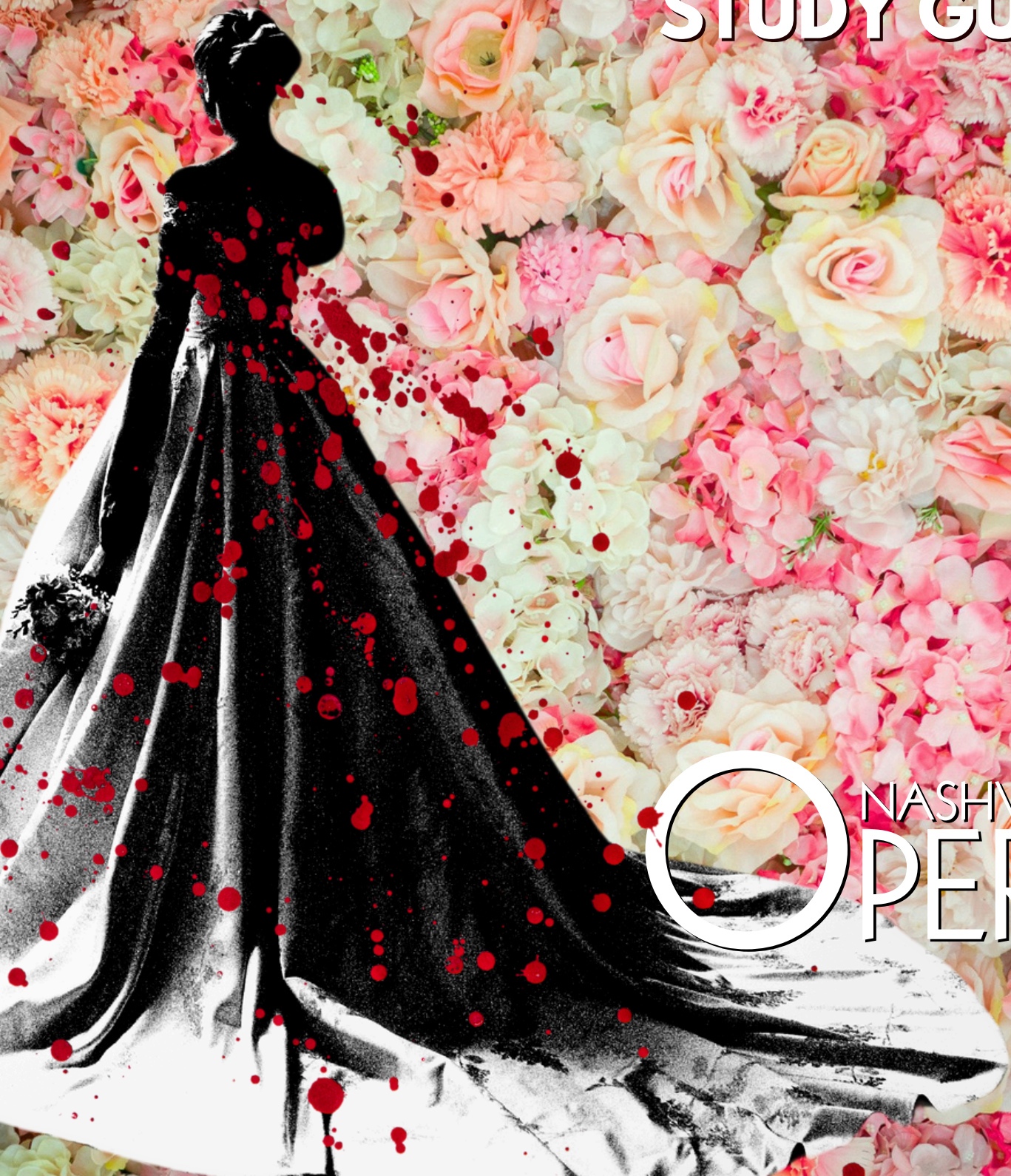


LUCIA

THE BRIDE OF LAMMERMOOR STUDY GUIDE



NASHVILLE
OPERA

NASHVILLE PERA

PRESENTS

LUCIA

The Bride of Lammermoor

Score by Gaetano Donizetti

Libretto by Salvatore Cammarano

Sung in Italian with English supertitles

April 3 & 5, 2025

Tennessee Performing Arts Center, Jackson Hall

Directed by John Hoomes

Conducted by Dean Williamson

Featuring the Nashville Opera Orchestra

CAST

Lucia.....RAINELLE KRAUSE
Edgardo.....CÉSAR DELGADO
Enrico.....TIMOTHY MIX
Raimondo.....WILLIAM GUANBO SU
Alisa.....SARA CRIGGER*
Arturo/Normanno.....GREGORY SLISKOVICH*

