



Donizetti's

# Lucia Di Hammermoor

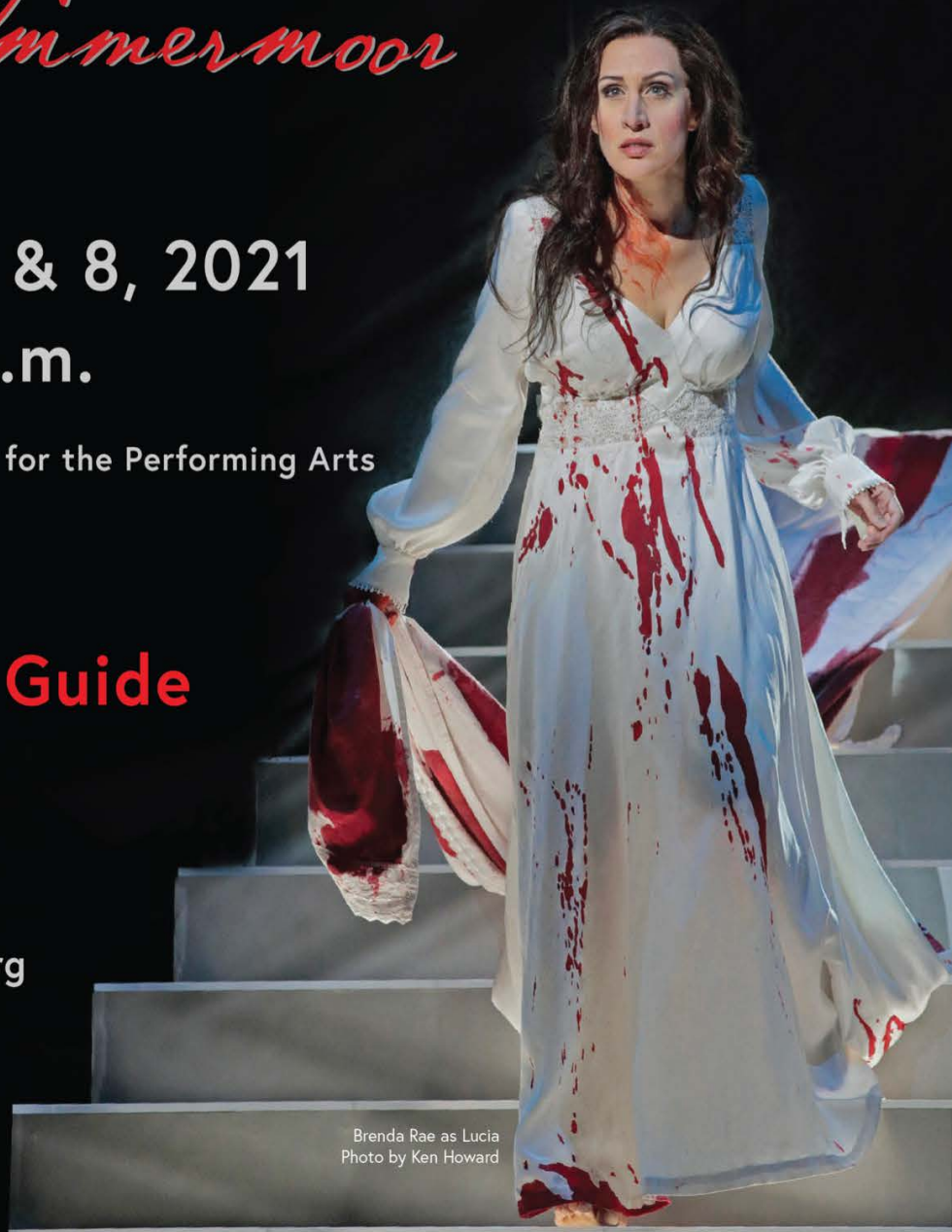
May 6 & 8, 2021  
7:30 p.m.

Tobin Center for the Performing Arts

**Study Guide**

OperaSA.org

Brenda Rae as Lucia  
Photo by Ken Howard



**Dear friends and educators,**

OPERA San Antonio is pleased to offer this study guide as an educational resource to help prepare your students for our upcoming production of Donizetti's *Lucia di Lammermoor* at the Tobin. It is our hope that it will further enrich your students' opera experience.

*Lucia di Lammermoor* is the timeless story of a young and innocent woman crushed between two selfish and willful men - a brother who wants her as a pawn to fulfill his dreams of restoring his family's power and a lover who cannot see past his own pride. Between them they drive her to madness and a frightening conclusion. The opera contains one of the most famous scenes in opera - Lucia's mad scene. Our production will be performed in Italian with English supertitles in a 90-minute, semi-staged concert version complete with costumes, orchestra, and phenomenal cast starring Metropolitan Opera soprano Brenda Rae in the title role of Lucia.

Through this guide, students will learn about the basics of opera including what to expect, common terminology, facts about training to be an opera singer, and voice types. For your convenience, cast information with an overview of the story of *Lucia di Lammermoor*, background information about the composer, and fun classroom activities appropriate and adaptable for all ages are also provided.

