



Pauline Lucca as Marguerite in Gounod's 'Faust'

she broke her contract in Berlin and went to New York, where she sang at the Academy of Music. Returning to Europe in 1874, she was engaged at the Vienna Hofoper, where she remained until her retirement in 1889, appearing in Boito's *Mefistofele* (1882) and Ponchielli's *La Gioconda* (1885). In 1882, after a ten-year absence, she returned to Covent Garden, where she sang Carmen and Leonora (*Il trovatore*). Her voice ranged two and a half octaves, and she was especially admired in dramatic roles.

A. Ehrlich: *Berühmte Sänginnen der Vergangenheit und Gegenwart* (Leipzig, 1895)

A. Jansen-Mara and D. Weisse-Zaher: *Die Wiener Nachtigall* (Berlin, 1935)

J. Kapp: *Geschichte der Staatsoper Berlin* (Berlin, 1937)

H. Rosenthal: *Two Centuries of Opera at Covent Garden* (London, 1958)

H. Kralik: *The Vienna Opera* (Vienna, 1963)

ELIZABETH FORBES

Lucchesi [Luchesi], **Andrea** (b Motta di Livenza, nr Treviso, 23 May 1741; d Bonn, 21 March 1801). Italian composer. While still in his early teens, he studied in Venice (perhaps with Cocchi and others). He composed his first operas there in 1765–7. Early in 1771 the Mozarts met him in Venice; later that year he probably supervised the production of his last comic opera for Venice, before leaving for Bonn as director of a travelling opera company. Here he enjoyed considerable success for a time, and by late 1773 he had directed revivals of two of his Venetian operas, as well as three new theatrical works, of particular interest because Beethoven's father and grandfather sang in them.

After Beethoven's grandfather died, Lucchesi was awarded his position as court Kapellmeister in 1774, and the Italian opera troupe returned to Italy. But in 1779, when the Nationaltheater in Bonn was established, C. G. Neefe became its musical director. Except for ballet music in 1774, Lucchesi's theatrical works

ceased to be performed in the city. In 1783 he was granted leave to visit Italy, and the following year he directed his first *opera seria*, *Ademira*, in Venice. He returned to Bonn probably in late 1784, though his prestige gradually declined; with the departure of the court and the occupation of Bonn by the French in 1794, his income nearly disappeared. The libretto of his last opera, *L'amore e la miseria* (1794), names him as *maestro di cappella* and director of the *Accademia Musicale de' Tedeschi* in Venice.

As well as stage works, Lucchesi composed a large amount of sacred and instrumental music. Burney described him as 'a very pleasing composer'.

L'isola della fortuna (dg, G. Bertati), Venice, S Samuele, aut. 1765, P-La

Le donne sempre donne (dg, P. Chiari), Venice, S Moisè, 27 Feb 1767, I-MOe, P-La

Il giocatore amoroso (int, A. Salvi), Venice, private perf., 13 Feb 1769; Bonn, Hof, 1772

Il matrimonio per astuzia (dg), Venice, S Benedetto, Oct 1771, I-MOe (orch pts), P-La

L'inganno scoperto, ovvero Il conte Caramella (dg, 3, C. Goldoni), Bonn, Hof, 13 May 1773, I-MOe (ov.)

L'improvvisata, ossia La galanteria disturbata (azione comica teatrale, G. Dolfin and Lucchesi), Bonn, Hof, wint. 1773–4

Die Liebe für das Vaterland (prol.), Frankfurt am Main, 22 April 1783

Ademira (os, 3, ? F. Moretti), Venice, S Benedetto, 2 May 1784, P-La, I-Mc (ov. and aria)

L'amore e la miseria guadagnano il giuoco (operetta giocosa, D. Friggieri), Passau, spr. 1794

BurneyGN; EitnerQ

J. B. de La Borde: *Essai sur la musique ancienne et moderne*, iii (Paris, 1780), 199

C. G. Neefe: 'Nachricht von der churfürstlich-cöllnischen Hofcapelle zu Bonn', *Magazin der Musik*, i (1783), 377–96

A. Hensler: 'Andrea Luchesi, der letzte Bonner Hofkapellmeister zur Zeit des jungen Beethoven: ein Beitrag zur Musik- und Theatergeschichte des 18. Jahrhunderts', *Bonner Geschichtsblätter*, i (1937), 225–364

E. Forbes, ed.: *Thayer's Life of Beethoven*, i (Princeton, 1964, 2/1967), 34, 68

M. Braubach: 'Die Mitglieder der Hofmusik unter den vier letzten Kurfürsten von Köln', *Colloquium amicorum: Joseph Schmidt-Görg zum 70. Geburtstag* (Bonn, 1967), 26–63

N. Jers: 'Luchesi, Andrea', *Beiträge zur rheinischen Musikgeschichte*, xcvi: *Rheinische Musiker*, vii (1972), 77–81

SVEN HANSELL

Lucchesina, La. See MARCHESINI, MARIA ANTONIA.

