



LUCIA *di* LAMMERMOOR



OPERA
COLORADO

2016-2017 GUIDEBOOK

A Letter to the Teachers

Dear Teachers,

Opera Colorado is pleased to continue providing engaging and educational programs and performances for students across Colorado. What follows is a guide that we hope you find useful as you, and your students, learn about and explore Donizetti's *Lucia di Lammermoor*. In the spirit of exploration, we have included a set of 45 minute lessons that connects the opera with all different subjects of learning: music, visual arts, language arts, social studies, math, and science. The lessons include reference to, and are based upon, the new Colorado Department of Education's Academic Standards: specifically, focusing on the fourth grade expectations. This does not mean, however, that these lessons should be limited to this age group. While we would be very pleased if you used these lessons in the exact format provided, we encourage you to expand, alter, and adapt these lessons so that they best fit your students' abilities and development. After all, the teacher knows their student's needs best. We would appreciate your feedback on our teacher evaluation form found at the end of this guide, and we hope that you enjoy all that Opera Colorado has to offer!



Ciao!

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Lucia di Lammermoor

Music by Gaetano Donizetti – Libretto by Salvatore Cammarano

Based on Sir Walter Scott's historical novel, *The Bride of Lammermoor*

Premiered at the Teatro San Carlo (Naples, Italy) on September 26, 1835

Cast of Characters

Lucia Ashton.....coloratura soprano
(loo-CHEE-uh ASH-tun)

Lord Enrico Ashton.....*Lord of Lammermoor; Lucia's brother*.....baritone
(en-REE-ko ASH-tun)

Sir Edgardo di Ravenswood.....*Lucia's lover*.....tenor
(ed-GAR-doh dee RA-vens-vood)

Lord Arturo Bucklaw.....Lucia's bridegroom.....tenor
(ar-TOO-roh BUK-law)

Raimondo Bidebent.....*a Calvinist chaplain*.....bass
(ry-MON-doh bidebent)

Alisa.....Lucia's handmaid.....mezzo-soprano
(uh-LEE-zuh)

Normanno.....a huntsman.....tenor
(nor-MAH-no)

Retainers, servants, and wedding guests

Synopsis

ACT I

Scotland, mid-19th century. An intruder has been spotted at night on the grounds of Lammermoor Castle, home of Enrico Ashton. Normanno, the captain of the guard, sends Enrico's men off in search of the stranger. Enrico arrives, troubled. His family's fortunes are in danger, and only the arranged marriage of his sister, Lucia, with Lord Arturo can save them. The chaplain Raimondo, Lucia's tutor, reminds Enrico that the girl is still mourning the death of her mother. But Normanno reveals that Lucia is concealing a great love for Edgardo di Ravenswood, leader of the Ashtons' political enemies. Enrico is furious and swears vengeance. The men return and explain that they have seen and identified the intruder as Edgardo. Enrico's fury increases.

Just before dawn at a fountain in the woods nearby, Lucia and her companion Alisa are waiting for Edgardo. Lucia relates that, at the fountain, she has seen the ghost of a girl who was stabbed by her jealous lover. Alisa urges her to leave Edgardo, but Lucia insists that her love for Edgardo brings her great joy and may overcome all. Edgardo arrives and explains that he must go to France on a political mission. Before he leaves he wants to make peace with Enrico. Lucia, however, asks Edgardo to keep their love a secret. Edgardo agrees, and they exchange rings and vows of devotion.

ACT II

It is some months later, the day on which Lucia is to marry Arturo. Normanno assures Enrico that he has successfully intercepted all correspondence between the lovers and has in addition procured a forged letter, supposedly from Edgardo, that

indicates he is involved with another woman. As the captain goes off to welcome the groom, Lucia enters, continuing to defy her brother. Enrico shows her the forged letter. Lucia is heartbroken, but Enrico insists that she marry Arturo to save the family. He leaves, and Raimondo, convinced no hope remains for Lucia's love, reminds her of her dead mother and urges her to do a sister's duty. She finally agrees.