On behalf of all our staff, thank you for your dedication to the arts, for advocating for arts education in your school, and for your support of OPERA San Antonio. We are proud to partner with you on this journey and hope this guide serves as an enhancement to your curriculum.

Sincerely,

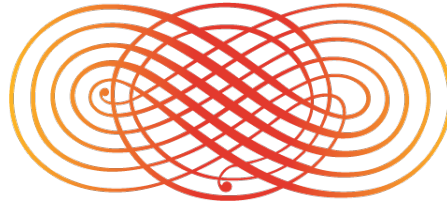
A handwritten signature in blue ink that reads "Madeline Elizondo". The signature is written in a cursive style and is set against a light blue rectangular background.

Madeline Elizondo  
Education Coordinator  
OPERA San Antonio



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## About OPERA San Antonio

### Who we are

OPERA San Antonio was formed in 2010 as the resident opera company of the Tobin Center for the Performing Arts. OSA produces two world-class operas per season at the Tobin Center in addition to creating opportunities through education and outreach events. Programs include *Explore Opera for Kids!* in partnership with the Opera Guild of San Antonio and the San Antonio Public Library system; *Behind the Scenes*, which gives students access to discussions with the creative teams and attendance to final dress rehearsals; *Opera in Schools*, a program offering 30-60 minute interactive presentations for K-12 students, *Young Artist Masterclass Series* offering mentorship to high school students preparing for auditions; and the Teen Opera Club of Texas (TOCT) open to any student ages 13-19 virtually through the Texas Opera Alliance. Since its founding, OSA has formed important partnerships within the arts community and remains dedicated to making opera an important part of the cultural fabric of San Antonio. The company will continue to create and promote educational programs that encourage the community to venture out and experience the arts.

For more information on any of these programs, please contact Madeline Elizondo at [madeline@operasa.org](mailto:madeline@operasa.org).

### Our mission

OPERA San Antonio's mission is to produce opera of uncompromising artistic quality and to enrich our community through educational outreach and social engagement. The company is committed to preserving and sharing opera as an art form that is relevant, inspirational, and accessible to residents and visitors of all ages and backgrounds. The civic premise of OPERA San Antonio is that the community needs, and the citizens deserve, access to the major performing arts.

Please visit our [website](#) for more information.

## Opera 101

### What is an Opera?

**Full Opera** - An opera is a story set entirely to music. Opera is similar to any other drama – a TV show, movie, or play, but requires use of the unamplified voice combined with music. A **composer** works carefully with a **librettist** to adapt the story and bring it to life through music. What makes an opera unique is that it is all-encompassing: there are elements of visual arts, drama, dance, literature, writing, and music. If you take a peek backstage, you'll note that the people working there are not necessarily musicians. As an all-inclusive art form, opera requires people with knowledge of math, science, and other technical skills to produce the complete staging of an operatic work. In fact, the Italian word *opera* means “work”, both in the literal sense referencing a musical work or collection of songs, but also alluding to the amount of labor invested in its production.

**Concert and semi-staged Opera** - An innovative approach to the opera classics which establishes an intimate relationship with the audience, the musical drama, the orchestra, and the conductor. The orchestra and conductor are present onstage, bringing the music into a different focus than when the musicians are hidden in the orchestra pit. The conductor and orchestra do not distract from the action, but rather underscore the drama. The presence of the orchestra onstage provides an unusually strong bond with the characters in the opera, allowing for a dynamic interplay of voices and instruments. This fusion of voices and instruments actually heightens the dramatic effect and the minimal use of scenery encourages members of the audience to fill in the background with their imagination.

### How will I know what is going on?

No need to worry if you don't know the language of the opera. There will be a highly visible screen with “**supertitles**” which give a complete translation of the words being sung. The experience of watching an opera has been truly transformed by making it possible for everyone to follow the words.

### How long is the Opera?

Operas are typically performed with a total run time of three hours... To help keep everyone safe, our production of *Lucia di Lammermoor* has been reduced to 90 minutes with no intermission.

### What do people wear to the Opera?

Opera is for everyone. People can come to our performances dressed in everything from jeans to gowns. When choosing your attire, wear what is most comfortable or pleasing to you. Some people love dressing up and going out. If that is you, dress up, and you will not be the only one. Others like to be more casual.

### When is it appropriate to clap if I like what I hear?

Your applause is welcome and very much appreciated by our cast of performers! It is standard practice to clap at the end of large musical numbers, or special solos (“arias”) sung by one character. If you really love a performance, the traditional thing to do is shout “**Bravo!**” (to men) or “**Brava!**” (to ladies). It's fun to sometimes literally give a shout-out.

### What else should I expect?

Magic. Opera is a magical combination: a story of people under pressure, a dramatic situation, fabulous sets and costumes, towering symphonic music, and a solo instrument –the human voice–that expresses human emotion like nothing else can do. In this magic space, the emotion of the music will give you an experience you will never forget.

## Behind the Scenes

It takes more than singers to put on an opera. While you may only see the performers in the spotlight, there are many people behind the scenes that put together everything you see and all the things you do not.