Lucchesino, Il. See PACINI, ANDREA.

Lucchini [Luchini], **Antonio Maria** (fl 1716–30). Italian librettist. He was a member of the Venetian middle class (*cittadinanza*); his first known libretto was *Foca superbo* (1716), for which Lotti composed the music. After providing the text for Vivaldi's *Tieteberga* (1717), he went with Lotti to Dresden, where he was engaged as court librettist at a salary of 1000 thalers. The future Elector of Saxony (Friedrich August II) commented in a letter that Lucchini was not in the top flight of poets but would serve well enough to write texts for oratorios, serenatas and cantatas or to make 'adjustments' to existing opera librettos. Nevertheless, Lucchini provided two original opera librettos for Dresden, both set by Lotti: *Giove in Argo* (1717) and *Ascanio, ovvero Gli odi delusi dal sangue* (1718). His activity in Dresden was abruptly curtailed when a scandal involving a local woman forced him to flee. He wrote four more librettos for the Venetian stage: *Ermengarda*, *Gli sforzi d'ambizione e d'amore*, *Dorilla in Tempe* and *Selim, gran Signor de'*

Turchi. His most successful libretto, however, was *Farnace* (1724), written for the Teatro Aliberti, Rome; first set by Vinci, it also achieved wide circulation through Vivaldi's much-revived setting (1727). Lucchini's gifts as a librettist are perhaps greater than the prince allowed, though his approach is entirely conventional.

Foca superbo, Lotti, 1716; *Tieteberga*, Vivaldi, 1717; *Giove in Argo*, Lotti, 1717 (Handel, 1739); *Ascanio, ovvero Gli odi delusi dal sangue*, Lotti, 1718; *L'inganno tradito dall'amore*, Caldara, 1720; *Ermengarda*, Albinoni, 1723; *Gli sforzi d'ambizione e d'amore*, Porta, 1724; *Farnace*, Vinci, 1724 (Vivaldi, 1727); *Dorilla in Tempe*, Vivaldi, 1726; *L'Adalberto furioso*, Maccari, 1727; *Selim, gran Signor de' Turchi*, pasticcio, 1730

M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2)

F. Tammaro: 'Il "Farnace" di Vivaldi: problemi di ricostruzione', *Studi musicali*, xv (1986), 213–56

MICHAEL TALBOT

Luccio, Francesco. See LUCIO, FRANCESCO.

Lucerna ('The Lantern'). Musical fairy-tale in four acts, op.56, by VÍTĚZSLAV NOVÁK to a libretto by Hanuš Jelínek after the play by Alois Jirásek; Prague, National Theatre, 13 May 1923.

A young Miller (baritone) is in love with his foster-daughter Hanička (soprano), but the water-sprite Michal (tenor) also eyes her lovingly. Although long ago released from serfdom, the millers still have a duty to accompany the lords to the forest hunting-lodge with a lantern. The Steward (bass), who wants Hanička to serve at the mansion, plans to curb the Miller's freedom by cutting down his ancient linden tree. In Act 2 the Miller is undaunted by the passionate Countess (soprano), but he cannot refuse to accompany her to the hunting-lodge. In Act 3 she flirts with the headstrong Miller; they are disturbed by a comic band of musicians led by Zajíček (tenor). Michal appears, but is caught by Klásková (contralto), the wife of one of the musicians, who makes him carry her own lantern to the lodge. An interlude follows in which another water-sprite, Ivan (bass), is met by the Countess and the Miller, whom the Countess has almost won for herself, followed by Klásková, who warns him of the Steward's intentions. The Miller hastens to defend his rights. Act 4 shows Hanička hiding from the bailiffs in the tree. The Miller rushes to protect it, but a magic glow appears in it and Hanička walks out of its trunk. The Countess grasps the tree's significance as the guardian and witness of the struggle for freedom, and she breaks the lantern, thus releasing the Miller from his bond.

Novák presented *The Lantern* as an idyllic fairy-tale, radiating a sense of well-being, lyricism and gentle humour. The central theme of the Miller's defiance of authority is stressed, but not dramatically underlined, and the almost kaleidoscopic variety of characters and moods is reflected by a wide expressive palette, from simple folklike arioso to ecstatic declamation, from clearcut arias to melodrama, from simple harmony to polyphony. A number of motifs are used to characterize personalities and events. Novák used sounds colouristically, adding illustrative elements and playful quotations (e.g. from Mendelssohn's Wedding March). In its detail and character, *The Lantern* looks back to his subjective Romantic works. There are more reminiscences of Smetana and Dvořák than in Novák's earlier operas: evidently he wanted to emphasize the national tradition in the postwar years. This provoked criticism from

young musicians, though the opera was well received by audiences and has had some 20 productions in Czech theatres.