As the wedding guests arrive, Enrico explains to Arturo that Lucia is still in a state of melancholy because of her mother's death. The girl enters and reluctantly signs the marriage contract. Suddenly Edgardo bursts in, claiming his bride, and the entire company is overcome by shock (Sextet: "Chi mi frena in tal momento"). Arturo and Enrico order Edgardo to leave but he insists that he and Lucia are engaged. When Raimondo shows him the contract with Lucia's signature, Edgardo curses her and tears his ring from her finger before finally leaving in despair and rage.

ACT III

Enrico visits Edgardo at his dilapidated home and taunts him with the news that Lucia and Arturo have just been married. The two men agree to meet at dawn by the tombs of the Ravenswoods for a duel.

Back at Lammermoor, Raimondo interrupts the wedding festivities with the news that Lucia has gone mad and killed Arturo. Lucia enters, covered in blood. Moving between tenderness, joy, and terror, she recalls her meetings with Edgardo and imagines she is with him on their wedding night. She vows she will never be happy in heaven without her lover

and that she will see him there. When Enrico returns, he is enraged at Lucia's behavior, but soon realizes that she has lost her senses. After a confused and violent exchange with her brother, Lucia collapses.

At the graveyard, Edgardo laments that he has to live without Lucia and awaits his duel with Enrico, which he hopes will end his own life. Guests coming from Lammermoor Castle tell him that the dying Lucia has called his name. As he is about to rush to her, Raimondo announces that she has died. Determined to join Lucia in heaven, Edgardo stabs himself.

*[synopsis excerpted from
www.metopera.org]*



Gaetano Donizetti

composer



Domenico Gaetano Maria Donizetti (November 29, 1797 – April 8, 1848) was an Italian composer. Along with Gioachino Rossini and Vincenzo Bellini, Donizetti was a leading composer of the *bel canto* opera style during the first half of the 19th century.

Donizetti was born in Bergamo, Italy. Although he did not come from a musical background, he was taken under the wing of composer Simon Mayr at an early age and was enrolled in a full scholarship at a school which Mayr had set up. There, he received detailed training in music and composition. Mayr also helped Donizetti gain admission at the Bologna Academy, where, at the age of 19, he wrote his first one-act opera, the comedy *Il Pygmalion*.

Over the course of his career, Donizetti wrote almost 70 operas. Before 1830, his comic operas were the most successful, but the serious ones failed to attract significant audiences. However, his first notable success came with a serious opera *Zoraida di Granata*, which was presented in 1822 in Rome. In 1830, when his opera *Anna Bolena* was premiered, Donizetti made a major impact on the Italian and international opera scene, which shifted his reputation away from being solely a comedic opera composer. However, even after that date, his best-known works included comedies such as *L'elisir d'amore* (1832) and *Don Pasquale* (1843). Other significant historical dramas also appeared and became successful, including *Lucia di Lammermoor*.

Donizetti found himself increasingly restrained against the censorship which existed in Italy (and especially in Naples). From about 1836, he became interested in working in Paris, where there was much greater freedom to choose subject matter, in addition to receiving more money and prestige for his operas. From 1838 onward, with an offer from the Paris Opera for two new works, he spent about ten years in Paris, and set several operas to French texts while overseeing staging of his Italian works. The first opera was a French version of the then-unperformed *Poliuto* which, in April 1840, was revised to become *Les martyrs*. Two new operas were also created and performed in Paris at that time.

As the 1840s progressed, Donizetti moved regularly between Naples, Rome, Paris, and Vienna while continuing to compose and stage his own operas as well as those of other composers. But from around 1843, he became severely ill and had to limit his activities. By 1846, he was confined to an institution for the mentally ill and, by late 1847, friends had moved him back to Bergamo, Italy, where he died in April 1848.