### Backstage

The **Stage Director** tells singers how to move across the stage so that the audience are able to understand what is being sung, even if it is in a different language.

The **Technical Director** coordinates lighting, set, and costumes, supervises the building and mounting of scenery onstage, and oversees the work of all crews during rehearsals and performances.

The **Stage Manager** handles administrative duties related to a production, assists the director during rehearsals, and is responsible for all backstage activity once the show opens. They tell the singers when to walk onto the stage and keep everyone safe.

The **Scenic Designer** is responsible for the visual appearance and function of all scenic elements in an opera to help bring the story to life onstage. They plan or design the set and supervise its construction.

The **Lighting Designer** plans or designs the color, intensity and frequency of the light onstage.

The **Wig and Make-Up Designer** designs and oversees hairstyles, wigs & make-up.

The **Costume Designer** plans how each singer is dressed and makes sure that all the costumes will help the singers accurately portray their characters in the opera's setting.

The **Properties (Props) Manager** is in charge of finding objects for the singers to use while on stage that will correctly reflect the time period of the opera and give the actions on stage a more realistic feel.

The **Choreographer** invents dances and movements and teaches them to dancers and/or cast members.

The **Crew or Stagehands** assist in construction, installation and changes of the set, costumes, lights and props. Stagehands know when to change the scenery.

## On Stage

**Cast:** all singers and actors who appear onstage.

**Actors:** performers who have dialogue but do not sing.

**Principal:** a singer who performs a large role in the opera.

**Comprimario:** a singer who specializes in the small character roles of opera, from the Italian meaning "next to the first".

**Supernumeraries (or Supers):** actors who participate in the action but do not speak or sing.

**Dancers:** these performers train for years and perform choreographed routines onstage. From flamenco to ballet, dance plays a supporting role in countless operas.

**Chorus:** A group of singers with more than one person singing each part, like a choir. The choruses in opera represent certain groups required by the story such as soldiers, priests, peasants, or townspeople. Certain operas include the use of a children's chorus.

## In the Pit

The **Conductor** or **Maestro** tells the orchestra when to play and the singers when to sing. The conductor controls how fast or slow the music goes.

The **Orchestra** is the group of artists who play the musical instruments. They reside with the conductor in the **orchestra pit** during operas, as opposed to onstage for concerts. What is the orchestra pit? It is the open hole right in front of the stage. You'll generally only be able to see the back of the conductor's head in the pit if you are an audience member.

A composer typically includes use of woodwinds, brass, percussion and string instruments in



multiple combinations in the orchestra to help express a variety of emotional colors.

**Woodwinds** include piccolos, flutes and reed instruments such as the oboe, clarinet and bassoon all requiring a very focused stream of air. **Brass** instruments produce sound through the buzzing or vibration of the player's lips resonating within a tubular chamber. They include horns, trumpets and trombones. **Percussion** is a broad term describing any instrument that is struck, scraped, or rubbed by hand. Timpani, snare drum, triangle, cymbals, xylophone, glockenspiel and chimes are just an example of a few utilized by composers. **Strings** include any instrument that produces sound from vibrating strings such as violins, violas, cellos, double bass and harp.

### In the House

**The Audience** (that's you!) also has an important role to play. It would not be a real performance without you! Sometimes as an audience member, you too have to be creative. A setting might be suggested by a few panels or a background requiring you to engage your imagination. You can become a part of the communal experience – living and breathing with the cast and musicians as they create art onstage.





## Training to be an Opera Singer

### What? No Microphones?!

The performance of opera today is comparable to a living piece of history. The first opera dates back to 1598, over 300 years before the invention of the microphone. This required singers to produce sound in a much different way for their voice to be heard over the orchestra. Due to the amazingness of the natural voice, opera singers are able to sing over an entire orchestra and fill the whole house with their sound without the use of a microphone! Instead, opera singers rely upon their extensive training and the acoustics of the hall. To stay true to the art and performance practice of its origin, opera is still performed today without the use of any amplification of instruments or singers.

In Physics, the phenomenon of a singer achieving the perfect resonating spot for a certain pitch on a specific vowel is called hitting that pitch's "**formant**". This is why it takes singers years and years of diligent study to develop the needed muscle memory and stamina to achieve these formants for every vowel and pitch combination...in fact many train for longer than doctors! They must learn to manipulate muscles inside their mouth called articulators and isolate and train their **vocal chords**, soft tissue about the size of a dime for women and quarter for men with flaps that open and close to create **vibrato**. The added challenge is, unlike other musicians, they are not able to see their instrument and must learn by sensation.

### So many languages, so many words!

Imagine having to memorize several hours-worth of music in a language you didn't know or speak, then interpret the meaning and convey the emotion behind it while performing for a live audience. This is just one of the many feats an opera singer must accomplish. Operas are usually performed in the language they were written in. This means, in addition to training their voices, opera singers must also study German, French, Italian... even Russian or Czech!... to be able to pronounce words correctly and understand the basic structure and meaning of the language. For many roles, they are often coached by a language expert.