EVA HERRMANNOVÁ

Lucerne (Ger. Luzern). City in central Switzerland. Musical theatre was first given in the Obrigkeitliche Comödienhaus, built in 1741 for the Jesuit order in Lucerne and handed over to the city authorities in 1773. *Wilhelm Tell*, an opera-pantomime by Ignaz Gspan, received its première there in 1779. The present Stadttheater (cap. 564) was built in 1839, renovated in 1867 and closed from 1924 to 1926 because of fire damage; it was modernized in 1970 and 1984. In 1974 the theatre staged the first of several joint productions with the Lucerne International Music Festival which have included Heinrich Sutermeister's *Die schwarze Spinne* (1985). In 1982 Schoeck's comic opera *Don Ramudo de Colibrados* was revived, using a score reconstructed from war-damaged fragments. Performances are given on most nights from September to June, with up to six new opera productions each season. The theatre has its own ensemble for opera, ballet and drama, and draws on the services of the orchestra of the Allgemeine Musikgesellschaft Luzern. Singers who began their careers in the theatre include Inge Borkh, Edith Mathis and Fritz Uhl.

ANDREW CLARK

Luchetti, Veriano (b Viterbo, 12 March 1939). Italian tenor. Early operatic assignments of significance were at Wexford as Alfredo (1965) and at Spoleto in Donizetti's *Il furioso all'isola di San Domingo* (1967). He has performed throughout the world, making notable appearances at the Maggio Musicale, Florence, in *L'Africaine* (1971) and Spontini's *Agnes von Hohenstaufen* (1974). He made his La Scala début in May 1975, in *Attila*; for the company's 1976 London season he sang Gabriele Adorno (*Simon Boccanegra*), having earlier appeared at Covent Garden as Pinkerton (1973) and Rodolfo (1974–5). A singer of robust build and strong, firmly knit voice, encompassing roles such as Rodolfo, Don Carlos and Don José with equal authority, his performances are marked by a manly style in which intelligence and sensitivity play a notable part.

MAX LOPPERT

Lucia, Fernando de. See DE LUCIA, FERNANDO.

Lucia di Lammermoor ('Lucy of Lammermoor'). *Dramma tragico* in three acts by GAETANO DONIZETTI to a libretto by SALVADORE CAMMARANO after WALTER SCOTT's novel *The Bride of Lammermoor*; Naples, Teatro S Carlo, 26 September 1835.

Before Cammarano adapted Scott's novel, it had been the basis of three earlier Italian librettos – by Giuseppe Balocchi for Michele Carafa's *Le nozze di Lammermoor* (1829, Paris), Calisto Bassi for Luigi Rieschi's *La fidanzata di Lammermoor* (1831, Trieste) and Pietro Beltrame for Alberto Mazzucato's *La fidanzata di Lammermoor* (1834, Padua). Like nearly all the Scott operas, Donizetti's *Lucia* departs from its model in several ways. Cammarano made the original characters Frank Hayston, Laird of Bucklaw, Ailsie Gourlay and the Reverend Peter Bide-the-Bent into, respectively, Lord Arturo Bucklaw, Alisa and Raimondo Bidebent, conflating Lucy's father Sir William Ashton and her elder brother Colonel Sholto Ashton into Enrico Ashton. (Some English adaptations use the names Sir

Lucia	soprano
Enrico Ashton <i>Laird of Lammermoor,</i> <i>Lucia's brother</i>	baritone
Edgardo <i>Laird of Ravenswood</i>	tenor
Lord Arturo Bucklaw <i>Lucia's bridegroom</i>	tenor
Raimondo Bidebent <i>a Calvinist chaplain</i>	bass
Alisa <i>Lucia's companion</i>	mezzo-soprano
Normanno <i>hunter, a retainer of Enrico</i>	tenor
Retainers and servants, wedding guests	

Setting The grounds and hall of Lammermoor and of Ravenswood, and the graveyard of the Ravenswoods; Scotland, during the reign of William and Mary (late 17th century)

Arthur Bucklaw, Alice, Raymond Bide-the-Bent and Sir Henry Ashton.) Although Scott's most memorable villainess, Lucy's mother, is left out altogether, much of the powerful plot survives.

