



Manitoba Opera

Lucia di Lammermoor

Music by Gaetano Donizetti

Libretto by Salvatore Cammarano

Based on the novel *The Bride of Lammermoor* by Sir Walter Scott



Study Guide

April/May 2003

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Welcome to Manitoba Opera

This Study Guide has been created to assist you in preparing your students for their visit to the opera. It is our hope that you will be able to add this to your existing curriculum in order to expand your students' understanding of opera, literature, history, and the fine arts. Materials in the Study Guide may be copied and distributed to students. Some students may wish to go over the information at home if there is insufficient time to discuss in class. Make the opera experience more meaningful and enjoyable by sharing with them knowledge and background on opera and *Lucia di Lammermoor* before they attend.

Please Note: The Dress Rehearsal is the last opportunity the singers will have on stage to work with the orchestra before Opening Night. Since vocal demands are so great on opera singers, some singers choose not to sing in full voice during the Dress Rehearsal in order to preserve their vocal chords and avoid unnecessary strain.



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A Short Introduction to Opera

An **opera**, like a play, is a dramatic form of theatre that includes scenery, **props** and costumes. However, in opera, the actors are trained singers who sing their lines instead of speaking them. An **orchestra** accompanies the singers. A **conductor** coordinates both the singers on stage and the musicians in the **pit**.

Opera consists of many dimensions that are combined to make it a unique whole: the human voice, orchestral music, the visual arts (scenery, costumes and special effects), drama (tragedy or comedy), and occasionally dance. The melding of these elements can make you cry tears of joy or sadness, produce laughter or anger, but most importantly transport you to a magical land of music and song.

Opera originated in Florence, Italy, in the late 1500's, with a small group of men who were members of a Camerata (Italian for society). The intellectuals, poets and musicians of the Camerata decided they wanted words to be a featured aspect of music. They used ancient Greek drama as their inspiration, including the use of a **chorus** to comment on the action.

The Camerata laid down three principles for their new art form:

The text must be understood; the accompaniment must be very simple and should not distract from the words.

The words must be sung with correct and natural declamation, as if they were spoken, and must avoid the rhythms of songs.

The melody must interpret the feeling of the text.

The first significant composer to fully develop the ideas of the Camerata was Jacopo Peri (1561-1633), whose opera *Dafne* was performed in 1594 and is regarded as the first opera.

Operas are divided into scenes and **acts** that contain different types of vocal pieces for one or many singers. An **aria** is a vocal solo that focuses on a character's emotions rather than actions. A **recitative** is sung dialogue or speech that occurs between arias and **ensembles**.

Composers write the **score** or the music for the opera. Sometimes the composer will also write the text of the opera, but most often they work with a **librettist**. The story of the opera is written as a **libretto**, a text that is easily set to music. In the past, the libretto was also bound and sold to the audience. Today, the audience can easily follow the plot with the use of **surtitles**. Surtitles are the English translation of the libretto, which are projected onto a screen above the stage.

Many question the difference between an opera and a musical like *Les Miserables* or *Phantom of the Opera*. There are many differences. For instance, the musical style is an important difference between the two art forms; opera is usually **classical** and complex, while musicals feature pop songs and sometimes rock and roll. Also, singers in musicals have microphones hidden in their costumes or wigs to amplify their voices. The voices of opera singers are so strong; no amplification is needed- even in a large venue. Furthermore, operas are almost completely sung, while the use of spoken words are more common to musicals. It is interesting to note, there are some operas with spoken words and these are called **singspiels**(German) and **opera-comique** (French). Examples are Mozart's *The Magic Flute* and Bizet's *Carmen*, respectively.

All terms in **bold** are defined in the Glossary on page 18

Audience Etiquette

The following list of **Do's** and **Do Not's** will help you (and those around you) enjoy the experience of a night at the opera:

Do dress in whatever you are comfortable in. However, going to the opera can be an opportunity to get dressed in formal attire.

Do be on time. Latecomers disturb the rest of the audience and the singers. They will only be seated at suitable breaks- often not until **intermission**.

Do find your seat with the help of your teacher or an usher. It is also customary to remove your hat in respect to the artists and to the person sitting behind you.

Do turn off cell phones, pagers, digital watch alarms and all electronic devices.

Do Not take photos. The flash can be very disturbing to the artists and audience members alike.

Do Not chew gum, eat, drink, or talk. Let the action on stage surround you. As an audience member, you are a very important part of the process taking place. Without you there is no show.

Do get settled and comfortable prior to the performance beginning. Check your program before the performance, rustling through the program during the show can disrupt everyone.

Do CLAP as the lights are dimmed and the **conductor** appears and bows to the audience. Watch as the **conductor** then turns to the **orchestra** and takes up his or her **baton** to signal the beginning of the opera.

Do listen to the **prelude** or **overture** before the curtain rises. This is part of the performance and an opportunity to identify common musical themes that may reoccur during the opera.

Do sit still, only whisper when it is absolutely necessary, as a whisper is heard all over the theatre, and NEVER (except in an emergency) stand during the performance.

Do applaud (or shout **Bravo!**) at the end of an **aria** or **chorus** piece to signify your enjoyment. The end of a piece can be identified by a pause in the music.

Do laugh when something is funny.

Do read the English **surtitles** projected above the stage. Most operas are not sung in English (*Lucia di Lammermoor* is sung in Italian). Use the surtitles to understand the story.

Do listen for subtleties in the music. The **tempo**, volume and complexity of the music and singing often depict the “feeling” or “sense” of the action or character. Also, notice repeated words or phrases; they are usually significant.

Finally, have fun and enjoy the show!!!!

All terms in **bold** are defined in the Glossary on page 18

Manitoba Opera
presents

Lucia di Lammermoor

**April/May 2003, Manitoba Centennial Concert Hall
Winnipeg, Manitoba**

Music by Gaetano Donizetti
Libretto by Salvatore Cammarano
Based on the novel “the Bride of Lammermoor” by Sir Walter Scott
First Performance: Teatro San Carlo, Naples, September 26, 1835

Sung in Italian with English surtitles
Approximately 2 hours, 45 minutes, including two 20-minute intermissions

Cast & Crew

Lord Enrico Ashton di Lammermoor, a Scottish nobleman	Baritone	Eduardo del Campo
Lucia Ashton, his sister	Soprano	Tracy Dahl
Sir Edgardo di Ravenswood, last of his family	Tenor	John Fowler
Lord Arturo Bucklaw, influential nobleman	Tenor	David Pomeroy
Alisa, companion to Lucia	Mezzo Soprano	Donnalynn Grills
Raimondo Bidebent, tutor and confidant of Lucia	Bass	Robert Milne
Normanno, captain of the guard at Ravenswood	Tenor	Benoit Boutet
Ladies and Gentlemen; Hunters; Servants		Manitoba Opera Chorus
Conductor		Tyrone Paterson
Director		Rob Herriot
Lighting Designer		Bill Williams
Set Designer		Tom Umfrid
Costumes		Malabar, Toronto
Stage Manager		Michael Walton
Assistant Stage Manager #1		Ha Neul Kim
Assistant Stage Manager #2		Georgette Nairn

Pronunciation Guide

Lucia di Lammermoor	loo-CHEE-ah dee lahmermore
Enrico	en-REE-coh
Edgardo	ed-GAR-doh
Arturo	ar-TOO-ro
Alisa	ah-LEE-sah
Raimondo	ray-MON-doh
Normanno	nor-MAN-noh
Gaetano Donizetti	guy-TAHN-no donee-SEH-tee
Salvatore Cammarano	sal-vah-TOR-ay cama-RAHN-oh

English Names of the Characters

Lord Enrico Ashton di Lammermoor	Lord Henry Ashton of Lammermoor
Lucia Ashton	Lucy Ashton
Sir Edgardo di Ravenswood	Sir Edgar of Ravenswood
Lord Arturo Bucklaw	Lord Arthur Bucklaw
Alisa	Alice
Raimondo Bidebent	Raymond Bide-the-bent
Normanno	Norman

About the Composer- Gaetano Donizetti



Ah, by Bacchus, with this aria I shall receive universal applause. People will say to me, "Bravo maestro!"

