | LIBRETTIST

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Fight Coreographer	Jeffrey Colangelo*
Costume Designer	Colleen PowerGriffin
Props Designer	Ellen Mizener
Light Designer	Chad R. Jung
Stage Manager	Haili Ridsdale*
Assistant Stage Manager	Katelyn Mason
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Sound board Operator	Kennis Georges*
Supertitle Operator	Madeleine Broseh
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Sr. Manager of Artistic & Production Administration	Tyrinika Marie

### CAST

Ana Maria Soza	Gabriella Enríquez*
Diego de la Vega/ Zorro	César Delgado*
Octavio Rivera y Moncada	Erik Earl Larson
Carlotta de Obragón	Kirstin Chávez*
José Maria Gomez	Brandon Bell**
Toypurina ( <i>Ana's grandmother</i> )	Bridget Cappel
Luisa ( <i>de la Vega servant</i> )	Gabrielle Gilliam+
Fight Super	Mitchell Stephens*
Fight Super	Bobby Garcia*
Guitarist	Christopher McGuire*
Pianist	Dr. Charlene Lotz

*Covers do not appear unless a specific announcement is made at the performance.*

Zorro cover	Sergio Cepeda	Toypurnia cover	Rachel Moon
Carlotta cover	Silvia Nuñez	Gomez cover	Malcolm Payne
Ana Maria cover	Megan Koch		

\* Fort Worth Opera Debut

+ Lesley Resident Artist



# *Women, Words, & Wisdom*

SONGS BY BLACK FEMALE COMPOSERS

FORT WORTH OPERA

**February 17 at 2:00 pm**

**at The Modern Art Museum of Fort Worth**

Presented by Audra Scott, Karen Slack, Veronica Williams, Jasmine Barnes, and Joseph Williams, these incredible musicians will pay homage to the music composed by Black female artists of the 20<sup>th</sup> and 21<sup>st</sup> Century, featuring works by Nina Simone, Jasmine Barnes, Veronica Williams, Margaret Bonds and more.

**[fwopera.org](http://fwopera.org)**

## ACT I 1814, Spain

The action begins within the Mountain Fortress of the Order of Zazueta. A scholarly student named Diego trains to become a master swordsman and a skilled marksman. One fateful day, his enlightened master puts him to a final test by master students. He defeats them all and Zarzueta carves a letter "Z" into his upper arm and sends him back to the place of his birth in Alta, California. There it is said he will find his destiny and give the Order a new life.

### Reina de Los Angeles

Toypurina, Ana Maria, and Luisa lament the plight of the poor. Their land has been stolen and food taken away, but they hope for a better day. Diego arrives in the plaza and encounters Carlotta, whom he was once romantically involved with in Sevilla. Ana Maria, an old childhood friend of Diego, enters the plaza on her way to help the poor. Diego promises to catch up with her later in the day. Carlotta takes Diego to meet the new Alcalde (Mayor), Moncada.

### Moncada's Office

Moncada, who is also a General, has finished torturing a young man. Sergeant Gomez enters and announces to Moncada that he has guests. The prisoner is removed from the premises by another soldier and Gomez leaves after he escorts Diego and Carlotta inside. Through their conversation, Carlotta quickly learns that Diego and Moncada were once friends at a Military Cadet school in Spain. They share with her how they met, but Carlotta senses some animosity between the men and invites Diego to the masquerade ball the following evening. He promises to attend the both leave shortly thereafter. Gomez enters the office with a letter from the Viceroy, giving Moncada full permission to enforce the brutal El Sistema de Castas, a hierarchal ordering of racial groups classified according to their proportion of Spanish blood. Gomez leaves

### The Plaza

Gomez has become tired of the mistreatment and insults he has endured at the hands of Moncada and others like him. He hopes to one day find happiness.

### A Street in el Pueblo

With the help of Luisa, Ana Maria has fed the poor. When Luisa laments the tragic lives of the poor, Ana Maria tells her that revolution has taken hold in México and soon it will come to Alta California. Luisa leaves and Ana Maria prays. She is unaware Diego has

entered. They soon reminisce about their childhood together. Diego gives her a gift (a handkerchief) he brought from Spain and invites her to the masquerade ball, but she reminds him that Mestizas are not welcomed to such lavish social events. Diego tells her that the Hacendados (land owners), like his deceased father, will never change and that there might be a better life for them somewhere else, but Ana Maria tells him that she could never leave those that need her the most - the poor. He becomes upset with her and leaves, but tells her that he hopes she will still join him at the ball. Ana Maria accidentally leaves behind Diego's handkerchief, and Carlotta, who was hiding in the shadows, enters and takes it with her.