The opera was first performed with a remarkable cast, Fanny Tacchinardi-Persiani (Lucia), Gilbert Duprez (Edgardo), Domenico Cosselli (Enrico) and Carlo Porto (Raimondo). Adelaide Kemble and Napoleone Moriani sang in the La Scala première, on 1 April 1839; at the French première (Paris, Théâtre Italien, 12 December 1837) Tacchinardi-Persiani and Rubini sang, as they did at the English première (London, Her Majesty's, 5 April 1838). The French version by Donizetti himself (to a translation by Alphonse Royer and Gustave Vaëz, with the music adjusted and altered at many points) was first given at the Théâtre de la Renaissance, Paris, on 6 August 1839, with Sophie Anne Thillon and Achille Ricciardi. This version entered the Opéra repertory in 1846, with Maria Nau and Duprez, and became a staple of the repertory of French provincial theatres; and it was in this version that the opera was introduced to the USA, at New Orleans, with Julia Calvé and Auguste Nourrit, on 28 December 1841. The Italian original's first hearing in the USA was also at New Orleans, given by a touring company from Havana, on 1 March 1842. Since these beginnings the role of Lucia has been central in the repertory of every soprano with a gift for *fioritura*; among the most famous are Patti, Gerster, Di Murska, Albani, Sembrich, Melba, Tetrazzini, Galli-Curci, Dal Monte, Pons, Callas, Sutherland, Sills and Gruberová.

ACT 1.i *The grounds of Ravenswood Castle* After a short Bb minor prelude, punctuated by ominous drumrolls, mournful horn phrases and a dirge-like march, the curtain rises on Normanno and the other huntsmen, who are about to explore the nearby ruins of the castle belonging to Enrico's hated enemy (chorus, 'Per correte le spiagge vicine'). The huntsmen leave, and Normanno, seeing that Enrico is troubled, learns from him that the Lammermoor fortunes are in jeopardy; only Lucia can save them, by means of an expedient marriage. The chaplain reminds Enrico that she is still grieving for her mother, who has recently died, and that the girl is not ready to love. At that, Normanno declares that she has been on fire with love for Edgardo, meeting him every morning ever since he rescued her from a rampaging bull. Enrico is enraged (Larghetto, 'Cruda, funesta mania'). The huntsmen return to report that Edgardo is nearby; Enrico swears to destroy his enemy (cabaletta, 'La pietade in suo favore'). The chorus and the double aria for the baritone form the impetuous



Fanny Tacchinardi-Persiani as Lucia in the first London production of Donizetti's 'Lucia di Lammermoor' (Her Majesty's Theatre, 5 April 1838); lithograph (1839) by Edward Morton

climax to the extended *introduzione*, the transitional material held together by frequent arioso passages built on motivic ideas.

1.ii *The park at Lammermoor Castle, with a fountain* The scene begins with an elaborate harp solo (which at least one Lucia, Ernesta Grisi, was enterprising enough to perform herself). Impatiently, Lucia awaits a tryst with Edgardo. She looks at the fountain, where an ancestor of the Ravenswoods jettisoned the corpse of a Lammermoor lass he had slain in a jealous rage; she is frightened because she has recently seen the girl's ghost. She describes the episode vividly to Alisa (Larghetto, 'Regnava nel silenzio'), mentioning that the water had turned blood-red. This aria is a fine example of Donizetti's gift of using vocal ornament to dramatic ends: the embellishments he wrote out vividly convey the heroine's unstable state. Alisa declares that Lucia's love for Edgardo is beset with difficulties and urges her to renounce him. Lucia, however, believes in his constancy (cabaletta, 'Quando rapito in estasi'; Tacchinardi-Persiani was not fond of Lucia's entrance arias and substituted ones from the role of Rosmonda, from Donizetti's *Rosmonda d'Inghilterra*, 1834, which had been written for her – that Donizetti approved of the substitution is evident from his incorporation of the *Rosmonda* scena into the French *Lucie de Lammermoor*).

Edgardo arrives and Alisa goes to watch for intruders. He tells Lucia that he has been called to the Stuart cause in France and must leave next morning. Before he goes he wants to extend the hand of friendship to Enrico, despite the longstanding feud between their families. Lucia, frightened of her brother's furious temper, begs Edgardo to keep their love secret. He reminds her that he swore, by his father's grave, that he would be

avenged, and although their love has quenched his anger his oath remains unfulfilled. Lucia calms him, and he places a ring on her finger, claiming that henceforth they are as married; Lucia accepts this, giving him a ring in return. She begs him to write to her, telling him that he will hear the echo of her sighs, even in France, and he reassures her before he departs (duet, 'Verranno a te sull'aure'), a melody that will be of strategic importance in her later mad scene as she imagines her formal marriage).