*Former Mary Ragland Emerging Artist

Tickets & Information:

Contact Nashville Opera at 615.832.5242

or visit NashvilleOpera.org

ACT I

At Lammermoor Castle, the home of Enrico Ashton, an intruder has been spotted, and Normanno and his men are searching for him. Enrico enters and reveals that his fortune is in jeopardy unless his sister, Lucia, has an arranged marriage with Lord Arturo. Raimondo, Lucia's tutor, reminds him that she is still mourning the death of her mother. However, Normanno reveals that she secretly loves Edgardo di Ravenswood, one of the Ashtons' political enemies. Enrico is enraged by this, and he vows vengeance.

Lucia is waiting for Edgardo with her companion, Alisa, at a fountain in the nearby woods. She tells Alisa that she has seen the ghost of a girl killed at the fountain by a jealous Ravenswood ancestor. Alisa tells Lucia that it must be a warning and that she must abandon Edgardo. Lucia is steadfast and chooses to keep her commitment to

Edgardo. Once Edgardo arrives, he reveals that he must leave immediately for France, but he wants to make peace with Enrico to marry Lucia. Lucia urges that this is impossible, but despite the disagreement, they part ways, having sworn a vow of marriage and exchanged rings. Edgardo departs for France.



RAINELLE KRAUSE as LUCIA

ACT II



CÉSAR DELGADO as EDGARDO

Months have passed, and we arrive at the wedding day of Lucia and Arturo. Normanno reveals that during the lovers' time apart, he intercepted all letters and procured a forged letter stating that Edgardo had left Lucia for another woman. A defiant Lucia enters, and Enrico gives her the forged letter, insistent that she marry Arturo. She is encouraged by Raimondo to do her sisterly duty, and Lucia agrees to the marriage.

As wedding guests arrive, Enrico attempts to explain Lucia's behavior by telling Arturo that she is still mourning the loss of their mother. Lucia enters, and the couple signs their marriage contract. Edgardo rushes into the hall to inform Enrico that he and Lucia are engaged, but it is too late. Seeing Lucia's signature on the marriage contract, Edgardo curses her and demands they return their rings. He takes off and tramples his ring on the ground before being forced to leave the castle.

ACT III

Enrico visits Edgardo and challenges him to a duel, taunting him with the information that he lost Lucia to her new husband, Arturo. The men agree to meet later at the graveyard of Ravenswoods to duel.

The wedding festivities at Lammermoor are interrupted by shocking news. Lucia enters, bloodied and disoriented, and her behavior leaves those around her stunned. Enrico arrives, furious, but his reaction shifts as he realizes something is amiss. Lucia collapses, and the tension grows.

Edgardo arrives at the graveyard, consumed by sorrow. He hears unsettling news, but before he can process it, Raimondo appears with a grim message. In a moment of despair, Edgardo takes drastic action.

MOMENTS TO LISTEN FOR

"Regnava nel silenzio"

"Regnava nel silenzio" from Act I is an aria sung by Lucia to her maid, Alisa. She sings the story of a jealous lover who killed a girl in the very spot where they are waiting, the fountain.

"Chi mi frena in tal momento"

"Chi mi frena in tal momento" is a sextet in Act II sung by Edgardo, Enrico, Raimondo, Arturo, Lucia, and Alisa. This takes place right after Lucia and Arturo signed the marriage contract. The group is lamenting what has occurred, ending with Edgardo storming out.

"Il dolce suono"

"Il dolce suono" is an aria from Act III sung by Lucia during her famous "mad scene." It occurs when she enters the wedding party covered in blood.



