

WHAT TO EXPECT FROM *LUCIA DI LAMMERMOOR*

THE METROPOLITAN OPERA'S PRODUCTION OF *LUCIA DI*

Lammermoor unfurls a tight tapestry of family honor, forbidden love, heart-break, madness, and death. Mary Zimmerman's exploration of Sir Walter Scott's shocking 1819 novel *The Bride of Lammermoor* led her down winding roads in Scotland, where her imagination was fed by the country's untamed vistas and abandoned castles. That journey shaped her ghost-story-inspired vision for the production of Donizetti's *Lucia di Lammermoor*. The character of Lucia has become an icon in opera and beyond, an archetype of the constrained woman asserting herself in society. She reappears as a touchstone for such diverse later characters as Flaubert's adulterous Madame Bovary and the repressed Englishmen in the novels of E.M. Forster. The insanity that overtakes and destroys Lucia, depicted in opera's most celebrated mad scene, has especially captured the public imagination. Donizetti's handling of this fragile woman's state of mind remains seductively beautiful, thoroughly compelling, and deeply disturbing. Madness as explored in this opera is not merely something that happens as a plot function: it is at once a personal tragedy, a political statement, and a healing ritual.

The tale is set in Scotland, which, to artists of the Romantic era, signified a wild landscape on the fringe of Europe, with a culture burdened by a French-derived code of chivalry and an ancient tribal system. Civil war and tribal strife are recurring features of Scottish history, creating a background of fragmentation reflected in both Lucia's family situation and her own fragile psyche. Director Mary Zimmerman and set designer Daniel Ostling visited Culzean Castle in Scotland for inspiration for the production of *Lucia di Lammermoor*. Zimmerman has loosely set the drama in a time that edges towards the Victorian period, a time which exerts a kind of pressure on the female form as well as the psyche, thus creating the perfect backdrop for *Lucia*. In the Met's HD presentation, superstar soprano Anna Netrebko bring her signature glamour, vocal excitement, and dramatic conviction to the title role.

This guide is designed to help students understand the craft, appreciate the art, and experience the passion that have endeared *Lucia di Lammermoor* to generations of operagoers. Through a variety of activities involving close listening and analysis, the guide seeks to enrich young people's enjoyment of *The Met: Live in HD* production.

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THE WORK

LUCIA DI LAMMERMOOR

Composed by Gaetano Donizetti

Libretto by Salvatore Cammarano

(based on *The Bride of Lammermoor* by Sir Walter Scott)

First performed on September 26, 1835 in Naples, Italy

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THE MET PRODUCTION

Marco Armiliato, Conductor

Mary Zimmerman, Production

Daniel Ostling, Set Designer

Mara Blumenfeld, Costume Designer

T.J. Gerckens, Lighting Designer

Daniel Pelzig, Choreographer

STARRING

Anna Netrebko (Lucia)

Rolando Villazón (Edgardo)

Mariusz Kwiecien (Enrico)

A GUIDE TO LUCIA DI LAMMERMOOR

The guide includes four types of activities:

- **CLASSROOM ACTIVITIES:** two full-length activities, designed to support your ongoing curriculum
- **MUSICAL HIGHLIGHTS:** opportunities to focus briefly on bits of music from *Lucia di Lammermoor* to cultivate familiarity with the work
- **PERFORMANCE ACTIVITIES:** attention to be used during the *Live in HD* transmission calling attention to special aspects of this production. Reproducible activity sheets can be found on the last two pages of this guide
- **POST-SHOW DISCUSSION:** a post-transmission activity, integrating the *Live in HD* experience into students' wider views of the performing arts

THE ACTIVITIES IN THIS GUIDE ADDRESS SEVERAL ASPECTS of *Lucia di Lammermoor*:

- Donizetti's use of operatic conventions to convey the emotional journeys of his characters
- The interplay of voice and orchestra
- Acquaintance with aspects of the opera that have become well known in western culture
- The production as a unified work of art, involving creative decisions by the artists of the Metropolitan Opera

The guide seeks not only to acquaint students with *Lucia di Lammermoor* and the unique aspects of this Metropolitan Opera production, but also to encourage them to think more broadly about opera—and the performing arts in general—as a means of personal and philosophical expression. Little prior knowledge is required for the activities.