ACT 2.i *Enrico's apartments in Lammermoor Castle* Enrico discusses with Normanno the marriage he has hastily arranged between Lucia and Arturo, and is worried that she may oppose it. Normanno has been intercepting Edgardo's letters and has forged one to say that Edgardo loves another woman – leaving her no reason to hold back from the proposed marriage. Taking the forged letter, Enrico sends Normanno to welcome Arturo. Lucia enters, listless; Enrico comments on her pallor, to which she responds that he knows why she grieves (duet, 'Il pallor funesto'). She protests at his inhuman severity, but he claims that his strong fraternal feelings prompt his wish to see her appropriately married. When she says that she already considers herself Edgardo's wife, Enrico hands her the forged letter; the shock of reading it causes her to stagger as though she had received a blow. Enrico reproaches her with folly, but Lucia is numbed at the thought of Edgardo's infidelity. Sounds are heard of the welcome for Arturo. Lucia wants only to die, not to marry; but Enrico stresses the perils of his political situation, from which only an alliance with the Bucklaws can save him. He ruthlessly tells her that without her cooperation he will surely be executed, and she will be responsible. This powerful duet scene with its three contrasting sections represents a touchstone of Donizetti's skill as a musical dramatist, in his characterization of the successive stages of the estrangement between brother and sister.

Enrico hurries out to greet Arturo. Lucia turns to Raimondo, who tells her that, although he knows her letters to Edgardo were intercepted, he managed to have one of them securely delivered. Believing Edgardo has never replied, the chaplain is convinced of his infidelity and tells Lucia that the exchange of rings has no validity in God's eyes. Despite his persuasiveness, Lucia confesses she loves Edgardo still. He urges the impressionable girl to remember a sister's duty and her obligation to her dead mother (aria, 'Ah! cedi, cedi'), and goes on to assure her that her reward will be in heaven. (This episode was traditionally omitted, but its importance in charting Lucia's crumbling resistance is now generally recognized.)

2.ii *The Great Hall of Lammermoor Castle* Wedding guests are assembled to greet Arturo ('Per te d'immenso giubilo': a rousing unison chorus with a solo interlude); Arturo smugly claims that the fortunes of the house will now undoubtedly improve. Enrico tells him not to be surprised at Lucia's sad demeanour as she is still grieving for her mother. Arturo questions Enrico about the rumours of Edgardo, but Lucia's entrance saves him from answering. The marriage contract awaits the requisite signatures: half-fainting, Lucia signs her name, but to her the document is like her own death warrant. Suddenly there is uproar as Edgardo unexpectedly appears: he wonders what power restrains him as he confronts his enemy, and Enrico fears that he has betrayed his sister. The famous

sextet in Db, 'Chi mi frena in tal momento', expands the shock of Edgardo's arrival, developing a groundswell of conflicting emotions, twice rising to climaxes. Its structure is simple (A-A'-B-B'), but no small measure of its effectiveness comes from the skilful *crescendo* of forces: first tenor-baritone, then soprano-bass with tenor and baritone in the background, and only in the B sections engaging all six soloists and chorus. Lucia is bereft; Raimondo is touched by her pitiable state. Their swords drawn, Arturo and Enrico order Edgardo away, but he defies them, insisting on his right to be present: Lucia, he claims, is his bride. Raimondo now shows him the contract; Edgardo asks if Lucia herself has signed it and when she confesses he tears off her ring and tramples on it, cursing the moment he fell in love with her and vowing eternal hatred. Enrico, Arturo and the guests demand his instant departure. Lucia sinks to her knees, praying for deliverance; but Edgardo throws down his sword, bares his breast and declares he has no more desire to live. The *tempo di mezzo* of this concerted finale brings back, in Rossinian fashion, the accompanying tune that had underlain the earlier conversation between Arturo and Enrico in the *tempo d'attacco*. This uneasy attempt at civilized discourse breaks down when Raimondo produces the marriage contract, an episode accompanied by misremembered echoes of Lucia's entrance music earlier in this scene, providing thereby a clue to her mental agitation. Edgardo's curse (a moment made famous by Duprez) precipitates the D major *stretta*, which develops in the usual fashion: a thrusting unison for the furious Enrico and his followers, succeeded by a shift in texture dominated by phrases for the soprano and tenor in octaves, leading through an interlude of harmonic restlessness to a reinforced statement of the earlier material, capped by an emphatic coda.

ACT 3.i *The dilapidated hall of the Ravenswoods* A fierce storm rages; Edgardo, alone, expresses the wish that the storm foretell the end of the world. Unexpectedly, Enrico enters; he gloats that, even as he speaks, Lucia is entering her bridal chamber with Arturo (duet, 'Qui del padre ancor respira') and declares that he has come to challenge Edgardo to a duel the following dawn in the Ravenswoods' graveyard. (In the mid-19th century this Tower Scene was regarded as one of the great dramatic moments of the opera; and there was once a near-riot at the Théâtre Italien when it was omitted because of a singer's indisposition. The scene was later often omitted as the opera came to be regarded primarily as a prima donna's vehicle and the rest of the cast was second string; but with singers who understand the art of dramatic declamation in bel canto opera, the Tower Scene can still produce a strong impression.)