Salvadore Cammarano

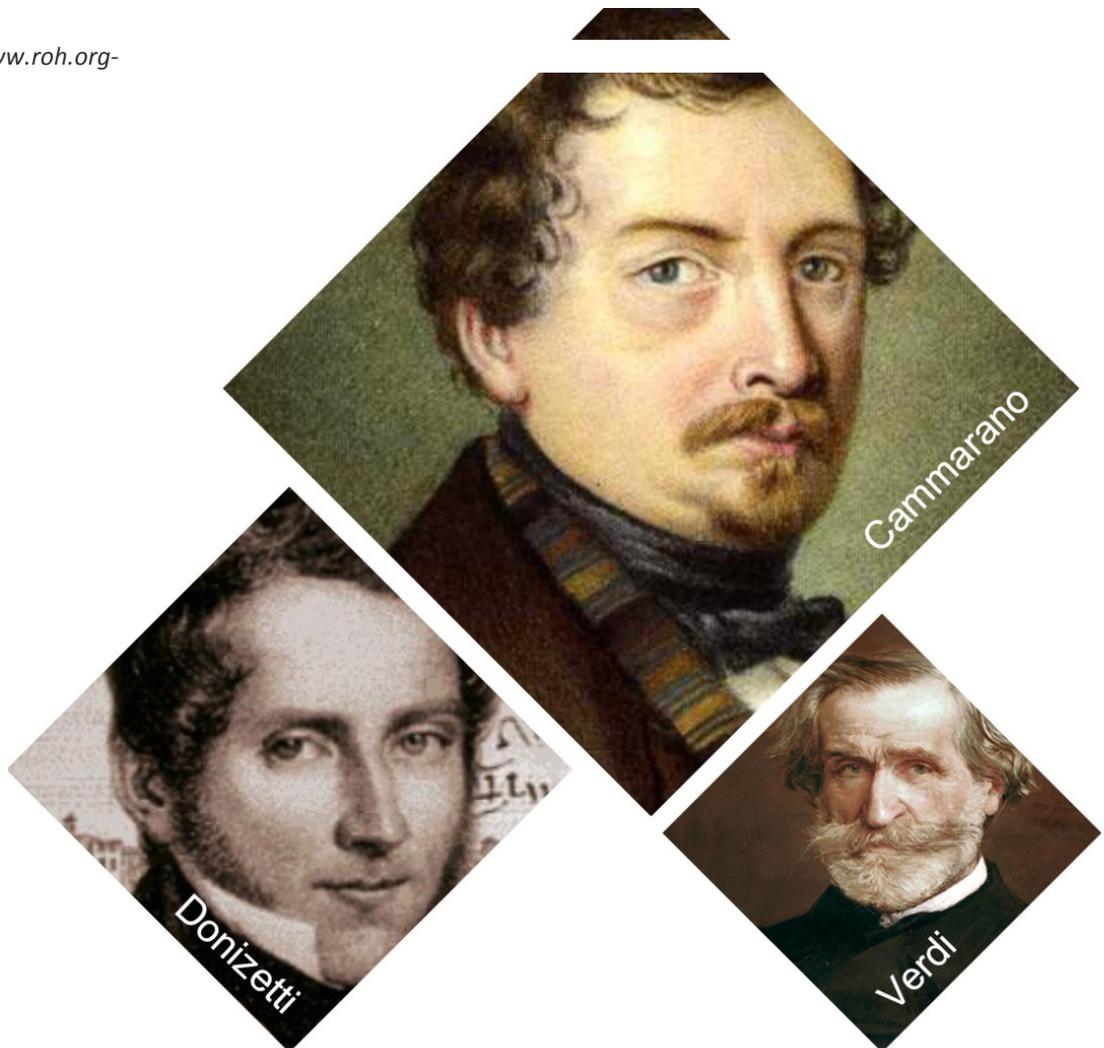
librettist

Italian librettist and playwright Salvadore Cammarano (1801–52) was a leading librettist of his time. He is best known today for his many librettos for Donizetti and Verdi.