### Don't forget to act!

In addition to achieving perfect resonating tones sung from memory in a foreign language, opera singers must also successfully execute **staging**, or **blocking**, in the show to successfully portray their character. Many have to sing while dancing, lying down, kneeling, crawling, jumping among all sorts of other physically demanding feats...and often in very uncomfortable, awkward or confining costumes such as hoop skirts, corsets, cloaks and wigs.

## Voice Types (Fachs)

In opera, a singer's voice type or **fach** is determined by the combination of their **timbre** and **range**. Timbre is the unique character or quality of a musical sound produced by a voice or instrument. Range is the distance from the lowest to the highest pitch one can sing or play.

### Soprano

The highest of the female voice types, sopranos often have very challenging, "show-off" arias to sing and are the most adored or sought-after character in the story. As a result, they are voted "most likely to fall in love or die" by the end of the show... sometimes both! In operatic drama, the soprano is oftentimes the heroine or protagonist. In lighter opera, her high, bright sound suggests youth, innocence, and virtue.

### Mezzo-Soprano

A mezzo has a lower voice than a soprano, but higher than a contralto. "Mezzo" means "middle" in Italian. In the opera, she may fall for a baritone, unless she's playing a young man, in which case she usually gets the soprano. Throughout history, the darker, warmer sound of a mezzo has been used to convey many different types of characters: everything from boys or young men (called a "trouser" role), to mothers, seductive heroines, and villainesses.

### Contralto

The lowest of the female voices. It is hard to find contralto singers, and true contralto roles are few and rare. These roles are usually special characters such as older women, witches, gypsies, maids or guardians charged with monitoring the virtue of the impressionable soprano.

### Countertenor

The highest of the male voices, the countertenor is a natural tenor or baritone with an elevated range. With training and patience, this higher range (like that of a woman alto) becomes the natural voice. These roles are most common in baroque opera, but some modern composers have written parts for them too.

### Tenor

The tenor has a range between a baritone and a mezzo, and is frequently the hero or protagonist of the opera. If there is no countertenor, he will be the highest male voice on stage. Because of their brilliant shimmery tones and often powerful high range, they are usually the "guy who gets the girl" or bravely dies trying.

### Baritone, Bass-Baritone

The **baritone** is the most common male voice. It is lower in range than the tenor and with a darker tone. In comic opera, the baritone is often the ringleader in mischief. **Bass-Baritone** is a category used to describe voices with a range between that of the baritone and bass. The **tessitura**, or vocal range of these roles is higher than what a bass can comfortably sing, with

occasional moments of probing in the bass register, and the need for a darkness of color that the bass brings to a role. Usually the bad guy, guardian, or the hero's best friend.

### Bass

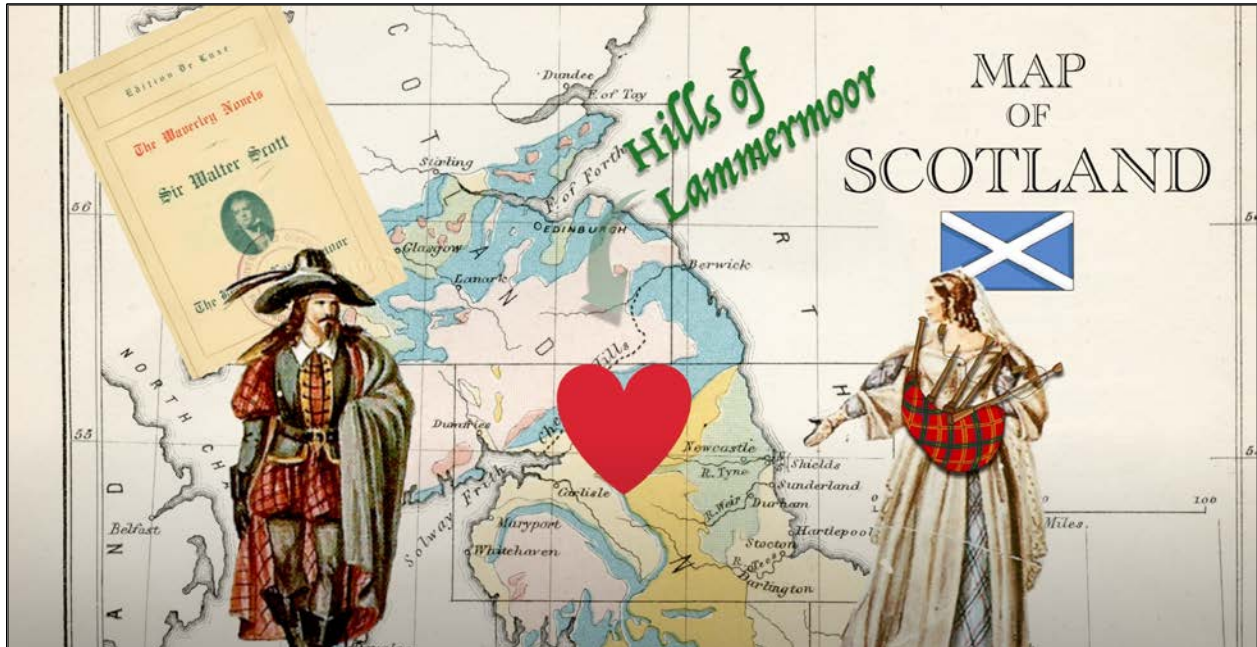
This is the lowest and darkest of the male voices. Low voices often suggest age and wisdom, or evil characters in serious opera. In comic opera, they are often used for older characters that are foolish or laughable. They've been used to portray Kings, fathers, or even the devil.