I, in a very modest manner, shall walk about with bowed head; I'll have rave reviews...I can become immortal...

My mind is vast, my genius swift...

And at composing, a thunderbolt am I.

Call it prophecy, foreshadowing, or an unusually accurate sense of self; this is impressive foresight for a fourteen year old boy. Donizetti wrote it in a moment of exhilaration over an upcoming school vacation, excited about having free time to compose without distraction. This poem shows how clearly his sights were set at an early age, and much of what he predicted came true. "Swift" describes his writing style. He was truly a "thunderbolt" at composing...75 operas in only 28 years, 16 symphonies, 19 quartets, 193 songs, 45 duets, 3 oratorios, 28 cantatas...the list goes on. And he certainly had some "rave reviews," albeit a bit late and not as many as he might have liked. "Universal applause" for him continues today, especially in light of the resurgence of bel canto operas in the last 40 years.

Gaetano Maria Donizetti was born in Bergamo, a small town in northern Italy, on November 29, 1797 to a poor family of limited means. Fortunately his talent was recognized early in his life, and his training was considered as good as any. He began his early musical education under several teachers, including the famous opera composer Simon Mayr, and later, in Bologna, under the renowned teacher Padre Mattei. Donizetti's father insisted that his son return to Bergamo and support himself by giving music lessons, but Gaetano disliked the life of a music teacher and decided to enlist in the army.

While stationed with his regiment in Venice, Donizetti found time for composition; his first opera, *Enrico, Conte di Borgogna*, had a successful premiere in 1818. His second opera, *Zoraide de Granata* (1822), was so well received that Donizetti was discharged from the army and exempted from any further military service so that he could devote himself completely to music.

In order to support himself, Donizetti accepted every commission that came along. He was an extremely hard worker, composing daily from 7 a.m. to late afternoon, and he became known for his dependability to produce within a tight schedule. Often completing three or four operas a year, he was determined to master the many varied types and genres of opera popular in Italy. He aimed to produce spontaneous, interesting new works that would satisfy the audience's demands for freshness and originality, yet not compromise his own artistic ambitions. Because of his extreme haste, Donizetti's work occasionally suffers from inconsistency, feeble orchestration, and superficiality. However, his melodic genius and bouncy good spirits, are always in evidence.

During the years 1822-28 he produced a string of successful operas, most notably, comedies in the classical Rossini mold, but these works are seldom heard today. The Romantic influence of Bellini is evident in Donizetti's next operas, the most famous of which is *Elisabetta al Castello di Kenilworth* (1829).

In 1830, Donizetti reached his artistic maturity with *Anna Bolena*, and his international reputation was established. *Anna*, like a good many of the composer's works, is a romanticized version of English history. Cherished by the world's leading dramatic coloratura sopranos, the opera provides an opportunity for the ultimate display of vocal and histrionic skills.

Two years after *Anna Bolena*, *L'Elisir d'Amore* (The Elixir of Love), an opera composed in 8 days, scored a success in Milan. This sentimental pastoral comedy contains many beautiful melodies, and is one of the composer's most

frequently performed works. In quick succession, Donizetti produced a series of notable operas; *Il Furioso all'Isola di San Domingo* (1833), *Lucrezia Borgia* (1833), and *Maria Stuarda* (1834) are the best known of these.

The year 1835 was one of failure abroad and acclaim at home. While his *Marino Faliero* was not well received by Parisian audiences, Donizetti triumphed in Naples with *Lucia di Lammermoor*. Perhaps the composer's most popular work, *Lucia* is a mixture of Romantic melodrama and Rossinian floridness. Coloratura sopranos delight in the pyrotechnics of the "Mad Scene," while the second-act sextet is certainly an example of Donizetti at his best.

Another of Donizetti's operas that is still performed today is *Roberto Devereux*, composed in 1837; the role of Queen Elizabeth is one of the greatest dramatic challenges for a coloratura soprano in all of opera. Several years later, the composer had a run-in with Italy's political censors, so he traveled to Paris, where *La Fille du Régiment* (The Daughter of the Regiment) and *La Favorite* (completed in 1840) were well received; the former, though sung in French, is a thoroughly Italian comedy, while the latter is a typical example of French grand opera. For Vienna, the composer then wrote *Linda di Chamounix* (1842) and *Maria di Rohan* (1843). *Linda*, the better known of the two, is an opera semiseria, combining comedy, romance, and pathos.

Donizetti's early operas were often written to accommodate the talents of a particular singer, with pages of purely vocalistic writing that severely hampered the drama. As he matured, however the composer's dramatic instincts began to take precedence over sheer vocal display. By the time he completed his last well-known opera, *Don Pasquale* (1843), his mastery of the drama was complete; this bubbly, brittle comedy ranks as one of the greatest examples of opera buffa ever written.

While Donizetti's professional life was quite successful, his personal life was filled with tragedy. None of his three children survived more than three or four days after birth, and his beloved wife Virginia died tragically in 1837 at the age of 29, during an outbreak of cholera. It was a blow from which Donizetti never recovered. He battled frequent bouts of depression and insanity, and in 1845 he suffered a stroke that left him completely paralyzed. Death came as a welcome relief on April 8, 1848. Italy, as well as the entire musical world, mourned the loss of this gentle, even-tempered man and gifted musician.

The composer played an invaluable role in the development of Italian opera, planting the seeds that enabled opera to flourish in the latter half of the nineteenth century. Donizetti, to a much greater extent than Rossini and Bellini, was to exert a tremendous influence on the operas of Giuseppe Verdi. The composer, though, will always be best remembered for the rich musical catalogue of his own works; *L'Elisir d'Amore*, *Lucia di Lammermoor*, *La Fille du Régiment*, and *Don Pasquale* have never left the repertory, and the recently renewed interest in music of the bel canto period has led opera companies to bring new life to many of his other stage works.

Compiled from New York City Opera teachopera.org and Fort Worth Opera 2000 Study Guide

Synopsis- *Lucia di Lammermoor*

Scotland, circa 1700

Background

Engaged in years of feuding, the families of Lammermoor and Ravenswood have resigned to destroy each other. Prior to the start of the opera, Lord Enrico of Lammermoor has taken the upper hand, murdering Sir Edgardo's father and claiming his lands. However, in time, Enrico falls into political disapproval, and resorts to saving his family's future through the forced marriage of his sister Lucia to Lord Arturo Bucklaw.

Act I

Scene I

On the grounds of Lammermoor Castle, Normanno leads a group of guards in searching for a mysterious intruder. Enrico enters and joins Normanno, disappointedly telling of his sister's refusal to marry Arturo. Raimondo, Lucia's tutor, suggests that the loss of her mother is what is keeping Lucia from such ideas of love, yet Normanno reveals that every morning Lucia has been keeping secret trysts with a hunter who saved her from being attacked by a bull. When questioned about the identity of the man, Normanno names the family rival, Edgardo, thus infuriating Enrico ("Cruda funesta smania"). Soon guards return to confirm his suspicions, reporting that Edgardo was seen riding away from the ruined tower ("Come vinti"). Hearing the news, Enrico swears vengeance on Lucia and Edgardo, and leaves with the support of the guards and Raimondo's cries for Lucia's forgiveness unheard ("La pietade in suo favore").

