



ROYAL
OPERA
HOUSE

THE ROYAL OPERA

Music Director
SIR ANTHONY PAPPANO

Director of Opera
OLIVER MEARS

IL TROVATORE

DRAMMA IN FOUR PARTS

Music GIUSEPPE VERDI

Libretto SALVATORE CAMMARANO (with additions by
LEONE EMANUELE BARDARE) after Antonio García
Gutiérrez's play *El Trovador*

Conductor ANTONIO PAPPANO

Director ADELE THOMAS
Designer ANNEMARIE WOODS
Lighting Designer FRANCK EVIN
Choreographer EMMA WOODS
Fight Director JONATHAN HOLBY
Dramaturg BEATE BREIDENBACH

ROYAL OPERA CHORUS
Chorus Director WILLIAM SPAULDING

ORCHESTRA OF THE ROYAL OPERA HOUSE
Concert Master SHARON ROFFMAN

Directed for screen by PETER JONES

Season Principal ALINE FORIEL-DESTETZET

Position of Music Director Maestro Antonio Pappano
generously supported by MRS SUSAN A. OLDE OBE

Generous philanthropic support from
JULIA AND HANS RAUSING, ALAN AND CAROLINE
HOWARD, SIMON AND VIRGINIA ROBERTSON,
FONDATION SOCINDEC, SUSAN AND JOHN SINGER,
THE PATRONS OF COVENT GARDEN and
THE MAESTRO'S CIRCLE

The role of Azucena is supported by JANE HEMSTRITCH

The role of Count di Luna is supported by BENOÎT SAVORET

Co-production with OPERNHAUS ZÜRICH

Broadcast live from the Royal Opera House on
TUESDAY 13 JUNE 2023 AT 7.30PM

APPROXIMATE TIMINGS

The performance will last around 3 hours including
one interval.

PRE-SHOW 15 minutes

PART I AND II 75 minutes

INTERVAL 25 minutes

PART III AND IV 70 minutes

CURTAIN CALL 10 minutes

LANGUAGE

Sung in Italian with subtitles

CAST

Leonora MARINA REBEKA

Manrico RICCARDO MASSI

Count di Luna LUDOVIC TÉZIER

Azucena JAMIE BARTON

Ferrando ROBERTO TAGLIAVINI

Ines GABRIELÉ KUPŠYTĚ*

Ruiz MICHAEL GIBSON*

An Old Gypsy JOHN MORRISSEY

Messenger ANDREW O'CONNOR

*Jette Parker Artist

Dancers

MICHAEL LARCOMBE, DAK MASHAVA, GARETH MOLE,
SEAN MOSS, DANIEL PERIE, YASSET ROLDAN

Extra chorus

Sopranos

CELESTE GATTAI, BERNADETTE LORD, ELEANOR
PENNELL-BRIGGS, ELIZABETH ROBERTS, ROSALIND
WATERS, VANESSA WOODFINE

Mezzo-sopranos

JEANETTE AGER, MARIA BROWN, MERCÈ BRUGUERA-
ABELLO, MARIA JONES, CLARE MCCALDIN, JENNIFER
WESTWOOD

Tenors

SIMON BIAZECK, ANDREW BUSER, JONATHAN
ENGLISH, ANDREW FRIEDHOFF, JAMES GEER,
ANDREW MACKENZIE-WICKS

Basses

OLIVER GIBBS, GABRIEL GOTTLIEB, GAVIN HORSLEY
SIMON PREECE, MARK SABERTON, PETER WILLCOCK

PRODUCTION

Music preparation STEPHEN CLARKE, SUSANNA
STRANDERS, ANDRÉ CALLEGARO*, BENJAMIN
WOODWARD

Assistant Directors SIMON IORIO, HARRIET TAYLOR*

Language Coach EMMA ABBATE

Video Effects TIENI BURKHALTER

*Jette Parker Artist



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

SYNOPSIS

PART I: THE DUEL

SCENE I: COUNT DI LUNA'S CAMP

Count di Luna's officer Ferrando orders his men to watch for the mysterious troubadour who Luna believes is his rival for the love of Leonora. While they wait, Ferrando tells the story of how the Count's infant brother Garzia mysteriously disappeared (*Abbietta zingara*). One day, an old gypsy woman was discovered by Garzia's cradle. The child became sickly soon after, so the gypsy was arrested for malevolent witchcraft, and burned at the stake. On the day of the execution Garzia disappeared, and the charred remains of a baby were found in the gypsy's funeral pyre. The gypsy's daughter was suspected, but could not be found. Ferrando reminds his men that the old Count di Luna's last request was for his elder son to find Garzia, whom he believed had survived. Ferrando claims the ghost of the old gypsy woman still roams at night. As midnight chimes, the men disperse.