Cammarano was born in Naples and trained as a painter and sculptor before becoming a playwright. He wrote his first libretto in 1832, *Belisario* (rejected by Barbaia and later set by Donizetti), and soon went on to work as a poet and stage director for many theatres around Naples. He first collaborated with Donizetti on the hugely successful *Lucia di Lammermoor* (1835) and went on to write the librettos for every serious opera Donizetti wrote while he remained in Naples, including *L'assedio di Calais* (1836), *Roberto Devereux* (1837) and *Maria de Rudenz* (1838). Donizetti later adapted Cammarano's libretto *Il conte di Chalais* as *Maria di Rohan* (1843). Cammarano worked for the Neapolitan royal theatres for the rest of his life, writing librettos for such composers as Mercadante (*La vestale*, *Medea*, *Virginia*), Cammarano (*I ciarlatani*, *Il ravvadimento*), Pacini (*Saffo*, *Bondelmonte*, *Stella di Napoli*) and Verdi (*Alzira*, *La battaglia di Legnano*, *Luisa Miller*, *Il trovatore*).

Cammarano was one of the most important operatic poets of his generation. His librettos, all adapted from other sources, were meticulously crafted, and commanded respect from the composers who set them.

-excerpted from www.roh.org-



LISTENING

guide



Before seeing an opera performed live, it is always a good idea to listen to some of the main arias to familiarize yourself with the characters. In this activity, students will listen to the selections provided below and consider the musical elements that make up each character in the opera. Students will take note on how tempo, rhythm, melody, and expression shape the characters' traits, motives, and desires. Ask students to apply their own experiences with movies, TV, books and other theatre to assess characters' personalities.

Act I, Scene 1: **“Cruda, funesta smania...”** (Enrico)

Act I, Scene 2: **“Regnava nel silenzio” & “Quando, rapito in estasi”** (Lucia)

Act I, Scene 2: **“Sulla tomba” & “Qui di sposa eternal fede”** (Edgardo / Lucia)

Act II, Scene 2: **“Chi mi frena in tal momento”** (Edgardo / Enrico / Lucia / Raimondo / Arturo / Alisa / chorus)

Act III, Scene 2: **“Il dolce suono”** (Lucia)

Act III, Scene 3: **“A poco a me ricovero”** (Edgardo)

(From Oxford's Concise Dictionary of Music):

Aria: A solo vocal piece

Tempo: The speed at which a piece of music is performed

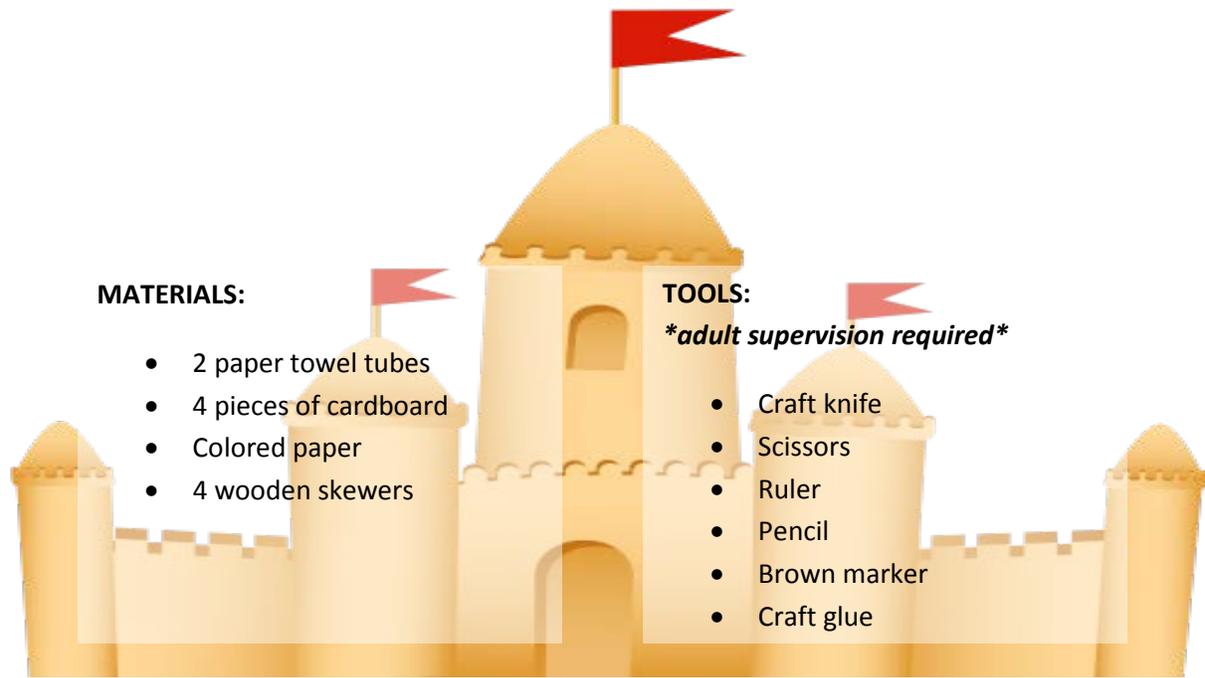
Rhythm: The time aspect of music as distinct from pitch (beats, accents, measures, grouping of notes into beats, etc.)