3.ii *The Great Hall at Lammermoor* The wedding guests dance to celebrate Lucia's wedding (chorus, 'D'immenso giubilo'). Suddenly Raimondo, badly shaken, appears, ordering them to stop their merriment. In a grisly narrative (Larghetto, 'Dalle stanze ove Lucia', over a restlessly modulating accompaniment), he tells that he heard a cry from the bridal chamber; hastening there, he was aghast to see Arturo dead on the floor, with Lucia, holding a bloodstained dagger, smiling at him, enquiring where her bridegroom was. The guests are stunned (chorus, 'Oh! qual funesto avvenimento!').

At Lucia's entrance her mental disorder is suggested by the flute (Donizetti had originally planned to use a

glass harmonica here; for a page of the autograph score, see DONIZETTI, GAETANO) playing a distorted variant of 'Regnava nel silenzio'. She is wearing a white gown, now spattered with blood, and believes she is ready for her wedding to Edgardo. Trembling, she urges him to let her rest by the fountain in the park (the melody of 'Verranno a te' makes it clear that in her confusion she thinks their exchange of rings was a true plighting); then she remembers the ghost that arose from the fountain. Next, imagining they are before an altar, she believes she hears their wedding hymn, and sees the ceremony taking place ('Ardon gl'incensi'). This is the Larghetto of the Mad Scene; her hallucination is appropriately cast as a theme and variations, and it is capped today by an extensive cadenza with flute obbligato. That this now traditional effect does not appear in the score indicates that Donizetti evidently trusted Tacchinardi-Persiani, whose powers of improvisation were legendary, to insert her own cadenza at this point.

Enrico, returning from his encounter with Edgardo, is at first furious at her apparent vindictiveness; but Raimondo points out that her mind has failed. Her declaration that she is the victim of her brother's cruelty fills Enrico with contrition; foreseeing her death, Lucia assures the imagined Edgardo that heaven will be beautiful for her only when he joins her there (cabaletta, 'Spargi d'amaro pianto'). Enrico bids Alisa lead his stricken sister away and urges Raimondo to attend her. Raimondo sternly rebukes Normanno for the bloodshed he has caused.

3.iii *The graveyard of the Ravenswoods* Edgardo appears, early for his appointment to duel with Enrico. The thought of dying on Enrico's sword is not unwelcome to him as the whole universe seems a desert. He thinks of Lucia as a joyous bride as he confronts the prospect of his death. He bids farewell to the earth, thinking of his own neglected, unwept grave (Larghetto, 'Fra poco a me ricovero') and wishing Lucia would at least pay heed to the tomb of one who died for love of her.

The Lammermoor retainers approach, remarking how a day that dawned in gladness has ended in grief. Edgardo demands their meaning: they tell him that Lucia lies near death and is calling for him. A funeral knell tolls. Edgardo is determined to try to see her once more but Raimondo restrains him, assuring him that Lucia is indeed already dead. Edgardo thinks of her in heaven; although they were separated on earth, they shall be united before God (cabaletta, 'Tu che a Dio spiegesti l'ali'). He is determined to die. Raimondo and the others try to restrain him, but he draws his dagger and stabs himself. His dying thoughts are of Lucia.

In the days of exigent prima donnas, the famous Mad Scene was regarded as the sole raison d'être for Lucia's survival, but today, thanks to the example of Callas as much as anyone, its eerie persuasiveness, heightened by melodic and harmonic allusions to earlier parts of the score, as well as its musico-dramatic distinction, has obtained its recognition as a good deal more than a soprano's warhorse. Besides allowing a soprano to demonstrate her technical prowess, the Mad Scene is extraordinarily forward-looking and filled with adroit psychological touches. It gives the effect of being through-composed although in fact it consists of two major episodes: the choruses before and after Raimondo's narrative, and the extended recitative and double aria for the soprano. But so cannily are the sec-

tions joined and overlapped (for instance, Lucia continues the recitative while the orchestra introduces the melody of her Larghetto) that the traditional sequence of segments succeed each other without any sense of disruption. Most surprising of all, perhaps, is the mirroring of Lucia's disorientation in the distorted versions of melodies heard earlier in the opera. Significantly, the one melody she manages to keep straight in her muddled head is 'Verranno a te'.

The Tomb Scene is in effect a second aria-finale, but it conveys a true Romantic frisson with its setting, its atmosphere of foreboding succinctly created in a brief prelude with prominent horn parts. Both of Edgardo's solos, in D major, and the B major chorus that separates them evoke a sense of tragic loss that seems inconsistent with the major mode. One fine touch (which Duprez claimed he suggested to Donizetti) was to have the initial phrases of the repetition of the *moderato* cabaletta, following Edgardo's stabbing himself, divided between the cello and the voice. For many the Tomb Scene is the high point of the whole score.