### Courtyard of the De La Vega Estate (Same Day)

The scene opens with Toypurina, who has been taking care of the estate since Diego's father passed away, is knitting. Luisa, a servant at the estate, confesses to her that she seeks a more adventurous life. Diego enters and Luisa leaves. Diego asks how her father died. She tells him that they said it was a heart attack, but she believes evil forces were to blame. She shares with him that in his last years he understood the plight of the poor and left him a sword to wield in the name of justice.

### Montage Scene

As the Annual Masquerade ball approaches, Diego, Moncada, Carlotta, and Ana Maria contemplate on what the future might hold.

### Masquerade Ball in the Plaza

The hacendados and their wives are dancing and enjoying the evening's festivities. Carlotta enters and looks around the plaza hoping to see Diego, but can't find him. Luisa soon spots Sergeant Gomez, and finds that there is instant chemistry between the two of them. Diego, dressed in costume, arrives at the ball and walks over to Ana Maria. They interact, but she is completely unaware of this masked gentleman before her. Carlotta decides to sing one of her signature pieces - a fiery buleria titled El Zorro. The guests, including Ana Maria and Diego, dance, and when it concludes, Moncada arrives. He goes to the podium as Diego slips out of the plaza. Moncada announces his plans to bring "order" back to Alta California and one of the soldiers brings in a tortured prisoner. Ana Maria yells "asesino" and Diego (now dressed in full costume as Zorro with sword in hand) enters. A fight ensues and before Zorro leaves, he makes the mark of Z on the plaza wall.

**ACT II****Reina de Los Angeles**

As Moncada's terror reigns, Zorro continues to come to the aid of the poor and battle his soldiers. With each new victory, he leaves the mark of "Z" behind. The scene opens as Diego/Zorro joins forces with Ana Maria to defeat soldiers that were chasing her. The two have a flirtatious exchange and Zorro professes his devotion to her. She admits her mutual attraction, but tells him that her heart belongs to another. He leaves the scene and changes back into his regular clothes. Ana Maria sees Diego and berates him for not attending the masquerade ball the other night when her life was in peril. He tries to console her by shifting the conversation to Padre Hidalgo, who has been protesting Spanish rule in México. Eventually Ana Maria's fear subsides and they profess their love to one another. Diego promises to take her away from the madness around them later that night and tells her to wait for him at the old church.

**Moncada's Office**

Moncada reprimands Gomez for failing to capture Zorro after the ball. Carlotta tells him that he won't be found, and that the poor adore him and despise the General for his abject cruelty. A soldier enters and hands Moncada a note. He reads it and leaves it on his desk. When Carlotta asks what it says, she discovers that the soldiers have found Ana Maria. Diego enters the room to check on Carlotta, and Moncada challenges Diego to a fencing duel like they once had at the military academy in Spain. Knowing that Zorro possesses rare skills like those of an accomplished sword-fighter, Moncada claims that Diego is the masked renegade. With all his might, Moncada attacks. Diego, on the defensive, realizes that he must not reveal his true identity, so he lets the General slice his arm, and pin him to the ground with a sword at his chest. Bewildered and confused, Moncada leaves in disgust. Carlotta tends to the wound and Diego shares that he is in love with Ana Maria. He leaves. She pulls out the white handkerchief and weeps for the long-lost love that never was to be. She picks up the letter Moncada had left on his desk, unaware that he was secretly watching her from afar.

**Gomez's Bedroom**

Luisa and Gomez confess their passion for one another. She imagines a life of leisure with new clothes and shoes that do not have holes in their soles — a life where they both rub elbows with high society. They promise to love one another forever and as a team, build a life together.