TIMOTHY MIX as ENRICO



GAETANO DONIZETTI, composer

1797-1848

Gaetano Donizetti was an Italian composer who wrote over seventy operas during his career. Born in a poor family, it did not seem that he was destined for worldwide fame, but Donizetti found mentorship and education through a chance discovery. Simon Mayr, a German composer, discovered his talent and provided him with a free education at Lezioni Caritatevoli. During his schooling, he was taught the fundamentals of composition, theory, and counterpoint, and he was exposed to both sacred and secular music.

He wrote his first opera, *Il Pigmalione*, in 1816, but it was not performed while he was alive. Donizetti's actual opera debut was in 1818 with *Enrico di Borgogna*. He rose to fame with *Zoraida di Granata* in 1822 and was established as a leader in Italian opera, which was very competitive at the time.

Donizetti was known for his diverse ability to write tragic and comic operas. *Lucia di Lammermoor*, one of his most famous tragic operas, was written in 1835. It is one of his most performed operas to this day.

Donizetti suffered from syphilis and had declining health throughout the 1840s. The disease led to cognitive and motor impairment that forced his career to come to a stop. Donizetti died in 1848 at the age of 50.

SALVATORE CAMMARANO, librettist

1801-1852

Salvatore Cammarano was a librettist, poet, and stage director born in 1801 in Naples, Italy. Before transitioning to his better-known career, Cammarano was a painter and sculptor. One of his most famous works is *Lucia di Lammermoor*, his first collaboration with Gaetano Donizetti in 1835. They collaborated on many of Donizetti's serious operas throughout the 1830s. Cammarano ended his career as a librettist at the Neapolitan royal theatres. Unfortunately, he passed away while working on an adaptation of William Shakespeare's *King Lear* in 1852.



ON OPERATIC VOICES

Every voice is unique, and no singer gets to choose the category in which they sing but must work with the vocal attributes with which they were born. Composers usually assign a voice type to a character based on his/her personality or age. Read these descriptions for examples.



SARA CRIGGER as ALISA

SOPRANO

This is the highest female voice and has a range similar to a violin. In opera, the soprano most often plays the young girl or the heroine (sometimes called the prima donna), since a high bright voice traditionally suggests femininity, virtue, and innocence. The normal range of a soprano is from middle C through two octaves above middle C, sometimes with extra top notes. Most women are sopranos. In *LUCIA*, Lucia is played by a soprano.

MEZZO-SOPRANO

Also called a mezzo, this is the middle female voice with a range similar to an oboe. A mezzo's sound is often darker and warmer than a soprano's. In opera, composers generally use a mezzo to portray older women, villainesses, seductive heroines, and sometimes even young boys. The mezzo-soprano's normal range is from the A below middle C to the A two octaves above it. In *LUCIA*, Alisa is played by a mezzo-soprano.

CONTRALTO

This is the lowest female voice and has a voice similar in range to a clarinet. Contraltos usually sing the roles of older females or special character parts such as witches and old gypsies. The range is two octaves from F below middle C to the top line of the treble clef. A true contralto is very rare - some believe they don't exist at all!

FUN FACT

The music for Lucia di Lammermoor was written in only 40 days.

COUNTERTENOR

This is the highest male voice, which was mainly used in very early opera and oratorio. The voice of a countertenor sounds very much like a mezzo-soprano's voice, and they often sing the same repertoire. Like the contralto, true countertenors are very rare.

TENOR

This is usually the highest male voice in an opera. It is similar to a trumpet in range, tone, color, and acoustical ring. The tenor typically plays the hero or the love interest. His voice ranges from the C below middle C to the above. In LUCIA, Edgardo, Arturo, and Normanno are played by tenors.

BARITONE

This is the middle male voice and is close to a French horn in range and tone color. The baritone usually plays villainous roles or father-figures. The range is from the G an octave and a half below middle C to the G above. In LUCIA, Enrico is played by a baritone.

BASS-BARITONE/BASS

This is the lowest male voice and is similar to a trombone or bassoon in range and color. Low voices usually suggest age and wisdom in serious opera. The range spans from roughly the F above middle C to the F an octave and a fifth below. In LUCIA, Raimondo is played by a bass.