Scene II

In a park near the castle where Lucia and Edgardo have arranged to meet, accompanied by her companion Alisa, Lucia enters searching for Edgardo only to notice the fountain near her mother's grave. When Alisa asks Lucia why she is so upset, Lucia tells her companion of the ghost that haunts the fountain and once appeared to warn her of a tragic ending of her secret affair. ("Regnava nel silenzio") Despite Alisa's pleas to leave Edgardo, Lucia can think only of their love ("Quando rapita in estasi") and finds her previous fears vanishing. Soon Edgardo arrives and tells Lucia that he must leave Scotland in order to serve a political duty in France. Before departing he wishes to make amends with Enrico, sealing the agreement by asking for her hand. Knowing that her brother will not approve, Lucia begs Edgardo to keep their love secret. Though angered by Enrico's persecution, Edgardo agrees. The lovers exchange rings to seal their vows and bid each other a fond farewell ("Verranno a te sull' aure").

Intermission

Act II

Scene I

Several months have passed since Edgardo left Scotland. In this time, Enrico has continued with his plots to separate the lovers. His plan is now driven not only by his hatred for the Ravenswood family, but also by his impending financial need that could be aided, were Lucia married to Arturo.

In a hall in Lammermoor Castle, Enrico and Normanno discuss their plot to force the arranged marriage. They have intercepted all of the letters sent between Edgardo and Lucia during their separation, and spread a rumor that Edgardo loves another. As Normanno leaves, Lucia joins her brother, dismayed, yet still refusing her brother's arrangement. Enrico then shows her a forged letter that indicates Edgardo's unfaithfulness to her. In shock of the news, Lucia longs for death, while her brother urges her to forget about her former love ("Soffriva nel pianto").

Festive music is heard as crowds greet Arturo outside. Enrico confesses to Lucia that if she does not marry Arturo, the family will be ruined, and he will be killed, for he has committed treasonable acts that only Arturo is powerful enough to forgive. Though he tells her that she will be to blame for his death, and that his spirit will haunt her, she continues to refuse his plan ("Se tradirmi tu potrai").

Raimondo, who also believes that Edgardo is faithless, enters as Enrico leaves, and is able to convince Lucia to marry Arturo in respect for the situation of her family ("Ah cedi, cedi"). He then assures her that earthly sacrifices will meet heavenly rewards ("Al ben de' tuoi").

Scene II

The marriage is held in the great hall of Lammermoor, with many guests gathered to celebrate the union of the two families ("Per te d'immenso giubilo"). Enrico assures Arturo that his sister's sadness is due to the death of her mother, and Arturo pledges to restore the Ashton's position in society. Yet despite the supposed success of Enrico's plan, just as the marriage contract is signed, Edgardo appears, ready to claim his wife (sextet: "Chi mi frena"). Avoiding bloodshed, Raimondo orders the rivals to put away their swords. Violence is avoided, but when he sees the wedding contract, Edgardo takes the ring off of Lucia's finger, cursing her as he leaves ("Hai tradito"). Bewildered by the passing events, Lucia collapses.

Intermission

Act III

Scene I

Meanwhile, the wedding celebration is disrupted by a distraught Raimondo who informs the guests that Lucia has stabbed Arturo in the bridal chamber ("Dalle stanze ove Lucia"). She enters the celebration, obviously mad and lost in a world of the past, seeking solace in the comfort of memory. (mad scene: "Il dolce suono"). Enrico enters to accuse Lucia of her crime, but is taken aback with pity for her condition. He repents as the guests disperse and Lucia falls dying.

Scene II

At dawn, Edgardo awaits the arrival of Enrico, and feeling betrayed by Lucia, plans to take his own life ("Fra poco a me ricovero"). Passing wedding guests inform him that the dying Lucia has called for him. Edgardo rushes to be by her side, yet Raimondo arrives to tell him that she is already dead. Realizing the steadfastness of her love, Edgardo vows to meet with her once more in heaven.

Compiled from Milton Cross' Complete Stories of the Operas and Opera News February 18, 1989.

What To Listen For

Act I

Scene I

Enrico is angered by the news of his sister's affair with his archrival Edgardo in "**Cruda funesta smania**" (Cruel, dreadful longing). A group of hunters (the chorus) explain that they have just seen Edgardo riding away from the ruined tower and a rendezvous with Lucia in the song "**Come vinti**" (Long we wandered). Raimondo's cries for Lucia's forgiveness are unheard as Enrico swears revenge in "**La pietade in suo favore**" (If thou plead for her, I scorn thee).

Scene II

In the aria "**Regnava ne silenzio**" (Enveloped in silence), Lucia tells her companion Alisa of the ghost that haunts the fountain in the park, who once appeared to warn her of a tragic ending of her secret affair. Lucia can think only of the love she shares with Edgardo and spending more time with him without worry in "**Quando rapita in estasi**" (Were he but here, oh ecstasy). Lucia and Edgardo's duet, "**Verranno a te sull'aure**" (Borne by gentle breezes) expresses their undying love for each other before Edgardo leaves for France.

Act II

Scene I

Thinking that Edgardo has been unfaithful, the song "**Soffriva nel pianto**" (In silence and sorrow) has Lucia longing for death, while her brother urges her to forget about her former love. In "**Se tradirmi tu potrai**" (To my ruin you consent) Enrico tells Lucia that she must marry Arturo, as he is the only one who can pardon the treasonable acts that Enrico has committed. If she refuses his plan he will be killed and his spirit will haunt her. Raimondo pleads with Lucia to marry Arturo and save Enrico for the sake of her mother's memory in "**Ah cedi, cedi**" (Ah, resign yourself to your destiny calmly). In "**Al ben de' tuoi**" (If it be done in sacrifice), Raimondo assures Lucia that her deeds will be rewarded in heaven as she reluctantly agrees to the marriage.

Scene II

Many guests (chorus) gather to celebrate the union of the two families and sing of celebration in "**Per te d'immenso giubilo**" (Hail to the happy bridal day). The sextet, "**Chi mi frena in tal momento**" (Who restrains me at such a moment?), occurs as the marriage contract is about to be signed. Edgardo rushes in to reclaim his wife. The singers include Enrico, Edgardo, Lucia, Raimondo, Alisa and Arturo, who are all shocked. The situation is saved from bloodshed by the reasoning of the wise Raimondo. Edgardo discovers that Lucia was marrying another and takes the ring off of Lucia's finger, cursing her as he leaves in "**Hai tradito**" (You betrayed me).

Act III

Scene I

A distraught Raimondo informs the guests that Lucia has stabbed Arturo in the bridal chamber in "**Dalle stanze ove Lucia**" (From the chamber). Lucia has gone mad. In "**Il dolce suono**" (At last I am yours), the famous mad scene, she is lost in the past and recalls herself marrying Edgardo.

Scene II

The aria, "**Fra poco a me ricovero**" (Soon death will be my refuge) has Edgardo, not aware of Lucia's madness, contemplating suicide. Soon Edgardo realizes that Lucia is dead and in the final aria "**Tu che a Dio spiegasti l'ali**" (You who have spread your wings to heaven) he yearns to follow her and be with her.

Background on the Story

The novels of Sir Walter Scott were readily taken up by Romantic composers – in fact he's in the top ten authors whose books have received operatic treatment. *The Bride of Lammermoor* had already been set several times before Donizetti got his hands on it. To condense the rather lengthy book into a usable form, he and his librettist, Salvatore Cammarano, had reduced the character list substantially by telescoping Lucy's mother, father, and two brothers into a single adversary, Enrico. Twenty or so others were to go also. Normanno is retained (inspired by Norman the parksman), as is the good-intentioned Reverend Bide-the-Bent (renamed Raimondo), and Frank Hayston, Lord of Bucklaw survives reasonably intact as Arturo. Blind Alice, an old hermitic woman with second sight and mystical ways, is turned into Alisa, Lucia's confidante. The ending had to change as well – Edgar's mysterious disappearance (presumably by quicksand) on his way to a duel with Lucy's brother, Sholto, was transformed into a grand death scene at the tomb of the Ravenswoods – a bit more appropriate to the tastes of early-19th-century Neapolitans.