Melody: A succession of notes, varying in pitch, which have an organized and recognizable shape

Expression: The way a character makes his or her thoughts, feelings etc. known by speech, manner of singing, or actions

DESIGN YOUR CASTLE

activity



MATERIALS:

- 2 paper towel tubes
- 4 pieces of cardboard
- Colored paper
- 4 wooden skewers

TOOLS:

adult supervision required

- Craft knife
- Scissors
- Ruler
- Pencil
- Brown marker
- Craft glue

DIRECTIONS:

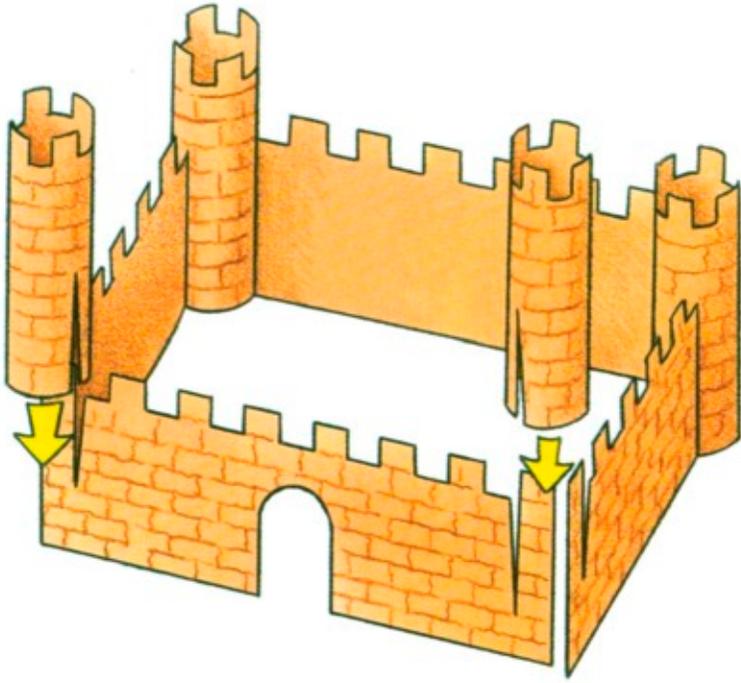
Step 1: Ask a grown-up to help you cut both tubes in half with a craft knife. Measure and mark 1/2-inch tabs around the top of each tube section. Cut out.

Step 2: Cut 2 pieces of cardboard to 4 x 11 inches and another 2 pieces to 4 x 8 inches. Cut tabs along the top of each piece to match the 4 turrets. Cut an arch for a doorway in the center of one of the longer pieces.

