

# 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](http://NashvilleOpera.org)

## ACT I

Act 1, Scene 1: The grounds of Lammermoor Castle, in a wooded clearing  
Normanno, Enrico, Raimondo, and their men are searching for a mysterious stranger who has been seen on the castle grounds. As the men continue their search, Enrico confides to Normanno that his family's fortunes are at risk, and only his sister Lucia's marriage to a wealthy man can save them all from ruin. Raimondo, the chaplain, reminds Enrico that Lucia is still grieving at the unexpected death of her mother and cannot be expected to marry just yet. But Normanno reveals that Lucia is madly in love with Edgardo, Enrico's sworn enemy, and that Lucia has been meeting Edgardo in secret. Enrico is furious and swears to destroy his enemy.

Act 1, Scene 2: The grounds of Lammermoor Castle, near a fountain.

Lucia and her friend, Alisa, are waiting for Edgardo to arrive at their secret meeting place. Lucia tells her friend she has recently seen the ghost of an ancestor rise from the fountain; a young woman who was murdered long ago in a fit of jealousy by her lover, and whose body was thrown into the water. Alisa proclaims the ghost as a sign of future tragedy and begs Lucia to end her love for Edgardo. Lucia ignores Alisa's concerns and sings of her love for Edgardo. Soon, Edgardo arrives. He tells Lucia that he has been called to France and must leave the next morning. But before he goes he wants to end the long-standing feud between their families. Lucia is frightened of her brother's rage and begs Edgardo to keep their love a secret. Edgardo eventually agrees. The lovers exchange rings in a symbolic marriage ceremony. They swear their love before God, linking themselves to one another for all eternity. Lucia begs Edgardo to write to her while he is away, and he promises to keep their love alive through his letters.



RAINELLE KRAUSE as LUCIA



CÉSAR DELGADO as EDGARDO

Act 1, Scene 3: In Enrico Ashton's study.

Enrico and Normanno discuss the marriage they have hastily arranged for Lucia to the wealthy Lord Arturo Bucklaw. Knowing that Lucia will oppose this idea, Normanno has been intercepting all Edgardo's love letters to Lucia. She has received no letters. Normanno has now forged a fake love letter to trick Lucia into thinking that Edgardo has fallen for another woman, and has betrayed her. When Lucia arrives, Enrico tells her he has arranged a marriage for her to Arturo. When she says that she has sworn before God to be Edgardo's wife and refuses to do what he says, Enrico shows her the forged letter. Lucia reads the letter and is devastated by the content. Enrico tells Lucia that if she does not marry Arturo, their family will be in financial ruin. Thinking she has been betrayed and abandoned by Edgardo, Lucia reluctantly agrees to do what her brother asks of her. Sadly, she will marry Arturo.

## INTERMISSION

## ACT II

Act 2, Scene 1: The Ballroom of the Castle, Lucia's wedding.

The guests have all assembled for Lucia and Arturo's wedding. Arturo arrives to the ballroom. He is welcomed warmly by the guests. Enrico greets him and warns Arturo that if Lucia seems a little sad, it's because she is still grieving for her recently deceased mother. Lucia is escorted into the room. After great hesitation, she sadly signs her name to the marriage contract. She is Arturo's bride.

Suddenly, Edgardo rushes into the ballroom to confront Enrico. Edgardo insists he has a right to be there as Lucia is his rightful bride. Raimondo shows Edgardo the completed marriage contract. Edgardo asks Lucia if that is really her signature. When Lucia admits it, Edgardo rips off the rings they exchanged and crushes them under his foot. Edgardo curses Lucia, regretting the moment they met, and condemning the moment he fell in love with her. As Lucia faints in horror, the guests throw Edgardo out of the ballroom.

Act 2, Scene 2: The path to the Ravenwood Family Tombs.

In deep despair over Lucia betraying his love and marrying another man, Edgardo slowly makes his way on a darkened path to his family's tomb to end his life.

Act 2, Scene 3: The Ballroom of the Castle, the wedding reception.

The wedding ceremony has finished, and Lucia and Arturo have retired to their bedchamber to consummate the marriage. The guests in the ballroom continue their celebrating of the wedding party.

Suddenly Raimondo appears. He seems shocked and pale. Raimondo tells the wedding guests that a horrible thing has just occurred. Raimondo reveals that Lucia has gone totally insane. He tells them that, in a violent frenzy of madness and violence, Lucia has stabbed Arturo to death with his own dagger. Arturo is now laying in a pool of blood in the bedchamber, and Lucia has vanished. The wedding guests barely have time to react to this information when suddenly Lucia appears on the staircase in her nightgown. Lucia is still clutching the bloody murder weapon and is covered in blood.

As the crowd watches, frozen in silent horror, Lucia moves as in a dream through the room. She begins reliving the wedding, the murder, and she proclaims her never ending love for Edgardo.

Enrico enters. Enrico is at first furious, but then realizes that his sister has been driven mad because of his cruelty. Lucia fantasizes that Edgardo is with her once again and begs him to forgive her. Lucia cries out that she and Edgardo will soon be reunited in heaven.



TIMOTHY MIX as ENRICO

# THE END



## 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.



## 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 Pigmaliione*, 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.