**Outside Church walls**

Carlotta pounds on the church doors and Maria comes out. Carlotta warns her that Moncada is coming for her and she must escape. Ana Maria, who is confused by Carlotta's motive, asks her why she despises her so. Pulling out the handkerchief, she reveals that she must do what is best for Diego and put aside her feelings and the memories of their failed love affair. Ana Maria goes back into the church to retrieve her belongings. Moncada appears. As he advances towards the church doors, Carlotta warns him that she will destroy him if he harms Ana Maria. The General touches her cheek, and she slaps him, scarring his face with her ring. He says that he will forgive this minor indiscretion if she agrees to marry him; however, she refuses, and he takes out his dagger and stabs her. At that moment, Ana Maria comes out of the church, picks up the fallen dagger and threatens Moncada. Carlotta, barely alive, cautions her not to and Ana Maria relents. Moncada takes Ana Maria away. Carlotta takes out the handkerchief and writes Moncada's name on it with the tip of the dagger in her own blood. Diego and Toypurina enter and find Carlotta dying. She gives him the handkerchief and with her last breath, reveals she loves him still. Seeing Moncada's name etched in blood on the handkerchief, he vows vengeance. Toypurina calms him and tells him that his destiny is to bring hope where there is none — to bring light like a rising sun and be the star that casts away the darkness.

**The Plaza at Dawn**

Tortured the fearless Ana Maria stands in front of a firing squad, falsely accused of the murder of Carlotta de Obregon. Moncada promises her a quick death if she confesses to the crime but she does not give in to his demand. Moncada commands Gomez to fire and when he refuses, Moncada orders that they both be put to death. A small group of peasants arrive in the plaza and Zorro appears holding the bloody handkerchief with the true name of Carlotta's assassin. Taunted by Moncada to reveal his identity, Zorro slowly lowers his mask and shouts that this will all end today. Diego puts the mask back on and a great battle ensues before Moncada is fatally pierced with the sword and Ana Maria is saved. Zorro lives to fight another day and defend the oppressed.





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# OPERA JUKEBOX

Fort Worth Opera's Hattie Mae Lesley Resident Artists and special guests take the stage for an evening of classic hits, jazz, musical theater, opera, and crowd-pleasing duets. This one-of-a-kind concert event, starring Brandon Bell, Megan Koch, Gabrielle Gilliam, Kayla Nanto, and Ndumiso Nyoka lets YOU choose part of the program, with a few exciting surprises thrown in for fun.

**February 25, 2022 at 7:30pm**

VISIT [FWOPERA.ORG](https://www.fwopera.org) FOR  
MORE DETAILS!

# THE ARTISTS

## **BRANDON BELL**, *Sergeant José Maria Gomez*

Recent engagements include Hawkins Fuller (cover), *Fellow Travelers*, Des Moines Metro Opera; Momus (cover), *Platée*, Des Moines Metro Opera; and Zuniga/Garcia in *La tragédie de Carmen*, Utah Opera. Upcoming engagements include Baron Douphol / Germont (cover), *La Traviata*, Fort Worth Opera.

## **BRIDGET CAPPEL**, *Toypurina*

Recent engagements include Mercèdes / Carmen (Cover), *Carmen*, Kentucky Opera; Paquette (Cover), *Candide*, Des Moines Metro Opera; and Hansel in *Hansel and Gretel* for Fort Worth Opera.

## **KIRSTIN CHÁVEZ**, *Carlotta de Obragón*

Recent engagements include Carmen in *La Tragedie de Carmen* for Utah Opera; Carmen, *Carmen*, St. Barth's Music Festival; and Flora, *La Traviata*, The Metropolitan Opera. Upcoming engagements include Carmen, *Carmen Inside Out-The Movie*, The Dallas Opera; Suzuki in *Madama Butterfly* also for The Dallas Opera; and Carmen, *Carmen*, Helena Symphony.

## **CÉSAR DELGADO**, *Zorro*

Recent engagements include Edgardo, *Lucia di Lammermoor*, Theater Regensburg; Duca di Mantoba, *Rigoletto*, New Orleans Opera; and Almaguira, *Barbiere di Siviglia*, Opera North. Upcoming engagements include Alfredo, *Traviata*, Opera Guadalajara; and Remendado, *Carmen*, Master Voices at Lincoln Center, NYC.

## **GABRIELLA ENRÍQUEZ**, *Ana Maria Soza*

Recent engagements include Vanessa, *In the Heights*, Music Theatre Wichita; Anita in *Jerome Robbins Broadway* for Theatre Under the Stars; and Diana Morales, *A Chorus Line*, Lexington Theatre Company.

## **GABRIELLE GILLIAM**, *Luisa*

Recent engagements include Kate Pinkerton, *Madama Butterfly*, The Dallas Opera. Upcoming engagements include Il Dottore / Violetta Cover, *La Traviata*, Fort Worth Opera; and Melia, *Apollo et Hyacinthus*, American Baroque Opera Co.