Both historically and artistically, *Lucia* deserves its reputation. When it was new it was regarded as the apogee of high Romantic sensibility. The clear plot, which trims away much of Scott's accessory detail, possesses the stark tautness of a tale by Poe. It is no coincidence that Flaubert employed it as an important point of reference in the downward course of Emma Bovary, that quintessential victim of Romantic illusions.

Although all the principal roles are vocally challenging, their music is uniformly grateful. The score contains scant sign of the unevenness that afflicts a number of Donizetti's works. Cammarano's libretto moved him deeply and, inspired by his recent first exposure to Paris, Donizetti produced what is certainly his masterpiece. That *Lucia* used to be regarded as an unlikely survivor of an outmoded style derives from the fact that it was usually performed with many damaging cuts (sometimes even the Tomb Scene would be omitted). Today the value of the work is more easily grasped as it has fortunately become customary to perform it complete, and the many revivals of other bel canto operas in recent years have helped in the appreciation of its true stature.

WILLIAM ASHBROOK

Lucile. Comédie mêlée d'ariettes in one act by ANDRÉ-ERNEST-MODESTE GRÉTRY to a libretto by JEAN FRANÇOIS MARMONTEL; Paris, Comédie-Italienne (Hôtel de Bourgogne), 5 January 1769.

The character names were carried over by Marmontel from his moral tale *L'école des pères*, but the story is different. It is Lucile's wedding morning, in the house of her supposed father, the rich Timante (tenor). Lucile (soprano) sings of future happiness. Her fiancé, Dorval fils (tenor), does likewise, and Timante and Dorval père (bass) join them. In the celebrated quartet 'Où peut-on être mieux' they hymn the virtues of hearth and home. Then they welcome Blaise (baritone), a working man, widower of Lucile's wet-nurse. He is left alone, and sings of a misdeed committed by his wife that is on his conscience ('Ah! ma femme!'). It transpires that Timante's true daughter died as a baby, and that Lucile - Blaise's daughter - was exchanged for her. Blaise confesses this to Lucile, who sees that she is of no class to marry Dorval. In a dramatic ensemble, Lucile's unhappiness is made apparent to her maid Julie (soprano)

and Dorval fils; he challenges Blaise, but Lucile herself reveals the situation to Timante and to her fiancé.

Timante, elderly and generous, would keep Lucile. He undertakes to persuade his friend, Dorval père, to accept matters. Cleverly, he makes it morally difficult for Dorval père to refuse Lucile as a daughter. Blaise is accepted into the house, and the lovers are united. The piece concludes with villagers dancing and singing.

Lucile was Grétry's most popular *opéra comique* for more than ten years. Its sentimental solutions to problems of social inequity tapped enormous resources of public sympathy; audiences could identify with either party, still be satisfied, and emerge both 'weeping and enchanted' (as described by Louis Petit de Bachaumont in his *Mémoires secrets*, iv, 1787, pp.208-9). The music spans a considerable range of feeling and drama, with Blaise's F minor character portrait 'Ah! ma femme!' as the linchpin of the whole.

DAVID CHARLTON

LUCIO [Luccio, Luzzo], Francesco (b Venice, c1628; d Venice, 1 Sept 1658). Italian composer. He spent his life in Venice. In his second book of motets (1650) he is described as a pupil of G. A. Rigatti and singing master at the Ospedale degli Incurabili; he was probably appointed to replace his teacher, who died on 25 October 1649. At the time of his death (from a sword wound) he was attached to the church of S Martino, where he was buried. Apparently he was also employed at the Ospedale della Pietà, to which he left all his music. He was notable primarily as a composer of opera. The attribution to Lucio of *L'Oronthea* (traditionally acknowledged as the work of Cesti, whose later version survives) is found in a letter by P. A. Ziani dated 30 January 1666. The widest survey of Lucio's operatic work is contained in the *Arie* of 1655; the arias are close to Cavalli in form and in style of vocal writing, but they are perhaps more striking in their sometimes angular melodic style and more inclined to chromatic harmony. Some of the arias of *Il Medoro* are notable for their unusual formal design.