Forbidden love, family rivalry, the death of two lovers – it all smacks of William Shakespeare's *Romeo and Juliet*. Yet, though the Bard was popular among Romantic writers, Scott's tale was inspired by an actual event, the marriage of Janet Dalrymple and David Dunbar. The political turmoil of 17th century Scotland and England afforded the rise of one William Dalrymple, who through legal trickery and political opportunism acquired vast estates and a peerage. His wife, the notorious Dame Margaret Ross Dalrymple, was even more ambitious. To further improve their lot, she chose the perfect husband for her daughter. Unfortunately he was not the one she loved, a certain Lord Rutherford, who, though from solid stock, was regarded by mother Dalrymple as yesterday's news. The couple secretly had pledged their fidelity by splitting a gold coin, a token the mother, in a heated argument with Rutherford, demanded to be returned upon Janet's betrothal to Dunbar.

The incident of their wedding night is relayed in both novel and opera, yet there is a hint of mystery to the actual events. The couple was locked in the bridal chamber by the best man (as custom prescribed), but while the guests continued the party, shrieks were heard from within. Inside was found a critically wounded Dunbar with Janet, cowering in the corner, supposedly howling "Tak' your bonny bridegroom." Dunbar survived his injuries (as he does in Scott's novel) and amazingly remained with his bride for another two weeks, after which she died from her mental defect. He was tight-lipped about the whole affair, threatening to duel any man who dared broach the subject. It was suspected that Rutherford somehow entered the bridal chamber and had executed the bloody deed himself.

Scott was careful to change the names and move the locale. A major variant was to have Lucy's lover, Edgar Ravenswood, be the sole survivor of a family ruined by her father. He also invented the event of their first meeting – she and her father are saved from a rushing bull by Edgar, then taken to the craggy remnants of his estate (a sparsely furnished tower on an ocean cliff) to escape a brewing storm. Edgar is still agitated about the dispossession of his family and his father's dying wish to wreck havoc on the Ashtons, but his anger is somehow tempered by Lucy's grace and beauty. Sir William warms to the young man, and things may have turned out okay if it were not for the mother, Lady Margaret Douglas Ashton, an unbelievably shrewish woman. She dominates the novel in a singular plight to keep the lovers apart and to arrange a marriage of her choosing. Sadly, something of her daunting, imperious nature is lost in the composite character of the opera's Enrico. Also lost is much of the novel's gothic flavor – the macabre character of Old Alice (and later, her ghost), the three bedlams, who set the tone for Lucy's eventual mental breakdown, and the wispy disappearance of Edgar while riding on horseback. Donizetti and Cammarano were still careful to include a few stylish elements – a ghostly presence, a storm and, of course, Lucia's famously popular mad scene.

Excerpts from an article from Opera World Inc.

The Art of Bel Canto and the Romantic Generation

The bel canto period showcased the power, range and possibilities of the human voice and the idea of "beautiful singing" more than any other style of opera. Historically, the bel canto period of opera lies between the years 1800-1850 and is most often characterized by the works of Rossini, Bellini and Donizetti.

Bel canto is all about the voice. The audiences of that era came to hear beautiful voices with great techniques, a kind of vocal gymnastics competition. The more notes the better and there was no such thing as too many high notes. One famous Donizetti aria has seven high C's. Other elements such as good drama and great music were nice to have, but not a top priority. Accompaniment is less complex, allowing the performer greater flexibility to explore around the melody notes and the freedom to improvise. The bel canto period saw changes in vocal casting as well. The leading male was now being taken by tenors, who were found to be more expressive in their higher range. Basses more often than not took over the role of the villain. The soprano became the star.

An aria from the bel canto period is generally preceded by an introductory recitative – part lyric, part declamatory – known as a "scena" followed by a slow expressive cantabile section, showing off the singer's ability to produce a beautiful tone with long sustained notes. This can be followed by a short bridge section of a slightly faster tempo, perhaps an interruption by another performer or chorus, and the piece is concluded by a cabaletta, a spirited sweet melody intended to show off the singer's splendid technique. Dramatically, the scena sets up a specific issue, and the cantabile section is generally devoted to the character's introspection and deliberation over the problem. The bridge, or "tempo di mezzo," is a disruption of this thought, usually by external news or a decision made, leading to the rousing cabaletta as an affirmation of that decision. Duets and ensembles can follow the same formula.

The essence of the Romantic era was more emotional and less intellectual. Heroines began to evolve from the strong, smart and "liberated" women of the Classical period to helpless victims on the edge of madness and self-destruction of the Romantic period. The male hero emerges from the youthful, idealistic lover of the Baroque, to the more dangerous and seductive cavalier, very elegant and ardent, yet tragically flawed. A typical relationship of the Romantic period frequently involved two people in a love affair that is somehow forbidden by reasons beyond their control. Plots became simpler, and characters were made of flesh and blood, acting on base instinct.

Musicians were naturally drawn to the trends of the day. Rossini was among the first to throw off the shackles of tradition, first with a setting of Shakespeare's *Otello* and then proceeding to the Romantic novels and plays of Sir Walter Scott, Madame de Staël and Friedrich Schiller. Bellini and Donizetti dove into English and Scottish history as interpreted by Scott and his imitators and adapted current plays by such French dramatists as Alexandre Soumet and Victor Hugo as well as Byron's sublime prose.

Donizetti became the embodiment of the Romantic generation. Attracted to strong themes with violent outcomes, he set the stage for his most famous successor, Verdi. One of the hallmarks of Romantic sensibility is *Lucia di Lammermoor*, drawn from the Sir Walter Scott novel. For the Romantics, foreign, uncivilized lands, as Scotland was then considered, held a mystique that was rich with bloody feuds, superstition and poetic imagination. The noble heroine of opera seria has become a crazed fury, driven mad by impossible circumstance and capable of monstrous acts.

The bel canto era concludes with Verdi. We begin to see the disappearance of delicate ornamentation for the sake of vocal power and beauty of tone. Bigger voices were required to sing over larger and increasingly more complex orchestras. There was a tendency toward the elimination of set numbers and a more continuous, musical progression leading us to Verdi's later style and to the operas of Wagner, Puccini and Richard Strauss.

Excerpts from the article by Opera World Inc.

Video Recordings of *Lucia di Lammermoor*

Donizetti- Lucia di Lammermoor

Pioneer Video DVD 1983
Richard Bonyngé, The Metropolitan Opera
Director: Kirk Browning

Donizetti- Lucia di Lammermoor

Image Entertainment DVD 1986
Richard Bonyngé, Sydney Opera House
Director: Peter Butler

Suggested Recordings

Donizetti- Lucia di Lammermoor
Universal- #471250 originally recorded 1970
remastered 2002
Beverly Sills, Carlo Bergonzi
London Symphony Orchestra conducted by
Thomas Schippers

Donizetti- Lucia di Lammermoor
Polygram Records- # 410193 1985
Joan Sutherland, Luciano Pavarotti
ROH Covent Garden conducted by Richard
Bonyngé

Donizetti- Lucia di Lammermoor
Angel Records- # 66441 Originally recorded
1955 remastered 1998
Maria Callas, Giuseppe di Stefano
Conducted by Herbert von Karajan

Bel Canto- Renee Flemming
Universal- #467101 2002
Bellini, Donizetti, Rossini
Orchestra of St. Luke's conducted by Patrick
Summers

Suggested Books

Boyden, Matthew. *Opera, The Rough Guide*, The Rough Guides Ltd, 1997.