Watch this short [video](#) featuring a selection of singers from the Royal Opera House demonstrating the sound of a baritone, soprano, bass, tenor, countertenor, and mezzo-soprano



## Overview

Watch this fun [video!](#)



**Composer:** Gaetano Donizetti

**Premiere Date:** Teatro San Carlo, Napoli, 1835

**Librettist:** Salvatore Cammarano: Based on *The Bride of Lammermoor* by Sir Walter Scott

**Lucia di Lammermoor** is a tragic opera in three acts by Gaetano Donizetti. Salvatore Cammarano wrote the Italian-language libretto loosely based upon Sir Walter Scott's 1819 historical novel *The Bride of Lammermoor*, allegedly based on an actual incident. It is the story of a young and innocent woman crushed between two selfish and willful men - a brother who wants her as a pawn to fulfill his dreams of restoring his family's power and a lover who cannot see past his own pride. Between them they drive her to madness and a frightening conclusion. The opera contains one of the most famous scenes in opera - Lucia's mad scene.

**Fun Fact:** Works by Sir Walter Scott were very popular in the 19th century as the basis for operatic libretti offering plots full of excitement, adventure, and conflicting love triangles. *The Bride of Lammermoor* was set to music six times between 1827 and 1834. Reportedly, Scott based this story on a true historical event from 1669 when a Scottish noblewoman wounded her bridegroom on their wedding night. She apparently went mad and died within a month. Her groom recovered, remarried, and lived 13 more years.

## Creative Team



**E. Loren Meeker**  
Stage Director



**Francesco Milioto**  
Conductor



**S. Katy Tucker**  
Projection Designer

Learn more about [E. Loren Meeker](#), [Francesco Milioto](#), and [S. Katy Tucker](#).

## The Cast



**Brenda Rae, soprano**  
Lucia



**Scott Quinn, tenor**  
Edgardo



**Scott Hendricks, baritone**  
Enrico

Learn more about [Brenda Rae](#), [Scott Quinn](#), and [Scott Hendricks](#).



**Andres Acosta,**  
**tenor**  
Arturo



**Claudia Chapa,**  
**mezzo-soprano**  
Alisa



**Musa Ngqungwana,**  
**bass-baritone**  
Raimondo



**Rick Novak,**  
**tenor**  
Normanno



## Story

**Setting:** Lammermoor Castle, in the hills southeast of Edinburgh, Scotland

**Time:** Early 18th century

## Characters

**Lucia Ashton of Lammermoor:** Soprano. The title character, sister of Enrico, is in love with Edgardo, a family rival. She is tricked into marrying Arturo to save her brother's financial and political future. The situation drives her to lose her senses, and kill her new husband, resulting in the famous "mad scene".

**Sir Edgardo of Ravenswood:** Tenor. Part of a long-standing rivalry between his family and the Ashtons of Lammermoor, he is in love with Lucia. Lucia's brother Enrico conspires with his friend Normanno to break up their relationship in order to marry Lucia to Arturo. While



Edgardo is in France fighting, Lucia is deceived into believing he has been unfaithful and reluctantly agrees to marry Arturo. Edgardo returns and interrupts the wedding ceremony, accusing Lucia of betraying him.

**Lord Enrico Ashton of Lammermoor:** Baritone. Brother of Lucia, he has lost most of the family fortune wrapped up in political controversy against the King. To save himself, he has arranged his sister's marriage to Arturo.

**Lord Arturo Bucklaw:** Tenor. The man Lucia agrees to marry to save her brother after being deceived into thinking Edgardo has been unfaithful.

**Raimondo Bidebent:** Bass. Lammermoor priest and Lucia's tutor. He reminds Lucia of her duty to her family and prompts her to marry Arturo. He later announces to wedding guests that she has murdered Arturo and gone mad.

**Alisa:** Mezzo. Lucia's nursemaid and companion.

**Normanno:** Tenor. Captain of the Ravenswood guard. A supporter of Enrico.

## Synopsis

*Scotland, around 1700.*

### THE BACKSTORY

Lord Enrico Ashton has arranged the marriage of his sister, Lucia, to Lord Arturo Bucklaw in order to save the family fortunes. Lucia still mourns the death of her mother, but has secretly been seeing Edgardo of Ravenswood, sworn enemy of the Ashtons.

### SCENE ONE -- The Woods of Lammermoor

Lucia and her maid Alisa await Edgardo. By the fountain, Lucia admits she has seen the ghost of a girl stabbed by a jealous lover. Alisa urges Lucia to return to the castle to no avail. Edgardo explains he must travel to France, but hopes to bring peace to their families by asking for Lucia's hand in marriage. Lucia, however, asks to keep their love secret as they exchange vows of devotion.