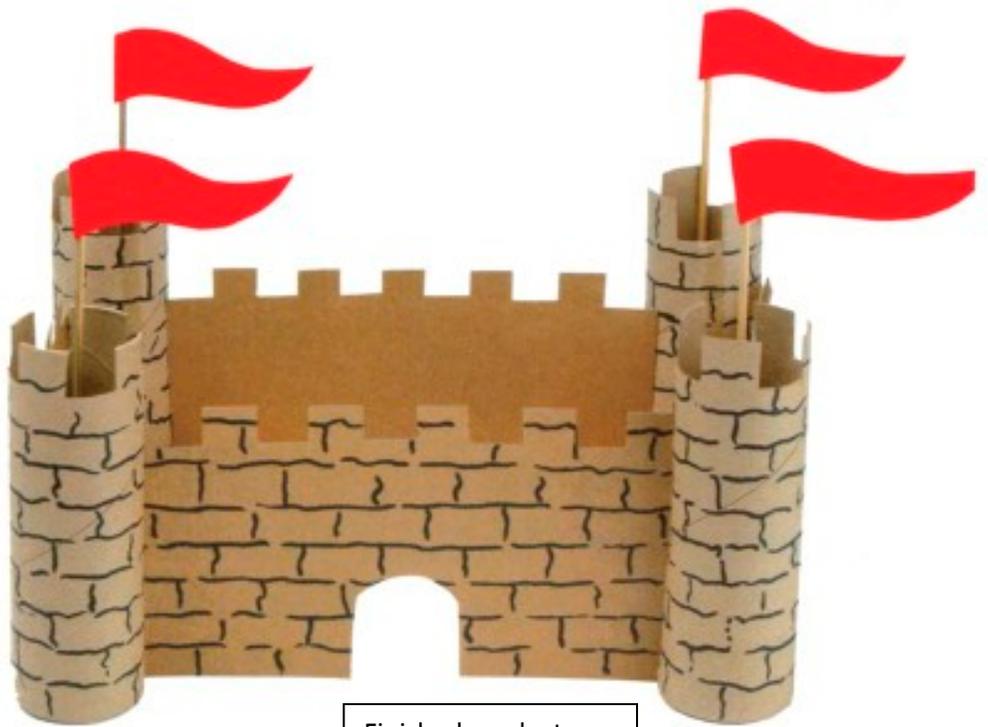
Step 3: Use a ruler and pencil to sketch brick shapes on the 4 walls and the 4 turrets. Trace over the pencil lines with brown marker, making some of the lines wavy to add extra detail.

Step 4: To attach the turrets to the walls, cut two 2-1/2-inch slits up from the bottom of each tube, spacing the slits about 2 inches apart. Make two 2-1/2-inch slits down from the top of each wall, each about 1/2 inch in from the edge. To assemble, slide the cuts in the wall pieces up into the cuts on the tubes.

Step 5: Cut out 8 flag shapes from red paper. Glue them together back to back in sets of 2, with the top of a wooden skewer sandwiched between each. Glue each skewer to the inside of one of the tubes. Now you're ready to imagine all kinds of castle stories and characters for your new paper castle!



Attach the turrets to the walls of the castle.



Finished product.