Brener, Milton. *Opera Offstage*, Walker & Co., 1996.

Cross, Milton. *The Complete Stories of the Great Operas*, Doubleday, 1952.

Earl of Harewood, ed. *The New Kobbe's Complete Opera Book*, G. P. Putnam's Sons, 1976.

Forman, Sir Denis. *A Night at the Opera*, Random House Weidenfeld and Nicholson, 1994.

Jellinek, George. *History Through the Opera Glass*, Pro. Am Music Resources, 1994.

Orrey, Leslie (Rodney Milnes ed.). *A Concise History of Opera*, Thames and Hudson, 1987.

Plotkin, Fred. *Opera 101: A Complete Guide to Learning & Loving Opera*, Hyperion, 1994.

Pogue, David Speck, Scott. *Opera for Dummies*, John Wiley & Sons, 1997.

Sadie, Stanley, ed. *The New Grove Dictionary of Opera*, Macmillan Press Ltd., 1992.

Simon, Henry. *One Hundred Great Operas and Their Stories*, Doubleday, 1989.

Walsh, Michael. *Who's Afraid of Opera?* Fireside, 1994.

The Operatic Voice

Operatic singing developed in Europe during the 17th century. The vocal demands are far greater on an opera singer than on any other singer. Opera singers rarely use microphones, and therefore must develop their voices to make a sound that will project and be heard above an orchestra and be heard throughout a large theatre.

After years of practice and study, an opera singer learns to use his or her body as an amplification device. By controlling the muscles of the diaphragm (a muscle beneath the lungs and above the stomach) the singer can regulate the amount of breath used. By tightening the diaphragm the singer can push out the right amount of air to make the vocal cords vibrate. The speed at which the cords vibrate determines the pitch. As the sound passes through the mouth it resonates in the upper chest cavities and the sinus cavities of the face and head. These cavities act as small echo chambers and help amplify the sound. The shape of the mouth and the placement of the tongue near the lips contribute to the tone and sound of the words.

Many singers begin their operatic training in university. Opera students study singing, music history, composition and vocal pedagogy (voice teaching). In addition to music classes, they study diction and often study at least one foreign language. After university, singers begin to work in the professional world. Their first roles are usually small parts, but if they continue to study and train, they may move on to the bigger principal roles.

Professional singers develop a number of roles in their repertoire. Since the principal artists are required to have their parts memorized before rehearsals begin, singers must prepare well in advance of each contract. Singers have voice teachers who help them refine their singing techniques and many will also have an acting coach. Even a well-established singer will have a vocal coach to teach singing and acting techniques for specific roles.

Each person's vocal tract is constructed differently. The roles that a singer performs are dependent mostly upon their vocal range, but within the vocal ranges, there are many colours and weights of voice that further determine which roles he or she can sing safely. Vocal colour refers to the richness of the sound and vocal weight refers to how powerful a voice sounds.

After the role has been studied intensely and the singer is hired to perform, they arrive at the opera company for the rehearsals. This time is spent refining the music with the conductor and staging the action with the stage director. Each director has a different idea of how the character should be played, and each conductor has a different idea of how the character should sound, therefore the singer must modify his or her techniques to reach the desired result.

Physical health is a major priority to a singer. Contrary to popular belief not all opera singers are overweight. Conventional wisdom used to state that excessive weight gave added volume and richness to the voice however, in recent years, people have discovered that physical fitness can give similar benefits to a voice. Plus, the overall health benefits of being in shape overshadow any loss of vocal power. Most singers, like professional athletes try to avoid such substances as tobacco, alcohol and caffeine.

There are six basic vocal categories:

Women:

Soprano: The highest female voice, similar to a flute in range and tone colour. Usually plays the heroine in the opera since a high, bright sound can easily suggest youth and innocence.

Mezzo-Soprano: The middle-range female voice, similar to an oboe in range and tone colour. Called an alto in choral arrangements, can play a wide variety of characters including gypsies, mothers and even the part of a young man (trouser role).

Contralto: The lowest female voice, similar to an English horn in range and tone colour. Usually plays unique roles including fortune-tellers, witches and older women. Not very common.

Men:

Tenor: The highest male voice, similar to a trumpet in range, tone color and acoustical “ring.” Usually plays the hero or the romantic lead in the opera.

Baritone: The middle-range male voice, similar to a French horn in tone color. Often plays the leader of mischief in comic opera or the villain in tragic opera, sometimes even the hero.

Bass: The lowest male voice, similar to a trombone or bassoon in tone color. Usually portrays old, wise men, or foolish, comic men.

The vocal parts overlap each other. The notes that are high for baritone to sing are low for a tenor. The notes that are low for a baritone to sing are high for a bass. For this reason you may see a high range mezzo-soprano singing a soprano’s role or a low range baritone singing a bass’ role.

The following terms can be used to describe special characteristics in a vocal range:

Coloratura: a light, bright voice that has the ability to sing many notes quickly, usually with an extended upper range. Lucia is a role for a coloratura soprano.

Lyric: A light to medium weight voice, often singing beautiful sweeping melodies.

Dramatic: Dark, heavy and powerful voice, capable of sustained and forceful singing.



Glossary: Important Words in Opera

Act- a section of the opera that is then divided into scenes.

Aria- means “air” in Italian. This is a piece of music written for a one singer (soloist), usually with instrumental accompaniment.

Aside- a secret comment from an actor directly to the audience that the other characters cannot hear.

Baritone- the middle singing range of the male voice. Eduardo del Campo (Enrico) is an example of this vocal range.

Bass- the lowest singing range of the male voice. Robert Milne (Raimondo) is an example of this vocal range.

Basso buffo (Italian)- a bass singer who specializes in comic characters.

Basso profundo (Italian)- the most serious bass voice.

Baton- short stick that the conductor uses to lead the orchestra.

Bel Canto- Italian phrase literally meaning “beautiful singing.” A traditional Italian style of singing emphasizing tone, phrasing, coloratura passages, and technique. Also refers to the operas written in this style. *Lucia di Lammermoor* is an example of this style.

Blocking- directions given to the performers for movement on stage.

Bravo (Italian)- a form of appreciation shouted by audience members at the end of a particularly pleasing performance. Technically, Bravo refers to a male performer, Brava refers to a female performer and Bravi refers to many performers.

Buffo- from the Italian for “buffoon.” A singer of comic roles (basso-buffo) or a comic opera (opera-buffa.)

Cadenza- a passage of singing, often at the end of an aria, which shows off the singer's vocal ability.

Castrato (Italian)- a castrated male prized for his high singing voice.

Choreographer- the person who designs the steps of a dance.

Chorus- a group of singers of all vocal ranges, singing together to support the vocal leads.

Classical- the period in music which comes after the Baroque and before the Romantic, roughly from the birth of Mozart to shortly after the death of Beethoven. It represents the greatest standardization in orchestral form and tonality.

Coloratura- elaborate ornamentation of music written for a singer using many fast notes and trills. Also used to describe a singer who sings this type of music. Tracy Dahl (Lucia) is an example of a coloratura soprano.

Composer- the individual who writes all the music for both voice and instrument.

Comprimario (Italian)- a nineteenth century term referring to secondary or supporting roles such as confidantes, messengers, and matchmakers.

Contralto- the lowest female voice range.

Conductor- the person responsible for the musical interpretation and coordination of the performance. The conductor controls the tempo, the dynamic level and the balance between singers and orchestra. You will see this person standing in the orchestra pit conducting the musicians and the singers. The conductor for *Lucia di Lammermoor* is Tyrone Paterson.