See also *MEDORO*.

all performed in Venice; exact dates are of dedication

- L'Oronthea* (drama musicale, prol., 3, G. A. Cicognini), SS Apostoli, 20 Jan 1649 [music traditionally attrib. Cesti, but see Bianconi and Walker; music lost, unless the score of the 1654 Naples performance (*I-Nc*, at least partly by Cirillo) contains some of the orig. music]
Gl'amori di Alessandro Magno e di Rossane (dramma musicale, prol., 3, Cicognini, completed by an unknown librettist), SS Apostoli, 24 Jan 1651, arias in *Arie* (1655/R1984: DMV, iv)
Pericle effeminato (drama per musica, 3, G. Castoreo), S Apollinare, 7 Jan 1653, arias in *Arie* (1655/R1984: DMV, iv), 1 in *GB-Lbl*
L'Euridamante (drama regio, prol., 3, G. dall'Angelo), S Moisè, 20 Jan 1654, arias in *Arie* (1655/R1984: DMV, iv)
Il Medoro (drama per musica, prol., 3, A. Aureli, after L. Ariosto), SS Giovanni e Paolo, 11 Jan 1658, *I-Vnm/R1984*: DMV, iv; 1 Jan ed. in Worsthorne, 3 ed. in Rosand

- S. T. Worsthorne: *Venetian Opera in the Seventeenth Century* (Oxford, 1954)
 T. Walker: 'Gli errori di "Minerva al tavolino": osservazioni sulla cronologia delle prime opere veneziane', *Venezia e il melodramma nel seicento: Venice 1972*, 7-20
 L. Bianconi and T. Walker: 'Dalla Finta pazza alla Veremonda: storie di Febiarmonici', *RIM*, x (1975), 379-454
 G. Morelli: 'Fare un libretto: la conquista della poetica paraletteraria', DMV, iv (1984), pp.ix-ixvii
 T. Walker: '“Ubi Lucius”': Thoughts on Reading *Medoro*', DMV, iv (1984), pp.cxxxix-clxiv
 E. Rosand: *Opera in Seventeenth-Century Venice: the Creation of a Genre* (Berkeley, 1991) THOMAS WALKER, BETH L. GLIXON

Lucio Silla (i) ('Lucius Sulla'). *Dramma per musica* in three acts, K135, by WOLFGANG AMADEUS MOZART to a libretto by GIOVANNI DE GAMERRA; Milan, Regio Ducal Teatro, 26 December 1772.

Lucius Sulla *dictator of Rome* tenor
 Junia [Junia] *daughter of Caius Marius,*
betrothed to Cecilius soprano
 Cecilio [Cecilius] *exiled Roman* soprano castrato
 senator
 Lucio [Lucius] *Cinna his friend, a conspirator* soprano
 Celia *sister of Sulla* soprano
 Aufidio [Aufidius] *tribune, friend of Sulla* tenor
 Guards, nobles, senators, people of Rome

Setting Rome, 79 BC

The contract for *Lucio Silla*, dated 4 March 1771, required Mozart to deliver the recitatives in October 1772 and to be in Milan by November to compose the arias and rehearse 'with the usual reservations in case of theatrical misfortunes and Princely interventions (which God forbid)'.
 The primo uomo Venanzio Rauzzini (Cecilius) arrived only on 21 November, the prima donna Anna de Amicis-Buonsolazzi (Junia) still later. Bassano Morgnoni (Sulla) was a last-minute replacement (so his role is relatively simple). The other singers were Felicità Suardi (Cinna), Daniella Mienci (Celia) and Giuseppe Onofrio (Aufidius). Mozart had to make alterations in the light of Metastasio's comments on the libretto. Archduke Ferdinand's letter-writing delayed the première two hours; it was immensely long (there were three ballets), but nevertheless was followed by 25 more performances, a major triumph. The libretto was set by other composers including J. C. Bach (1775, Mannheim), but Mozart's opera was not revived until 1929 (Prague, in German).

The successful general Lucius Sulla seized total power in Rome but unexpectedly laid it down the year before his death. Some of the characters are historical, but the plot is fiction.

ACT 1 *A neglected grove* The banished Cecilius reappears secretly in Rome and learns from Cinna that Sulla, declaring him dead, proposes to marry Junia. Cecilius may see her when she goes to mourn her father; love promises a better future ('Vieni ov'amor t'invita'). Cecilius is prey to fear and joyful anticipation (the first of many fine obbligato recitatives) as well as feelings of tenderness ('Il tenero momento').

In Sulla's palace Celia agrees to persuade Junia to accept Sulla (in minuet style, 'Se lusinghiera speme'); no girl will resist for the sake of the dead. Junia rejects the tyrant who has deposed her father and banished her lover. Sulla, at first not unkind, says the price of obstinacy may be death. Junia responds ('Dalla sponda tenebrosa'): in an *adagio* section she invokes her father and lover, then (*allegro*) pours scorn on his love. Sulla decides he must overcome the weakness of affection and, like a true tyrant, condemn her (obligato recitative and aria, 'Il desio di vendetta').

The mausoleum The rest of Act 1 uses no simple recitative. After the fiery D major of Sulla's aria, Mozart sets the new scene by sombre music which modulates obliquely to C minor. Cecilius's mixed feel-