

### 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!

### - Cherity Koepke -

Director of Education & Community Engagement <a href="mailto:ckoepke@operacolorado.org">ckoepke@operacolorado.org</a> // (303) 778-0371

#### - Parisa Zaeri -

Education and Community Engagement Assistant pnzaeri@operacolorado.org // (303) 778-7350

Opera Colorado makes every effort to ensure that the information provided in this guidebook is as accurate as possible. With the exception of materials used for educational purposes, none of the contents of this guidebook may be reprinted without the permission of Opera Colorado's Education & Community Engagement department. Unless otherwise noted, the materials in the Lucia di Lammermoor guidebook were taken from www.wikipedia.com, Merriam-webster.com, and were developed and compiled by Education and Community Engagement Assistant, Parisa Zaeri.

### Table of Contents

A Letter to the Teachers	2
Cast of Characters	4
Opera Synopsis	5
About the Composer	6
About the Librettist	7
Listening Guide	8
Activity: Design Your Castle	9
Scotland and the Lammermuir Hills	11
Crossword Puzzle	13
What is <i>Bel Canto</i> ?	14
Gone Mad!: A Look at Lucia's "Mad Scene"	15
Activity: Write a Prequel	17
Opera Colorado Feedback Survey	18

### Lucia di Lammermoor

Music by Gaetano Donizetti – Libretto by Salvadore 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**

Retainers, servants, and wedding guests

Lucia Ashton	coloratura soprano
(loo-CHEE-uh ASH-tun)	
Lord Enrico AshtonLord of Lammermoor; Lucia's brother.	baritone
(en-REE-ko ASH-tun)	
Sir Edgardo di Ravenswood	tenor
(ed-GAR-doh dee RA-vens-vood)	
Lord Arturo BucklawLucia's bridegroomLucia's bridegroom	tenor
(ar-TOO-roh BUK-law)	
Raimondo Bidebenta Calvanist chaplaina	bass_
(ry-MON-doh bidebent)	
AlisaLucia's handmaid	mezzo-soprano
(uh-LEE-zuh)	
Normannoa huntsman	tenor
(nor-MAH-no)	

### Synopsis

#### ACT I

Scotland. mid-19th century. 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 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 19<sup>th</sup> 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 eibrettist

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.



# 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 I: "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

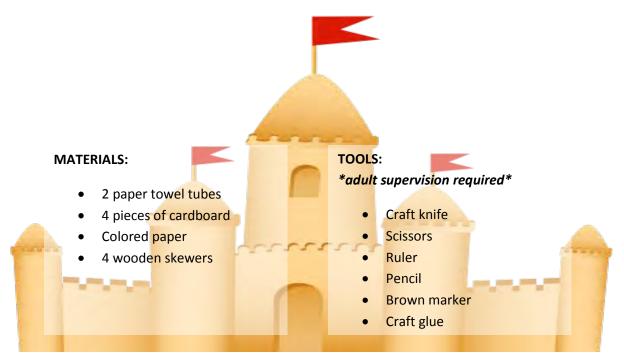
performed

**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



### **DIRECTIONS:**

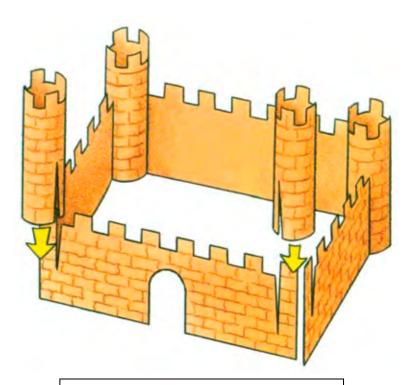
**Step 1:** Ask a grown-up to help you cut both tubes in half with a craft knife. Measure and mark 1/2-inch tabs around the top of each tube section. Cut out.