Countertenor- a male singer with the highest male voice range, generally singing within the female contralto or mezzo soprano range.

Crescendo- a build in the volume or dynamic of the music

Cue- a signal to enter or exit from the stage, to move or to change lighting or scenery; or a signal given by the conductor to the musicians.

Curtain Call- occurs at the end of the performance when all the cast members and the conductor take bows. This can occur in front of the curtain or on the open stage.

Designer- a production can have two or three designers: a lighting designer, a costume designer, a set designer, or someone who is both costume and set designer. They work closely with the stage director to give the production a distinctive look.

Diva- literally, “goddess” in Italian. An important female opera star. The masculine form is divo.

Dress Rehearsal- the final rehearsal before opening night, includes costumes, lights, makeup, etc. Sometimes it is necessary to stop for adjustments, but an attempt is made to make it as much like a regular performance as possible.

Duet- music that is written for two people to sing together.

Encore- a piece that is performed after the last scheduled piece of a concert. An encore is usually performed because the audience wants to hear more music even though the concert is over.

Ensemble- a part of the opera written for a group of two or more singers. This may or may not include the chorus.

Falsetto- the upper part of a voice in which the vocal cords do not vibrate completely. Usually used by males to imitate a female voice.

Finale- the last musical number of an opera or an act.

Grand Opera- spectacular French opera of the Romantic period, lavishly staged, with a historically-based plot, a huge cast, an unusually-large orchestra, and ballet. It also refers to opera without spoken dialogue.

Helden- German prefix meaning “heroic”. Can also apply to other voices, but usually used in “heldentenor.”

House- the auditorium and front of the theatre excluding the stage and backstage areas.

Interlude- a short piece of instrumental music played between scenes and acts.

Intermission- a break between acts of an opera. The lights go on and the audience is free to move around. *Lucia di Lammermoor* has two 20 minute intermissions.

Librettist- the writer of the opera’s text. The librettist for *Lucia di Lammermoor* is Salvatore Cammarano.

Libretto- Italian for “little book.” It is the text or story of the opera.

Lyric- used to describe a light to medium weight voice with an innocent quality, capable of both sustained, forceful singing and delicate effects.

Maestro- means “master” in Italian. Used as a courtesy title for the conductor (male or female).

Mark- to sing, but not at full voice. A full-length opera is very hard on a singer’s voice so most performers mark during rehearsals. During the Dress Rehearsal singers try to sing at full voice for part if not all of the rehearsal.

Mezzo-soprano- the middle singing range for a female voice. Alisa (Donnalynn Grills), is an example of this voice.

Motif or Leitmotif- a recurring musical theme used to identify an emotion, person, place, or object.

Opera- a dramatic presentation which is set to music. Almost all of it is sung, and the orchestra is an equal partner with the singers. Like a play, an opera is acted on stage with costumes, scenery, makeup, etc. Opera is the plural form of the Latin word opus, which means “work.”

Opera buffa (Italian)- an opera about ordinary people, usually, but not always comic. First developed in the eighteenth century.

Opera seria (Italian)- a serious opera. The usual characters are gods and goddesses, or ancient heroes.

Opera-comique (French) or **Singspiel** (German)- a form of opera which contains spoken dialogue.

Operetta- lighthearted opera with spoken dialogue, such as a musical.

Orchestra- an ensemble, led by a conductor, that is comprised of string, woodwind, brass and percussion instruments.

Orchestra pit- sunken area in front of the stage where the orchestra sits.

Overture- an orchestral introduction to the opera played before the curtain rises. Usually longer than a prelude and can be played as a separate piece.

Pitch- how high or low a note sounds.

Prelude- a short introduction that leads into an act without pause.

Prima Donna- literally, “first lady” in Italian. The leading woman in an opera. Because of the way some of them behaved in the past, it often refers to someone who is acting in a superior and demanding fashion. The term for a leading man is **primo uomo**.

Principal- a major singing role, or the singer who performs such a role.

Production- the combination of sets, costumes, props, and lights etc.

Props- objects carried or used on stage by the performers.

Proscenium- the front opening of the stage which frames the action.

Quartet- four singers or the music that is written for four singers. Also quintet, sextet, etc

Raked Stage- a stage that slants downwards towards the audience.

Recitative- lines of dialogue that are sung, usually with no recognizable melody. It is used to advance the plot.

Rehearsal- a working session in which the singers prepare for public performance.

Score- the written music of an opera or other musical work.

Serenade- a piece of music honouring someone or something, an extension of the traditional performance of a lover beneath the window of his mistress.

Soprano- the highest range of the female singing voice. Lucia (Tracy Dahl) is an example of this vocal range.

Soubrette (French)- pert young female character with a light soprano voice.

Spinto (Italian)- a lyric voice that has the power and incisiveness for dramatic climaxes.

Stage Areas- refers to the various sections of the stage as seen by those on stage. See diagram in Workshop #2, page 26.

Stage Director- the person in charge of the action on stage. He or she shows the singers, chorus and cast where and when to move and helps them create their characters. The stage director develops a concept for how the entire performance should look and feel. He or she works closely with the stage managers, lighting designer, set designers, costume designer and wig and make-up artists to make his or her vision into reality. The director for *Lucia di Lammermoor* is Rob Herriot.

Stage Manager- the person who coordinates and manages elements of the performance. The stage manager for *Lucia di Lammermoor* is Michael Walton.

Supernumeraries (Supers)- appear on stage in costume in non-singing and usually, non-speaking roles.

Surtitles- the English translations of the opera's language, in this production Italian, that are projected above the stage during a performance to help the audience follow the story. Much like subtitles in a foreign film.

Synopsis- a short summary of the story of the opera.

Tableau- occurs at the end of a scene or act, when all cast members on stage freeze in position and remain that way until the curtain closes. It looks as though that moment has been captured in a photograph.

Tempo- speed of the music.

Tenor- the highest natural adult male voice. Edgardo (John Fowler), Arturo (David Pomeroy), and Normanno (Benoit Boutet) are examples of this kind of voice.

Trill- very quick alternation between two adjacent notes. See **coloratura**.

Trio- an ensemble of three singers or the music that is written for three singers.

Trouser role-the role of an adolescent boy or young man, written for and sung by a woman, often a mezzo-soprano. Also known as a **pants role**.

Verismo- describes a realistic style of opera that started in Italy at the end of the 19th century.



Workshop #1 - What is this Thing Called Opera?

Objectives:

Students will be able to express their understanding and interpretation of opera through both oral and written opportunities.

Students will investigate opera through listening, experiencing, and researching.

Introduction:

As students are entering the classroom, play opera music of any kind and/or have a video recording of an opera playing. Invite the students to listen and/or watch.

Activity #1: Word Splash

Use a large piece of paper and have several markers on the floor or large table. Have the word *Opera* written in the middle of the paper. Ask that **ALL** students put at least one word that they associate with opera on the paper. Encourage students to put more words on the paper if they wish. These words can include how they feel about opera, as well as what they think about opera. If students are having a difficult time getting started, ask probing questions to help to elicit responses, e.g.; How is an opera different than a play or other forms of entertainment? Who is involved in making an opera? What stereotypes have you heard about opera?

Activity # 2: Research in the library

Take the students to the library. Get the students to work in pairs researching one of the topics that arose from the Word Splash. The students should record the information that they find, while writing down what kind of resources they used. The students should be expected to write down the following information: title of book (article, web page, etc.), author, publishing house, year of publication, and where the source was published. For older students this can be an opportunity to reaffirm their abilities in recording information in MLA or APA format.

Activity # 3: Sharing information

Call the class together and get everyone to share one new piece of information that they learned about opera. Students can write a short or long paragraph about the information that they have found. Assess this paragraph accordingly.