SCENE II: THE PALACE GARDENS

Leonora tells her companion Ines about the mysterious man she met before the war. He serenades her each night as her troubadour (*Tacea la notte placida*). Ines suggests it would be safer for Leonora to forget him, but Leonora declares she would rather die (*Di tale amor*).

As Count di Luna searches for Leonora, he hears the voice of the troubadour – Manrico – singing a serenade (*Deserto sulla terra*). Leonora hurries to meet Manrico, and is confronted by Luna. Manrico mistakenly suspects that Leonora has betrayed him (*Qual voce!... Di geloso amor sprezzato*). The Count and Manrico agree to fight a duel.

PART II: THE GYPSY

SCENE I: THE GYPSY CAMP

In the gypsy camp, Azucena recalls the horror of her mother's death, and her vow to avenge her (*Stride la vampa*). Azucena tells Manrico about what happened to the old Count di Luna's younger son: she had intended to burn him on her mother's funeral pyre, but in her disturbed state of mind killed her own child instead. Manrico asks if this means that he is not Azucena's son. Azucena feigns confusion, but assures Manrico of her love for him. Manrico tells Azucena about his duel with Luna: he was victorious but felt irresistibly compelled to spare his rival (*Mal reggendo*). Manrico's comrade Ruiz arrives with the news that Leonora is about to become a nun. Manrico determines to find Leonora (*Perigliarti ancor languente*).

SCENE II: A CONVENT

The Count di Luna is still very much in love with Leonora and plans to kidnap her from the convent (*Il balen del suo sorriso*). He and his men prepare to strike (*Per me ora fatale*). Leonora enters with the nuns to take her vows. Before Luna can intervene, Manrico's men surround him and his soldiers, and Manrico and Leonora escape.

INTERVAL

PART III: THE GYPSY'S SON

SCENE I: THE COUNT'S CAMP

The Count's men prepare for the next day's battle (*Squilli, eheggi la tromba guerriera*). Ferrando drags in Azucena, who was found wandering near the camp. Azucena pleads her innocence, but Ferrando recognizes her as the suspected murderer of the Count's infant brother. Luna condemns her to death by fire.

SCENE II: AN ARMY CAMP, COMMANDED BY THE COUNT'S ENEMIES

Leonora and Manrico are about to be married. Leonora is anxious for Manrico's safety in the forthcoming battle, and he attempts to calm her. Ruiz comes to inform Manrico that Count di Luna has condemned Azucena to be burnt to death. Manrico gathers his men and prepares to attack the Count's army (*Di quella pira*).

PART IV: THE EXECUTION

SCENE I: OUTSIDE MANRICO'S PRISON

Manrico's attack has failed and now he and Azucena are the Count's prisoners. Leonora has Ruiz conduct her to where Manrico is being held. The suffering of the prisoners moves her (*D'amor sull'ali rosee*) and awakens her courage. Manrico calls to Leonora, bidding her farewell.

Leonora attempts to bargain with Luna, but he wants revenge. At last, he agrees that if Leonora will give herself to him, he will free Manrico. Leonora surreptitiously swallows poison, concealed in a ring, to ensure that she will never be the Count's mistress.

SCENE II: MANRICO'S PRISON

Azucena is terrified of death, and Manrico soothes her by reminding her of their happy past life in the mountains (*Ai nostri monti*). Azucena falls asleep. Leonora arrives to free Manrico, but refuses to accompany him. Manrico accuses her of betraying him, and Leonora explains her bargain with the Count, and what she has done to avoid it. She collapses as the Count arrives. As Leonora dies, the Count orders that Manrico be killed at once, and forces Azucena to watch. Azucena begs him to stop and listen to her, but Luna refuses. As Manrico is killed, Azucena announces that Count di Luna has murdered his own brother, and her mother is at last avenged.

GUIDANCE

Suitable for ages 8+

This production contains themes of war, murder, suicide and reference to an infant death.

THE ROYAL OPERA

Patron THE FORMER PRINCE OF WALES
Music Director SIR ANTONIO PAPPANO
Director of Opera OLIVER MEARS
Director of Casting PETER MARIO KATONA
Administrative Director CORMAC SIMMS

All casts subject to change. For full up-to-date casting, find the full cast sheet online.
roh.org.uk/cinema

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