**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.

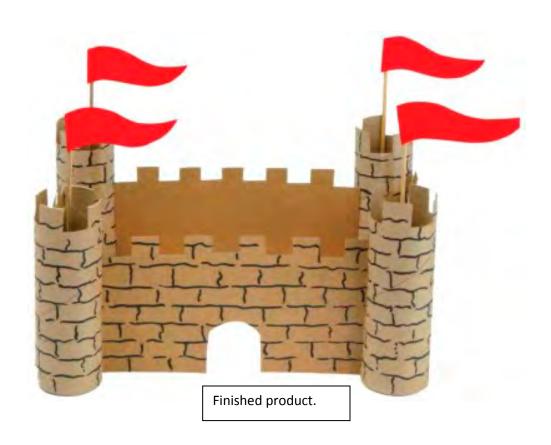
**Step 3:** Use a ruler and pencil to sketch brick shapes on the 4 walls and the 4 turrets. Trace over the pencil lines with brown marker, making some of the lines wavy to add extra detail.

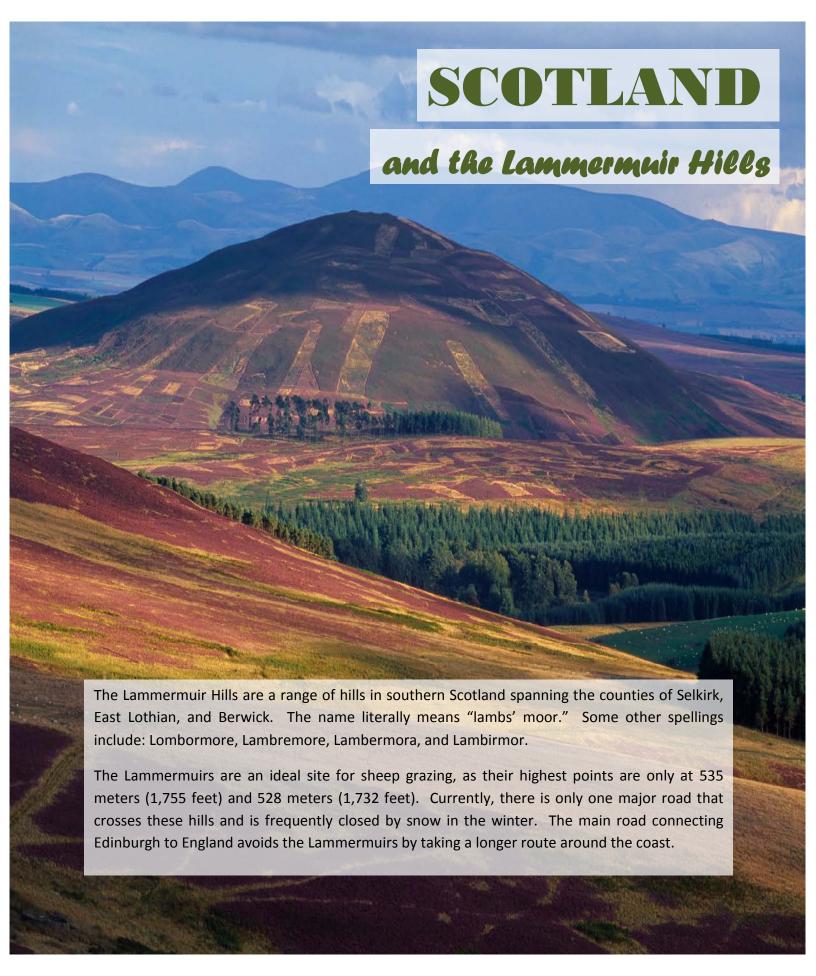
**Step 4:** To attach the turrets to the walls, cut two 2-1/2-inch slits up from the bottom of each tube, spacing the slits about 2 inches apart. Make two 2-1/2-inch slits down from the top of each wall, each about 1/2 inch in from the edge. To assemble, slide the cuts in the wall pieces up into the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

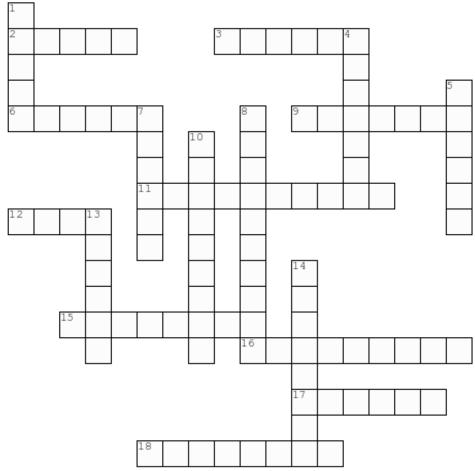






Name:	