Workshop #2 – Stage Business

Objectives:

Students will be able to express and apply their knowledge of the areas of the stage through writing and movement.

Students will investigate the historical background of stage positioning.

Pre-class:

Tape a massive grid to the floor of the space you are working in. This can be used to physically point out the areas of the stage as well as be used for the game (“Director Says”).

Activity #1: Group Discussion

Have a group discussion with your class regarding why individuals might need to assign names for the different areas of the theatre, questioning the purpose that it serves.

Activity #2: Historical Significance of the Stage

Explain briefly the historical significance for the set-up of the theatre. Include such points as how the stage was originally raked so that the back portion of the stage was higher than the front portion. This was done because the audience’s seats were not raised as they usually are today. It enabled those individuals sitting in the back row of the theatre to see the players clearly. As a result the back of the stage is called up stage and the front of the stage is referred to as down stage.

You may also choose to discuss which areas of the stage are most important. For example, the strongest entrance is from stage left.

Distribute the “Stage Facts” handout that has been enclosed, so that students can refer to it as you physically go to the taped area that you are explaining. You may choose to have them draw and copy the areas of the stage for themselves.

Activity #3: “Director Says” Game

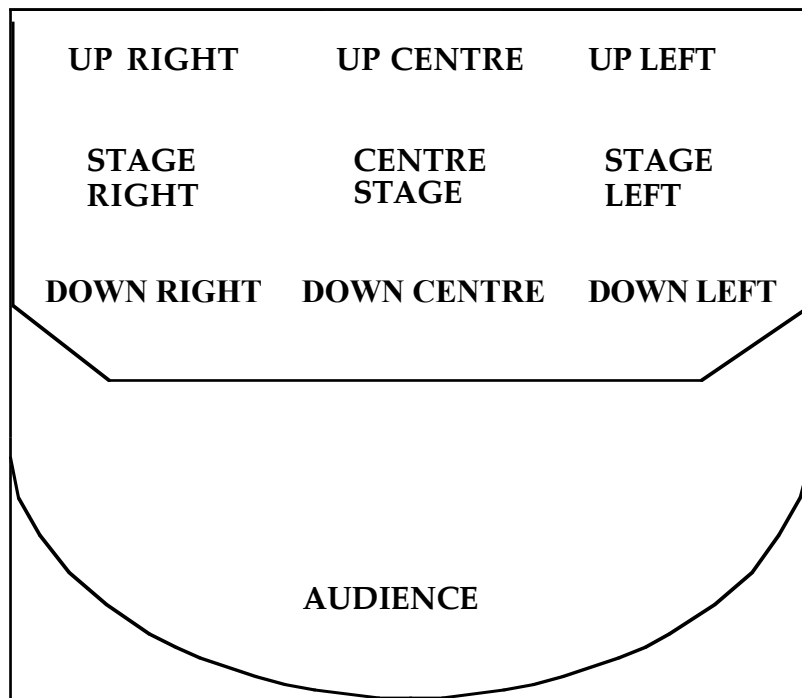
The teacher designates one of the students as the director, or for the first round you can be the director. The remaining students are the performers.

The director gives out the directions: “Move upstage”, “Move stage right,” “Move to up centre,” etc. The director may give out directions to the entire group at once, small groups, or individuals e.g.: “All performers with red socks go to stage left.”

Students are out if they move in any direction other than the one the director gives. The director gives out directions more rapidly, and any performer who moves in the wrong direction or hesitates is out. You may need to have a judge.

Stage Facts

Opera singers are required to act as well as sing and therefore they must understand the stage set-up. In rehearsals, the director will indicate to the singers what they should be doing and where they should do it. To do this they use a special vocabulary. Take a look at the diagram below in order to understand the different areas of the stage.



Workshop #3 – Gaetano Donizetti

Objective:

Students will be able to verbally identify and express their knowledge about Donizetti and his life.

Students will be able to make connections and comparisons between opera and contemporary music. This may be done in an oral presentation and written documentation.

Introduction:

Play only Donizetti's music as students are entering and getting settled in. It is a good idea to choose *Lucia di Lammermoor*, in order to set the mood.

Activity #1: Using the Internet

Have students find information on Donizetti on the Internet. Get each student to write down three sites that they visited and record five interesting facts.

Activity #2: Graphic Organizer

Write Donizetti's name in the middle of the board/overhead/poster paper and have the students write down the information that they found on him. As the class discusses the findings, add any information that you feel is pertinent. You can also provide your students with the information on Donizetti found in the Study Guide.

At the end of class ask the students to bring in a copy of one of their favourite songs. Make sure that it is clear that the style of music is not important; however, the language and content should be appropriate for the classroom.

Activity #3: Connecting Donizetti with Contemporary Music

Students will choose a contemporary musician and compare her or him with a piece composed by Donizetti. Have various operas by Donizetti available on CD. Students will be asked to compare and contrast the similarities and differences of the two musicians in a brief 5-10 minute oral presentation. Students should compare biographical information learned about Donizetti with that of the contemporary musician.

Students should also make a decision on who they prefer and why. You may also want to have the students write a page describing the important information in their presentation.

Activity #4: Presentations

Students will present their oral presentation, comparing and contrasting the two choices in music. Students will play a portion of each song, classical and contemporary.

Workshop #4 – *Lucia di Lammermoor*

Objectives:

Student will be able to express their knowledge of the storyline of *Lucia di Lammermoor* through verbal and written expression.

Students will be able to express their knowledge of character through writing a character sketch

Activity #1: Story of *Lucia di Lammermoor*

Have the student read a version of *Lucia di Lammermoor*. You can use the synopsis found in the Study Guide or, most CD versions include a synopsis and often the libretto. You can choose to read it aloud to the students or have them read it silently. Stop to discuss.

For a more dramatic approach, read the libretto as a reader's theatre, having students take turns speaking the different roles. If done in this manner, ask the students to put emotion into their voices and encourage exaggeration. You might have to start them off, but this will provide an interesting way of reading the story.

Another approach is to convert the synopsis into an improvised play. Have students create the dialogue between characters at key points in the story.

Incorporate the music. Have the students discuss what they hear. Some discussion topics include:

- What mood does the music create?
- What does the music say about the character?
- How does it say it?
- What emotions are conveyed through the music?

Activity #2: Sharing with a group

After viewing the Dress Rehearsal, have the students discuss what they saw. To help focus conversations, get the students to create a list of qualities that they feel are key to understanding *Lucia di Lammermoor* and its characters.

Activity #3: Character sketch

The students will create and a character sketch for one the three main characters:

- Lucia
- Edgardo
- Enrico

The students will create character sketches on their own or in a group. Have the students fill out the "Character Profile" sheet in detail. The students should keep the following in mind:

- What can be assumed about this person?
- What is the character's relationship with the other characters?
- Why does the character make the choices he or she does?

Make sure to remind students to include evidence from the opera to support their claim.

Remind students of the arias sung by their character. Do the emotions conveyed through the music fit the character sketches?

Optional Extended Activity:

Have the students pick a current song that fits their chosen character. They could then do a short oral presentation connecting their chosen song to the character.

Activity #4: Creating a journal from point of view of a character

Allow students to pick a specific moment in the opera, preferably a point of conflict for the character they have chosen in the last activity. Have the students write a journal of those events from the point of view of their character. Explain to the students that they are to take on the persona of that character and should refer to the character through personal pronouns. Also, remind students that they are only to express information that their character would know. They should use the character sketch from the previous activity to help them.

Character Profile

Name _____

Physical Characteristics (their style and physical attributes)

Psychological Characteristics (mental aspects of character, how do they think about things?)

Emotional Characteristics (are they generally cheerful, sad, snobby, “off-balance” etc.?)