SCOTLAND

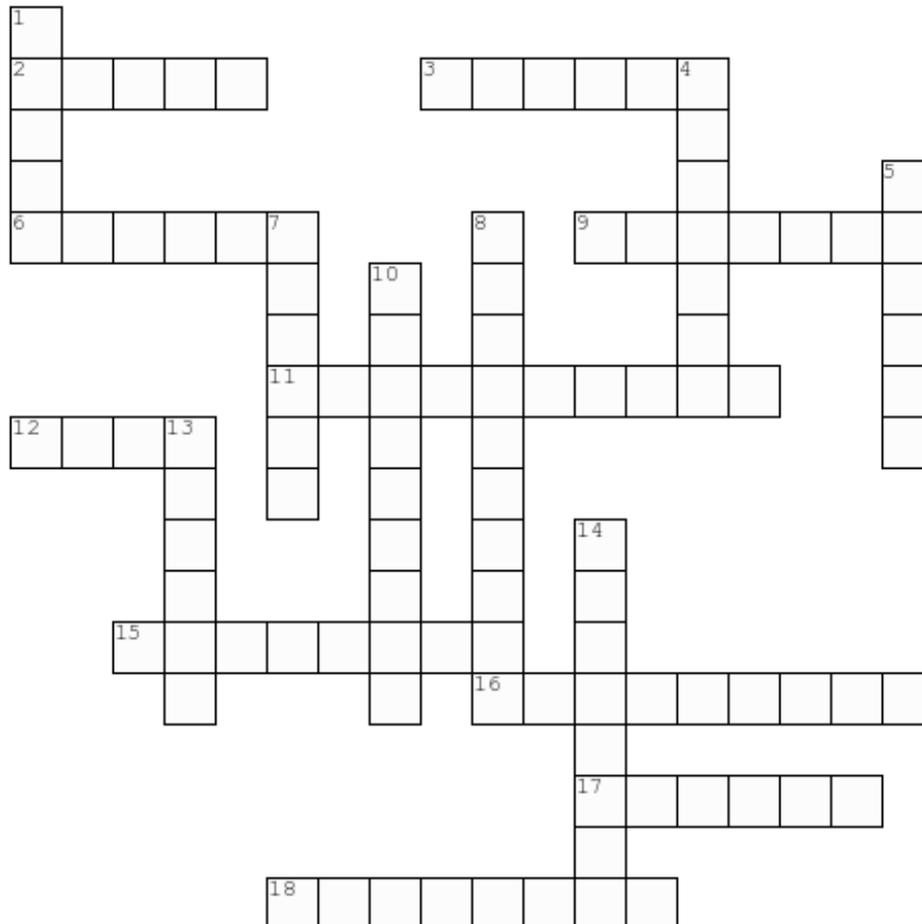
and the Lammermuir Hills

The Lammermuir Hills are a range of hills in southern Scotland spanning the counties of Selkirk, East Lothian, and Berwick. The name literally means “lambs’ moor.” Some other spellings include: Lombormore, Lambremore, Lambermora, and Lambirmor.

The Lammermuirs are an ideal site for sheep grazing, as their highest points are only at 535 meters (1,755 feet) and 528 meters (1,732 feet). Currently, there is only one major road that crosses these hills and is frequently closed by snow in the winter. The main road connecting Edinburgh to England avoids the Lammermuirs by taking a longer route around the coast.

Name: _____

Lucia di Lammermoor Crossword Puzzle



Created with TheTeachersCorner.net [Crossword Puzzle Generator](#)

Across

2. Main character of the opera
3. Edgardo tells Lucia he must leave for a political mission in this country
6. Lucia and Enrico's last name
9. Original language of the opera's libretto
11. Name of the castle in which Lucia and Enrico live
12. In Act III, Enrico and Edgardo agree to a _____.
15. An Italian term meaning 'beautiful singing'
16. Composer of the opera
17. The man Lucia is supposed to marry
18. Country in which the opera is set

Down

1. Lucia's handmaid
4. The man Lucia is in love with
5. Lucia's brother
7. City where the opera was premiered in 1835
8. Edgardo's last name
10. Librettist of the opera
13. In Act II, Enrico forges a _____ from Edgardo.
14. Place where Lucia sees a ghost

What is *bel canto*?

Bel canto is Italian for “beautiful singing.” It is a style of opera developed in the mid-18th through early-19th centuries that is characterized by long, sustained vocal lines in order to show the beauty of the voice. These melodies were often embellished with trills, turns, and scalar passages that demanded great vocal technique.

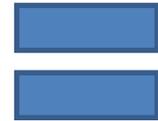
In contrast to the complexity of the melodic lines, orchestral accompaniments were kept simpler in order to accommodate the voice. Strings and woodwinds were the instruments of choice, and harmonies outlined basic chords. Composers wanted to ensure that nothing would distract from the exceptional vocal lines.

Some notable *bel canto* composers include Vincenzo Bellini, Gioachino Rossini, and Gaetano Donizetti. *Lucia di Lammermoor* is an example of *bel canto* opera which includes a great deal of **coloratura** singing. *Coloratura* is a style of *bel canto* singing that demands fast vocal movement in high registers. As you go on to research more about *Lucia*, be sure to listen for some examples of *coloratura* singing!