The final scene from Mary Zimmerman's production (Photo: Ken Howard/Metropolitan Opera)

THE STORY

ACT I. SCOTLAND, MID-19TH CENTURY. AN INTRUDER HAS BEEN

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

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

ACT II. It is some months later, the day on which Lucia is to marry Arturo. Normanno assures Enrico that he has successfully intercepted all correspondence between the lovers and has in addition procured a forged letter, supposedly from Edgardo, that indicates he is involved with another woman. As the captain goes off to welcome the groom, Lucia enters, and Enrico shows her the forged letter. Lucia is heartbroken, but Enrico insists that she marry Arturo to save the family. He leaves, and Raimondo, convinced no hope remains for Lucia's love, urges her to do a sister's duty ("Ah! cedi, cedi"). She finally agrees.

As the wedding guests arrive, Enrico explains to Arturo that Lucia is still in a state of melancholy because of her mother's death. The girl enters and reluctantly signs the marriage contract. Suddenly Edgardo bursts in, claiming his bride, and the entire company is overcome by shock (Sextet:



FUN FACT: The famous sextet from Act II has been performed in movies and on TV by Sylvester the Cat, the Three Stooges, and Shirley Temple, and featured in films by such directors as Martin Scorsese and Howard Hawks, with stars including Jack Nicholson, Tom Hanks, and Bruce Willis.

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FUN FACT: *Lucia di Lammermoor* is mentioned in novels by Alexandre Dumas (*The Count of Monte Cristo*), Gustave Flaubert (*Madame Bovary*), and E.M. Forster (*Where Angels Fear to Tread*).

“Chi mi frena in tal momento”). Arturo and Enrico order Edgardo to leave but he insists that he and Lucia are engaged. When Raimondo shows him the contract with Lucia’s signature, Edgardo curses her and tears his ring from her finger before finally leaving in despair and rage.

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

Back at Lammermoor, Raimondo interrupts the wedding festivities with the news that Lucia has gone mad and killed Arturo. Lucia enters, covered in blood. Moving between tenderness, joy, and terror, she recalls her meetings with Edgardo and imagines she is with him on their wedding night (“Ardon gl’incensi”). She vows she will see him in heaven. When Enrico returns, he is enraged at Lucia’s behavior, but soon realizes that she has lost her senses. After a confused and violent exchange with her brother, Lucia collapses.

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

CLASSROOM ACTIVITY

Opera’s Emotional Two-Step: A Close Look at the Double Aria

LUCIA DI LAMMERMOOR IS AN OPERA ABOUT EMOTIONS—

and it can sweep listeners up in the emotions its characters express. That’s no accident. Donizetti makes use of specific creative techniques to present the emotional states of his characters. In this activity, students will consider his use of the double aria—a two-movement structure that conveys a character’s shifting feelings from one section to the next. Students will:

- Listen closely to four pairs of related arias
- Consider aspects of musical style and structure used to convey and contrast characters’ feelings in each of the pairs
- Identify different musical characteristics used to convey different characters’ personalities
- Critique the double-aria form in light of their own emotional experiences
- Become familiar with *Lucia di Lammermoor* in advance of *The Met: Live in HD* transmission

STEPS

The double aria is a standard feature of 19th-century opera. In its first part, the cavatina (“cah-vah-TEEN-ah”), a character will generally express a thoughtful, somber, or sad feeling about his or her situation. Then something happens on stage. News might arrive. Another character might express an opinion, take action, or try to prevent an action.