Family

Career/Income (if applicable)

Interests and Hobbies

Other interesting facts

Workshop #5 - How to Write a Review of *Lucia di Lammermoor*

Objectives:

- Students will be able to write clear and well-supported expository essays.
- Students will utilize observation and critical thinking skills based on real-life, real-time experiences.
- Students can submit their writing for publication (school newspaper) or you can send the reviews to Manitoba Opera. We would love to hear what the students thought.

Activity #1- Think-Group-Share

Individually students will write, in point form, the answers to the following questions:

- What did you like about the opera? What did you dislike?
- What did you think about the sets, props and costumes?
- Would you have done something differently? Why?
- What were you expecting? Did it live up to your expectations?
- What did you think of the singers' portrayal of their characters?

Break the students into groups to discuss their feelings and reactions to the production. Have the students write on poster papers their answers or important points of their discussion. Encourage the students to go beyond the questions posed. Place their poster papers on the walls.

Activity #2- Gallery Walk

Have the groups travel around the room to examine the discussion poster papers. During the walk, students must write down one thing that surprised them, one thing that they didn't think of and one thing that they would like explained. Once this is done, have a large group discussion about the different ideas that they encountered on their walk.

Activity #3- Outlining your review

Go over the essential aspects of a review including:

- a clearly stated purpose
- a coherent comparison/contrast organizational pattern
- a summary paragraph
- capturing the interest of the reader
- precise nouns
- revision for consistency of ideas

You might give your students a few samples of reviews for fine arts events from the newspaper as examples. Have the students fill out the "Review Outline" worksheet. Once this has been completed, students may write their rough draft.

Activity #4- Peer Conferencing

Students will exchange reviews to critique and edit. Have the students use the "Peer Evaluation" worksheet to help guide them. Encourage the students to focus on effective coordination of ideas in sentences and the correct use of grammar and punctuation.

Activity #5- Creating the final draft

Have students make the appropriate adjustments to their reviews. You could also have the students type the pieces up and organize them into a newspaper. Also have the students complete the “Self-evaluation” worksheet. Include this in the total mark.

Review Outline

Purpose (why are you writing this and who is your audience?)

Plot Synopsis (including who sang what role, etc.)

Paragraph #1 (compare and contrast, things you liked or didn't like)

Paragraph #2 (compare and contrast, things you liked or didn't like)

Paragraph #3 (compare and contrast, things you liked or didn't like)

Summary/Closing Paragraph

Self-Evaluation

Date: _____

Name of Reviewer: _____

Review Title: _____

*Scale: 5-Outstanding 4-Above Average 3-Average 2-Needs improvement 1-Unclear
0-Has not been done*

Process & Product Assessment:

- _____ Purpose of the piece clearly identified
- _____ Reader clearly taken into account (background, word choice)
- _____ Engaging to the reader (was it interesting to read?)
- _____ Complete sentence structure (grammar, spelling and punctuation)
- _____ Varied length and types of sentences used
- _____ Strong word choices (adjectives, adverbs and nouns)
- _____ Originality and creativity
- _____ Attention to detail and support of beliefs with examples

Total: /40

Comments:

Other Activities

Study the geography and history of Scotland. Focus on the 18th century.

Read Sir Walter Scott's novel *The Bride of Lammermoor*. Compare and contrast with the opera.

Rewrite *Lucia di Lammermoor* entirely from Lucia's point of view. Would this change how the audience sees the main characters?

Make a chart of the operatic voices, from high to low. Play a variety of opera music selections. Have the students guess which voice part is singing. Discuss the types of roles given to each voice part. For example, usually tenors are the heroes and baritones are the villains. Choose a movie, TV show, play or book and assign voice parts to each of the main characters.

Find references to opera in commercials. Do research to identify the opera, composer and original story. Discuss why opera is a popular means of advertising. Create a commercial using operatic references.

Create a mini-opera based on current or historical events. Select appropriate music (current, traditional, modern or classical) to set the mood, define the characters, and further the story.

Compare opera to rap. What do they have in common? How are they different?

What stereotypes have the students heard about opera? Has their visit to the opera confirmed or denied these stereotypes? Have a group discussion.

Write letters to Manitoba Opera. Have the students tell us about their experiences at the Student Dress Rehearsal. We would also love to hear about any assignments or projects that have been done on opera or *Lucia di Lammermoor*. Send any letters, drawings, reviews, etc. to:

Manitoba Opera
Education Coordinator
380 Graham Avenue
Winnipeg, MB R3C 4K2

Answers to a music exam taken from the Missouri School of Music Newsletter:

When a singer sings, he stirs up the air and makes it hit any passing eardrums.

But if he is good, he knows how to keep it from hurting.

I know what a sextet is, but I had rather not say.

Anyone who can read all the instrument notes at the same time gets to be the conductor.

Just about any animal skin can be stretched over a frame to make a pleasant sound once the animal is removed.

Opera Comprehension Test

General Opera

1. _____ A theatrical production incorporating both vocal and instrumental music, drama, and sometimes dance.
2. _____ The lowest male vocal range.
3. _____ An instrumental introduction to an opera.
4. _____ The area where the orchestra is seated.
5. _____ The female vocal range lying between soprano and contralto.
6. _____ A song for solo voice in an opera.
7. _____ The highest female vocal range.
8. _____ A song for two voices.
9. _____ The lowest female vocal range.
10. _____ The Italian word meaning "little book."
11. _____ The middle male vocal range.
12. _____ He/she has the artistic view for the performance of the opera.

Lucia di Lammermoor

1. The story of *Lucia di Lammermoor* is based on a book by _____.
2. The opera is set in _____.
3. _____ wrote the libretto for *Lucia di Lammermoor*.
4. The composer of *Lucia di Lammermoor* is _____.
5. The language in which *Lucia di Lammermoor* is written is _____.
6. *Lucia di Lammermoor* is an opera in the _____ style.
7. Lucia is forced to marry _____.
8. *Lucia di Lammermoor* is famous for the _____ scene.
9. _____ is Lucia's tutor.
10. _____ is the role for a baritone in *Lucia di Lammermoor*.

Answers

General Opera

1. opera
2. bass
3. overture
4. pit
5. mezzo-soprano
6. aria
7. soprano
8. duet
9. contralto
10. libretto
11. baritone
12. director

Lucia di Lammermoor

1. Sir Walter Scott
2. Scotland
3. Salvatore Cammarano
4. Gaetano Donizetti
5. Italian
6. bel canto
7. Lord Arturo Bucklaw
8. mad
9. Raimondo Bidebent
10. Edgardo

Teacher's Evaluation Sheet

Your comments and suggestions are greatly appreciated. Please take a few minutes to fill out this questionnaire and return it to the address below. Thank you for your comments and suggestions.

Name: _____ School: _____

Address: _____

Phone Number: _____ Fax: _____

Email: _____ Grade(s) you teach: _____

Subjects: _____

Have you attended other performing arts events with your students in the past year? Yes No
If yes, what were they? _____

How did you find out about Manitoba Opera's Student Dress Rehearsal? _____

Were you able to apply the Teacher's Study Guide in your classroom activities prior to coming to the opera?
 Yes No

If not, please elaborate: _____

If so, which sections of the Study Guide did you find most useful? _____

How appropriate was the information provided in the Study Guide? _____

What would you add/delete? _____

Did you spend classroom time discussing the performance after your students attended the opera?
 Yes No

Do you have any comments about the performance itself? _____

Would you like to receive information on our future Student Dress Rehearsals? Yes No

How would you like to receive information:

Fax Email Letters Other _____

Further comments and suggestions _____

Please return this form to:

Education Coordinator, 380 Graham Avenue, Winnipeg, MB R3C 4K2 Fax: (204) 949-037