## **ERIK EARL LARSON**, *Octavio Rivera y Moncada*

Recent engagements include the role of Count Ceprano, *Rigoletto*, for Austin Opera; Soloist, *Frontiers*, Fort Worth Opera; and Baritone Soloist, *Carmina Burana*, Memphis Symphony.

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## **OCTAVIO CARDENAS**, *Director*

Recent engagements include *Traviata* for Opera Southwest, *Pagliacci* for Opera North Carolina, and *Madame Butterfly* for Opera Santa Barbara. Mr. Cardenas also staged *Frida Kablo and the Bravest Girl in the World* for Fort Worth Opera's Children's Opera Theatre.

## **JEFFREY COLANGELO**, *Fight Choreographer*

Recent engagements include Fight Coordinator for *Carmen*, *Tosca*, and *Moby Dick* for Dallas Opera. Upcoming engagements include Fight Coordinator for *Lucha*, Prism Movement Theater; Assistant Director for *Midsummer*, Arts Mission Oak Cliff; and Stunt Coordinator, *Dansmonster*, ZK Productions

## **CHAD R. JUNG**, *Lighting Designer*

As resident designer for Fort Worth Opera, Chad has designed numerous operas over the past 20 years, including the World Premiere of *JFK*. Opera credits include designs in Atlanta, Austin, Dallas, Milwaukee, Palm Beach, San Antonio, Seattle, Tampa, and internationally for Opéra de Montréal, and Opera Australia at the iconic Sydney Opera House.

## **COLLEEN POWERGRIFFIN**, *Costume Designer*

Recent designs include *Frida Kablo & The Bravest Girl in the World* for Fort Worth Opera, *Gliders* for Different Stages, Austin, and she was the Head Wardrobe Assistant, 19/20 Season for Ballet Austin. Upcoming engagements include the designs for *Street Scene*, TCU Opera and the Summer Musical for Kids Who Care.

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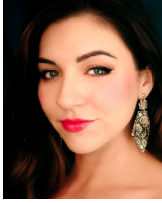
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## THE ARTISTS



Brandon Bell



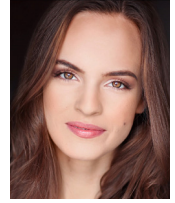
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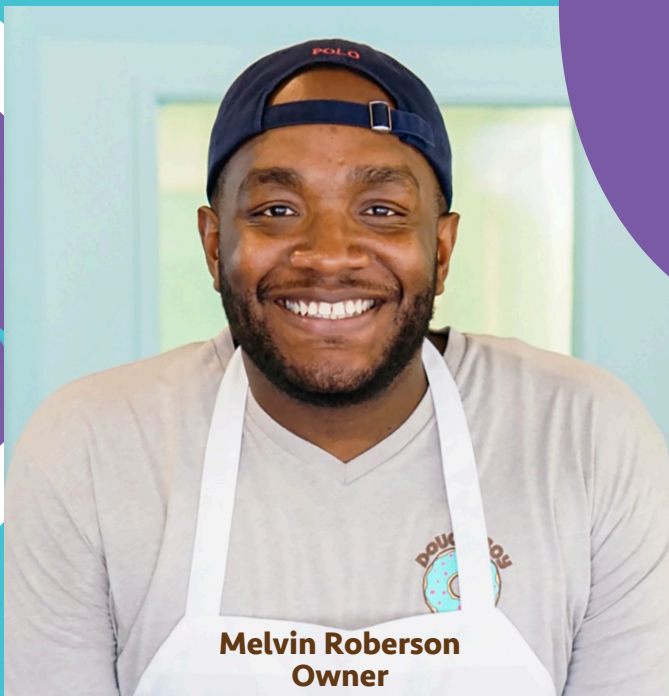
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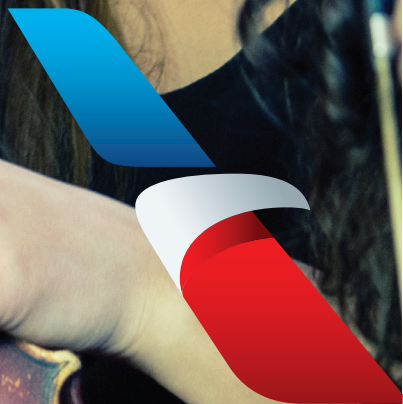
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