In light of this event, the first character’s feelings change. She may become decisive, angry, or happy. He may turn his thoughts to a different aspect of his situation—a more hopeful or pleasant aspect. This second emotional state is expressed in the second part of the double aria, the cabaletta (“cah-bah-LET-tah”)—generally a peppier, more optimistic piece of music than the cavatina.

In this activity, students will listen to several cavatina/cabaletta pairs, drawing their own conclusions about the effectiveness of this musical form.

Step 1: If your class has not already discussed it, introduce *Lucia di Lammermoor*: an opera that finds two members of the Scottish nobility, a brother and a sister, at cross-purposes. The brother, Enrico (an Italianized version of the Scottish name Henry), believes the only way to save his

IN PREPARATION

For this activity, each student will need photocopies of the printed resources for the activity, found on pages 27 through 31 of this guide.

You will also need the accompanying recording of selections from *Lucia di Lammermoor*.

CURRICULUM CONNECTIONS

Language Arts and Music

LEARNING OBJECTIVES

- To explore the characteristics and uses of a particular compositional form, the double aria
- To consider the composer’s use of this form in developing characters and advancing plot
- To practice critical listening skills, including paying distinct attention to parallel characteristics of multiple pieces of music
- To prompt curiosity about the Met’s approach to this opera

Opera's Emotional Two-Step: A Close Look at the Double Aria

family's fortune is for his sister to marry a nobleman named Arturo (Arthur). But the sister, Lucia (Lucy), is in love with a different nobleman, Edgardo (Edgar)—and Edgardo and Enrico are enemies!

Shortly after the opera begins, Enrico learns from Normanno, the captain of his castle guard, that Lucia is in love with Edgardo. He expresses his reaction with a double aria. Listen to **Track 1**, the first half of the pair. Then help your students clarify some of the basic aspects of the piece:

- Who is singing? (Enrico, mainly)
- Does he sing the whole piece straight through? (No, he's interrupted)
- Who is interrupting him? (Friends... probably including Normanno)
- How does Enrico respond to the interruption? (He gets even more riled up! In fact, he keeps repeating the last thing he said.)

The Great Hall of Lammermoor in Act II (Photo: Ken Howard/Metropolitan Opera)



Before distributing the translation of this piece, point out that we're going to see several of these characteristics again and again:

- A character expressing feelings about something
- Other characters responding
- The main character finishing his thoughts with a flourish—and often by repeating the last few words of the song

Step 2: Distribute the translation of this aria, “Cruda, funesta smania,” found on page 27. The name itself sounds like an action movie—“Cruel Deadly Fury.” Now we can see what Enrico’s singing about:

- He’s angry
- He’s upset
- He’s angry at his sister
- He feels Lucia has disgraced herself.

Do your students think Enrico means Lucia has disgraced only herself? What else is he probably worried about? (The family name.)

Notice that Normanno interrupts with an apology: He kept quiet in order to protect Enrico’s honor. Does Enrico care? (No.) How can we tell? A clue: when he says “your death would have caused me less pain than this,” whom is he talking about? (Lucia, not Normanno.)

By the way, ask students whether they think Lucia is there, as Enrico sings about “you”? (No.) What does that tell us about his frame of mind? Have your students ever been angry at someone who wasn’t present and spoken as if they were?

Step 3: Explain to your students that, directly after “Cruda, funesta smania,” a group of people arrive on stage with the news that they have just seen Edgardo. Raimondo, a pastor and teacher employed by Enrico, tries to get Enrico to control his anger and have pity on Lucia. Enrico responds with the second half of the double aria “La pietade in suo favore” (“Pity for her”). Distribute the translation on page 28, and ask your students to describe Enrico’s feelings now. (He’s even more furious. He wants to kill both Lucia and Edgardo—the “evil pair.”)

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FUN FACT: Gaetano Donizetti wrote the music for *Lucia di Lammermoor* in only 40 days!