### SCENE TWO -- Enrico's Study

Several months have passed, and it is the day of Lucia's wedding to Arturo. Normanno has intercepted all correspondence between Lucia and Edgardo and has forged a letter indicating Edgardo is now involved with another woman. As Enrico shares this letter with Lucia, he takes advantage of her heartbreak to insist the marriage to Arturo goes forward.

### SCENE THREE -- The Grand Hall of Lammermoor Castle

After greeting Arturo, Enrico explains Lucia remains melancholy after her mother's death. Lucia signs the marriage contract just as Edgardo bursts in proclaiming his love, shocking everyone. The family chaplain Raimondo shows Edgardo the signed contract. Overcome with rage and despair, Edgardo curses Lucia.

#### SCENE FOUR -- The Tombs of the Ravenswoods

Edgardo, the last of the Ravenswood line, laments his future without Lucia, convinced they will only ever be together in Heaven.

#### SCENE FIVE -- The Grand Hall of Lammermoor Castle

Raimondo interrupts the wedding celebrations, announcing Lucia has gone mad and killed Arturo. When Lucia enters, moving between tenderness, joy, and terror, she recalls her meetings with Edgardo and fantasizes about their wedding night. Enrico is enraged, but realizes she has lost her senses because he betrayed her. She vows she will never know happiness in heaven without her lover, collapses, and dies.

## Gaetano Donizetti



**Born:** Bergamo, Italy - November 29, 1797

**Died:** Bergamo, Italy - April 8, 1848

Despite his humble beginnings, Donizetti's masterful contributions to the operatic canon are still widely performed today. Along with Gioachino Rossini and Vincenzo Bellini, Donizetti was a leading composer of the **bel canto** opera style during the first half of the nineteenth century. The son of a janitor, he was educated at a charity school where he exhibited enough musical talent to be sent to Bologna for advanced studies. In his two years there, he composed his first two operas. Upon his return to Bergamo, he completed thirty operas in under ten years, gaining a series of posts in the theatres of Rome, Naples, and Palermo.

In 1828, he married Virginia Vasselli, but their short nine years together were marked by many misfortunes that in turn, inspired many of Donizetti's works. His first success, the historical drama *Anna Bolena* in 1830, was followed by *L'elisir d'amore* in 1832, a bittersweet comedy in complete contrast. His success won him a professorship at Naples in 1834 where he composed both *Maria Stuarda* and *Lucia di Lammermoor* in 1835. British royalty and Scottish romance were great inspirations for many composers during this era.

After the death of his wife in 1837, he traveled to Paris, France to make a fresh start. His stay there was successful, winning praise in 1840 for two very different operas - the light-hearted *La fille du régiment* and the dramatic *La Favorite*. He was invited to Vienna, Austria in 1842 where he was offered the post of Music Director at the Imperial Court. By the end of 1843, he had composed five more operas including the hit *Don Pasquale*.

From 1843 until his death in 1848, he suffered increasing deterioration of his health. After two years in a mental hospital, he was granted permission to return to his native home in Bergamo where he later died at the age of 50. Amongst his remarkable output of over seventy operas in

such a short span of time, his masterpiece *Lucia di Lammermoor* reigns supreme and is considered a treasure of Italian opera.

## Roles found in Romantic Opera

Throughout history, composers have linked stage characters to certain voice types capable of achieving varying forms of musical expression. During the Romantic era, the part of the innocent, often suffering heroine was suited to a virtuosic **soprano** capable of breaking into dramatic **coloratura** with many rapid notes and extremely difficult passages portraying agony, ecstasy, or delirium. The role of her lover might be cast as a lyric or heroic **tenor** capable of expressing great passion and duty. **Baritones** and **basses** appeared as evil intriguers creating conflict in the story or at other times taking on fatherly roles. A **mezzo-soprano** often appeared in a minor supporting role as maid, guardian, or friend to the soprano, there to console her in her desperate hour of need.



## Classroom Activities

### Music: Lucia's Mad Scene

*(Adapted from Metropolitan Opera Guide and Resources)*

*Lucia di Lammermoor's* "mad scene" is one of the most famous moments in all of opera—due in part to Donizetti's musical innovation and unique orchestration filled with stunning coloratura. Mad scenes often contained virtuosic vocal displays with sharp contrasts of speed and volume to mimic mood swings, coupled with agitated music in the orchestra to represent a turbulent mental state. The term "mad" here refers to insanity, not anger.

Donizetti's first innovation was to bring back a melody heard in the Act I love duet between Lucia and Edgardo as they promise to always be faithful to one another. During the Act III mad scene, the orchestra reprises this love theme as Lucia, mad with grief, fantasizes that she is marrying Edgardo. The libretto indicates that no one besides Lucia can hear the "celestial sound" of this melody, perhaps representing Lucia's hallucination.

Check out this [clip](#) of Brenda Rae singing the role of Lucia for the Santa Fe Opera in 2017:



The decision to make use of the "glass harmonica" was Donizetti's second major innovation. A similar sound can be reproduced if you dip your finger in water and rub it around the rim of a crystal goblet. The result is an eerie, ethereal sound creating the spooky, ghostly timbre Donizetti was after.