### Lucia di Lammermoor Crossword Puzzle



Created with TheTeachersCorner.net Crossword Puzzle Generator

### Across

- 2. Main character of the opera
- 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

### <u>Down</u>

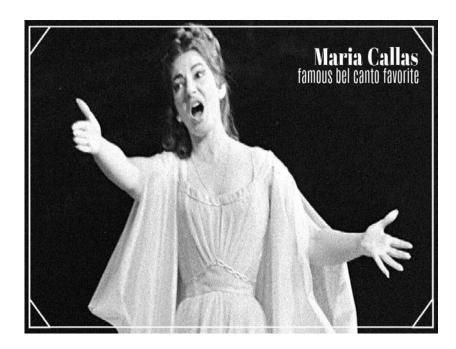
- 1. Lucia's handmaid
- 4. The man Lucia is in love with
- 5. Lucia's brother
- 7. City where the opera was premiered in 1835
- 8. Edgardo's last name
- 10. Librettist of the opera
- 13. In Act II, Enrico forges a \_\_\_\_ from Edgardo.
- 14. Place where Lucia sees a ghost

## what is bel canto?

*Bel canto* is Italian for "beautiful singing." It is a style of opera developed in the mid-18<sup>th</sup> through early-19<sup>th</sup> 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



### Icanic Sopranos

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



# WRITE A PREQUEL creative writing activity

A **prequel** is a story containing events that happen before those of an existing work.

Write a prequel to *Lucia di Lammermoor*. Be creative! Your story should address questions like: what was Lucia's childhood like? What happened to Lucia and Enrico's parents? Why is Enrico able to arrange a marriage for his sister?

### 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: (dres	ss rehearsal / matinee	)	
Backstage Workshops	(Please circle one: 11/	/8 11/9 11/10 5/8	3 5/10 5/12)	
Touring Opera Perforr	nance (Please circle on	e: Barber of Seville /	Elixir of Love / Scarlet Lette	er)
Opera in a Trunk (Plea	se name which trunk: _		)	
In-School Workshop (F	Please specify:			
Other (Please specify:				_)
ls this your first time partisi	inating in Opera Colora	do's Education progra	mc2 VEC / NO	
Is this your first time partici				an a mantiainant?
If YES, what made you parti	cipate this year?	ir NO, nov	v many years have you be	en a participant?
Were you able to incorpora	te opera into your curr	iculum? YES / NO		
If YES, please share how:		ľ	f NO, do you have suggest	ions?
Please estimate the percent	tage of your students w	vho had never been ex	kposed to Opera prior to t	his event:
How v	would you describe you	r students' initial attit	ude toward exposure to C	)nera?
11000	•	345	•	peru.
	negative/unwilling		positive/excited	
	negative, and ming	neatrai	ροσπινές εκέπεα	
Did their attitude chan	ge after learning more	about opera and atte	nding the event? If so, ple	ease show on the scale:
	12.	5	67	
	negative/unwilling	neutral	positive/excited	
\\\	Calanada Taraban Cuir	dala a ali la alaskid (a		
was the Opera			paring your students to att	end the event?
		5		
	not helpfu	I	very helpful	
On a sca	ale of 1 to 7, how would	d you rate the priority	of Arts Education in your	school?
		, , , 345	· · · · · · · · · · · · · · · · · · ·	
	not important		very important	
	,		, ,	
Please share with us any ad	ditional comments you	ı have. We especially l	ove stories of how Opera	impacted your students.
Please use space on back if	needed.			
	<b>T</b> l			
	Ina	nk you for your time	and comments!	
Name		School/Subject		
	<del></del>			
Teacher	Administrator	Paraprofessional	Parent / Chaperone	Other
		/ 6. 6 p. 6 / 600 / 61 / 61	a. a, onaperone	
	My students are: K	<b>(-2</b> 3-5 6-8	9-12 College	