WILLIAM GUANBO SU as RAIMONDO

THE SOUND ANATOMY OF OPERA

There are many different kinds of songs in opera. Performers may sing alone, in couples (duets), trios, or larger groups, and there are also moments when no one sings at all - each composer develops their own preferred combination of these options.



Nashville Opera Music Director, Dean Williamson & The Nashville Opera Orchestra

OVERTURE

An opera usually begins with an orchestral piece of music called the overture, which functions as an introduction to the opera. Lasting anywhere from five to twenty-five minutes, these opera overtures usually contain important themes from the rest of the production. Before 1800, houselights were not dimmed while the overture played, and audience members continued to talk, drink, and even play cards! This ceased in the 1900's as the overture became a more integral part of an operatic performance. At the end of the overture, the curtain rises, and the story of the opera unfolds through a series of scenes.

ARIA

An aria is a solo moment for an opera singer and is usually accompanied by the orchestra. Italian for "air" or song, an aria stops the plot momentarily, giving each character the opportunity to express their innermost thoughts and feelings. These pieces also provide an opportunity for the singer to demonstrate their vocal and artistic skill. Arias balance memorable melodies that perfectly suit the human voice while still reflecting the drama of the text.

RECITATIVES

Recitatives, a type of singing unique to opera, help propel the action forward. They can be accompanied either by a full orchestra, or, as is often the case with opera written before 1800, by harpsichord or keyboard instrument. Often introducing an aria, the text is delivered quickly and encompasses a very limited melodic range. It has no recognizable melody, and the rhythms follow those of the spoken word.

ENSEMBLE

Ensemble singing deals with two or more voices of different ranges performing together. These include duets, trios, quartets, quintets, and sometimes sextets. The composer blends the voices depending on the dramatic requirements of the plot. For instance, a love duet may begin with each performer singing different music at different times, then gradually unifying into harmony. Conversely, the music of a duet may depict conflict.



Rainelle Krause in Nashville Opera's 2024 Production of THE MAGIC FLUTE

CHORUS

Most operas include music sung by a large group of singers (sometimes more than 40) called a chorus. The chorus often appears in a crowd scene and can provide a stunning contrast to solo or ensemble singing. In one opera by Benjamin Britten, the chorus is played by a single male and a single female, as in the tradition of ancient Greek theatre.

ORCHESTRAL MUSIC

The orchestra accompanies the singing and introduces the opera with the overture. Musical and emotional themes often appear in orchestral introductions and conclusions to arias, recitatives, and choruses.

OPERA ETIQUETTE

ALWAYS BE EARLY!

Please arrive early to ensure you can find your seat before the performance begins and before the orchestra tunes. If you are late, you may miss the overture or even the first act!

OPERA IS FOR ALL AGES TO ENJOY!

Opera is full of emotion, passion, human conflict, and discovery. Nashville Opera usually presents operas in their original language and projects supertitles above the stage so the audience can understand every word.

FUN FACT

There is a French version of Lucia di Lammermoor that omits Alisa.

WHAT TO WEAR

Many people think of a night at the opera as a glamorous event and an excuse to bring out the fancy attire. But, it is also acceptable to dress comfortably. A light sweater, jacket, or wrap is suggested because the theater is air-conditioned.

USE THE RESTROOM

Once in the theater it is courteous to remain seated and involved in the production until intermission. Please do not leave the theater unless there is an emergency.

PLEASE BE COURTEOUS...

to everyone in the audience and on stage. Opera is a live performance, so any talking, cell-phone use (including texting) or other noise/light disruption takes away from everyone's experience at the opera. Wait until intermission to talk to your neighbor or use electronic devices that may distract others.

APPLAUSE WELCOME!

There are several opportunities for applause during a performance. Applause should take place when the conductor takes the podium at the very beginning of the performance and following intermission. It is also acceptable to applaud after an overture or aria during the performance. You may show your appreciation to the performers by shouting "Bravo!" for a male performer, "Brava" for a female performer, or "Bravi" for an ensemble. At the conclusion of the performance, the singers will take their "curtain call." It is appropriate to continue applauding until all singers have stepped forward to accept their applause.

NO PHOTOS OR RECORDINGS PERMITTED

For the safety of the actors, no still photography or video recording are permitted during the performance.