Long, complex vocal lines



Simple accompaniment



BEL CANTO





GONE MAD!

a closer look at Lucia's "Mad Scene"

An operatic "mad scene" is typically characterized by a sequence of vocally intense passages created to display insanity. It offers an opportunity for the singer (usually a soprano) to show off her abilities, as these arias are some of the most exciting and highly demanding in the repertoire. Mad scenes became very popular during the *bel canto* era, and examples outside of *Lucia di Lammermoor* can be found in various Italian and French operas of the early 19th century (see *I Puritani* and *Anna Bolena*). Donizetti eventually became the master of the form, with the mad scene in *Lucia* being the most famous of them all.

The mad scene in *Lucia di Lammermoor* (titled "Il dolce suono" or "the sweet sound") takes place towards the end of the opera in Act III, Scene 2. At this point, Lucia has begun her descent into madness after having just stabbed her new groom, Arturo, in their bedroom on the night of their wedding. She wanders out of the bedroom and into the Great Hall in a stupor, apparently unaware of the gravity of the situation and what she has just done. She recalls her meetings with her true love, Edgardo, and imagines being married to him. Her vocal line is often accompanied by a flute, which many attribute to the representation of her hallucinations and perhaps the voices inside her head. And after a confused and violent exchange with her brother, Lucia collapses.

Following the age of *bel canto*, iconic mad scenes such as this one largely died out due to newer composers wishing to include more realism into their operas. More recently, however, some composers have returned to the form for added drama, and it has also seen resurgence in other performing art forms such as ballet (see *Giselle*) and musical theater (see *Sweeney Todd*).

Iconic Sopranos

Meet three famous sopranos who are known for their unique interpretations of the title role in *Lucia di Lammermoor*.



JOAN SUTHERLAND: known for vocal agility and stage skills



ANNA NETREBKO: known for her dark, intense, and chilling beauty



NATALIE DESSAY: known for her amazing coloratura

Adapted from www.eugeneopera.com

Give us feedback!

Opera Colorado strives to provide quality programs that meet the needs of students and teachers across the state. Please take a few minutes to complete this evaluation and give us feedback on your experience. **Opera Colorado is also interested in your students' response to the programs. We would be happy to receive any letters or artwork from them!**

Program:

- ___ *La Fanciulla del West* (dress rehearsal)
- ___ *Lucia di Lammermoor* Please circle one: (dress rehearsal / matinee)
- ___ **Backstage Workshops** (Please circle one: 11/8 11/9 11/10 5/8 5/10 5/12)
- ___ **Touring Opera Performance** (Please circle one: *Barber of Seville* / *Elixir of Love* / *Scarlet Letter*)
- ___ **Opera in a Trunk** (Please name which trunk: _____)
- ___ **In-School Workshop** (Please specify: _____)
- ___ **Other** (Please specify: _____)

Is this your first time participating in Opera Colorado's Education programs? YES / NO

If YES, what made you participate this year?

If NO, how many years have you been a participant?

Were you able to incorporate opera into your curriculum? YES / NO

If YES, please share how:

If NO, do you have suggestions?

Please estimate the percentage of your students who had never been exposed to Opera prior to this event: _____

How would you describe your students' initial attitude toward exposure to Opera?

1.....2.....3.....4.....5.....6.....7
negative/unwilling *neutral* *positive/excited*

Did their attitude change after learning more about opera and attending the event? If so, please show on the scale:

1.....2.....3.....4.....5.....6.....7
negative/unwilling *neutral* *positive/excited*

Was the Opera Colorado Teacher Guidebook helpful in preparing your students to attend the event?

1.....2.....3.....4.....5.....6.....7
not helpful *very helpful*

On a scale of 1 to 7, how would you rate the priority of Arts Education in your school?

1.....2.....3.....4.....5.....6.....7
not important *very important*

Please share with us any additional comments you have. We especially love stories of how Opera impacted your students. Please use space on back if needed.

Thank you for your time and comments!

Name _____ School/Subject _____

Teacher _____ Administrator _____ Paraprofessional _____ Parent / Chaperone _____ Other _____

My students are: K-2 3-5 6-8 9-12 College