**Fun fact:** The instrument was invented in 1761 by Benjamin Franklin.





Unfortunately, the musician scheduled to play the glass harmonica for *Lucia di Lammermoor's* premiere in 1835 quit just days before the first performance and Donizetti had to call in a flutist to cover the part. Today, opera companies can choose whether they want to use the flute or the glass harmonica to bring this scene to life.

Listen to the sound of the Glass Harmonica from the Royal Opera House [here](#).



## Science

Make your own glass harmonica: Find one or more wine glasses, preferably crystal, and add a little bit of water to the glass. Now dip your finger in the water and begin rubbing it along the



rim of the glass. Experiment by varying your pressure and speed until you can hear a clear, ringing sound.

### Writing prompt

Stories such as *Lucia di Lammermoor*, center around feuding families and the forbidden relationships that often develop between young lovers. A shunned family, or one that is in political and financial trouble, can redeem itself through an advantageous marriage, often arranging a marriage for a young woman who has no say in the matter. A young man, however, can be the head of the household and the person who makes personal decisions for all of his siblings. A social setting such as this is rare in America today, but would have been common in 1835 when Donizetti's opera premiered. Why would families create such rules and how have we evolved as a society?

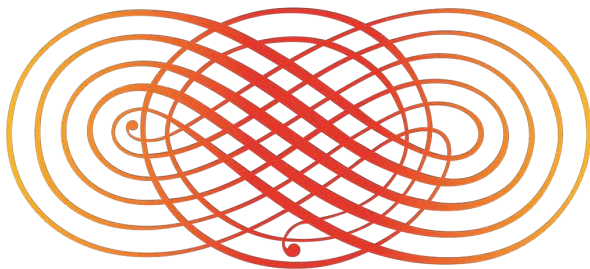
### Debate

Choose the character of Enrico, Lucia, or Edgardo and justify their actions. Debate whether the rules they lived by were out of necessity or egocentric.

### Art

Pretend you are in charge of ticket sales and marketing for OPERA San Antonio's upcoming production of *Lucia di Lammermoor*. Design your own take on a graphic or poster that best conveys the story and mood of the opera. Try to incorporate our logo below into your artwork.

Design a costume for the character of Lucia to wear. The costume to the right was designed for soprano Beverly Sills in the role of Lucia for a New York City Opera production in 1969.





## Opera 101 Word Search

C O M P R I M A R I O O F W M  
Q Y H P R I N C I P A L L M X  
S U P E R N U M E R A R I E S  
M A E S T R O N G G J E I Z C  
A Z S U P E R T I T L E S Z P  
N K M W V D T E N O R L A O Q  
W V L I B R E T T I S T O S B  
C I V C B I K A T O P T R O A  
O B S H I A G N U P I Y C P C  
M R C O L D R Z C E T B H R K  
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S O C S C D A N A O C S T O A  
E O B R A V O N A P N I R R G  
R Y Y A F O E G O U P E A L E

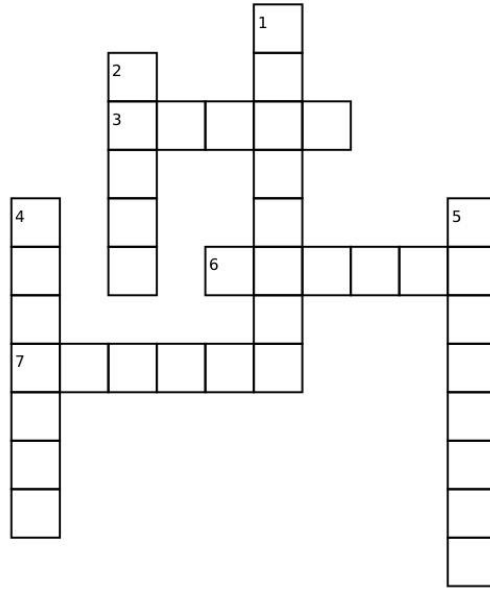
supernumeraries	mezzo-soprano	librettist	comprimario
supertitles	baritone	soprano	vibrato
tenor	aria	principal	composer
bravo	backstage	orchestra	maestro
chorus	opera	bass	pit

## Opera 101 Word Search



- |                 |               |            |             |
|-----------------|---------------|------------|-------------|
| supernumeraries | mezzo-soprano | librettist | comprimario |
| supertitles     | baritone      | soprano    | vibrato     |
| tenor           | aria          | principal  | composer    |
| bravo           | backstage     | orchestra  | maestro     |
| chorus          | opera         | bass       | pit         |

## Characters of Lucia di Lammermoor Crossword Puzzle



**Down:**

1. Lammermoor priest and tutor to Lucia.
2. Lucia's nursemaid and companion.
4. Part of a long standing family rivalry, but in love with Lucia.
5. Captain of the Ravenswood guard. Aids in the deceit of Lucia.

**Across:**

3. Sister of Enrico in love with family rival but tricked into marrying another.
6. Lost most of the family fortune wrapped up in political controversy against the King. Arranged his sister's marriage to save himself.
7. Lucia agrees to marry him to save her brother.

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## Glossary of Common Opera Terminology

**Acoustics:** The science of sound; qualities or characteristics of a space such as an auditorium, concert hall, opera house, or theater which determine how sound is transmitted in it.

**Act:** A section of the opera, play, etc. usually followed by an intermission.

**Arias and Recitative:** Solos sung by one person only. **Recitative**, are sung words and phrases that are used to propel the action of the story and are meant to convey conversations. Melodies are often simple or fast to resemble speaking. The **aria** has more recognizable structure and melody. Arias, unlike recitative, are a stop in the action, where the character usually reflects upon what has happened. When two people are singing, it becomes a **duet**. When three people sing a **trio**, four people a **quartet**.

**Backstage:** The area of the stage not visible to the audience, usually where the dressing rooms are located.

**Bel canto:** Although Italian for “beautiful song,” the term is usually applied to the school of singing prevalent in the eighteenth and nineteenth centuries (Baroque and Romantic) with emphasis on vocal purity, control, and dexterity.

**Blocking:** Directions given to actors for on-stage movements and actions.

**Bravo, brava, bravi:** An acknowledgment of a good performance shouted during moments of applause (the end of the word is determined by the gender and the number of performers).

**Cadenza:** An elaborate passage near the end of an aria, which shows off the singer’s vocal ability.

**Chorus master:** Person who prepares the chorus musically (which includes rehearsing and directing them).

**Coloratura:** A voice that can sing music with many rapid notes, or the music written for such a voice with elaborate ornamentation using fast notes and trills.

**Composer:** A person who writes music, especially as a professional occupation.

**Cord, vocal:** The wishbone shaped edges of muscles, housed in the lower part of the throat whose movements or oscillations create variations of pitch as air passes between them.

**Diaphragm:** The muscle which separates the chest cavity from the abdominal cavity. It is used by singers for breath control and it allows them to “project” their voices to the back of the auditorium.

**Diva:** Literally “goddess”, refers to an important female opera star. The masculine form is divo.

**Downstage:** The front of the stage nearest the audience.

**Encore:** Literally means “again”. Singers customarily repeated a popular aria in the middle of an opera if they were given an encore by the audience. This practice is still done across the globe.

**Ensemble:** Two or more people singing at the same time, or the music written for such a group.

**Fach:** Method of classifying singers, primarily opera singers, according to the range, weight, and color of their voices.

**Falsetto:** The falsetto voice is of high pitch and produced by the vibrations of only one part of the vocal folds allowing the male voice to sing above its natural range.

**Final dress:** The final rehearsal before opening night.

**Finale:** The last musical number of an opera, or of an act of an opera.

**Formant:** A characteristic component of the quality of a speech sound, specifically any of several resonance bands held to determine the phonetic quality of a vowel.

**Green room:** The lounge backstage where performers and crew can relax.

**House:** A term for the audience seating area in a theater.

**Interlude:** A short piece of instrumental music played between scenes or acts.

**Leitmotiv:** A recurring musical figure used to identify a person, event, or idea.

**Legato:** A smooth, flowing line demanding steadiness of breath without breaks between notes and a sensitivity to phrasing.

**Librettist:** A person who writes the text of an opera.

**Libretto:** The words or text of an opera like a script to a play, often in a foreign language.

**Mezza voce:** Half-voice, with reference to a passage required to be sung softly throughout.

**Motive:** A short musical idea on which a melody is based.

**Overture:** An orchestral introduction to the opera, usually played before the action begins.



**Portamento:** An Italian singing term, asking the voice to slide from one note to another.

**Repetiteur:** A member of the music staff who plays piano for rehearsals and often performances. They frequently coach singers in their roles and assist with orchestra rehearsals.

**Range:** Distance from the lowest to the highest pitch an artist can play or sing.

**Role:** The character that a singer portrays.

**Score:** The music of an opera or other work in which parts for different performers appear vertically above one another.

**Sitzprobe:** A sit-down rehearsal where the performers sing with the orchestra for the first time without moving on the stage.

**Stage left:** The left side of the stage from the performer's perspective as s/he faces the audience.

**Stage right:** The right side of the stage from the performer's perspective as s/he faces the audience.

**Supertitles:** A caption projected on a screen above the stage in an opera, translating the text being sung.

**Tessitura:** Literally "texture." The approximate range of a role or an aria.

**Timbre:** the quality given to a sound by its overtones: tone distinctive of a particular singing voice or musical instrument.

**Trill:** A musical ornament requiring the rapid alternation of two adjacent notes.

**Trouser role:** Also called "pants role." The part of a male character sung by a woman, usually a mezzo-soprano.

**Understudy:** A replacement for a particular role in case of illness or emergency (also called a "cover").

**Upstage:** The back, or rear of the stage, farthest away from the audience. This term can also be used when one actor is drawing audience attention away from the proper focus.

**Vibrato:** A rapid, slight variation in pitch in singing or playing some musical instruments, producing a stronger or richer tone.

**Wings:** The sides of the stage where the performers wait before making their entrances.