Baritone Mariusz Kwiecien plays the tyrannical Enrico. (Photo: Ken Howard/Metropolitan Opera)

Opera's Emotional Two-Step: A Close Look at the Double Aria

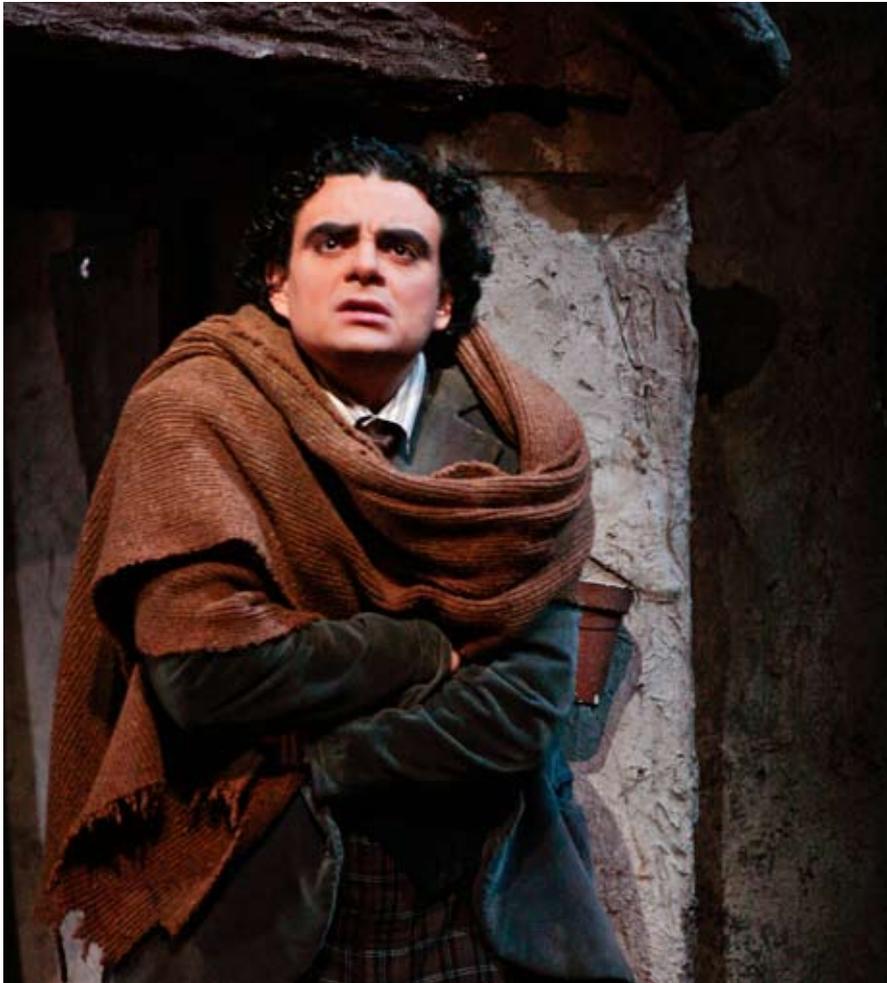
Now play **Track 2**, “La pietade.” Ask students to describe the music and to compare it to the meaning of Enrico’s song. In fact, he doesn’t sound furious. This part of the double aria starts out like a hunting song, sounds in the middle like he’s making a plan, then returns to the merry hunting song.

Ask your students for their interpretation of the relationship between Enrico’s words and his melody. Then let them know that Enrico isn’t done: Listen to what happens when Raimondo and others try to interrupt him, in **Track 3**. (He repeats his song forcefully, clearly, and decisively—with a big finish.)

Step 4: Explain to your students that the two pieces you just listened to, “Cruda, funesta smania” and “La pietade in suo favore” are a standard kind of pair—the cavatina/cabaletta. Just as fiction writers use devices like dialogue, interior monologue, and flashbacks, just as poets use forms like haiku and limericks, opera composers have standard forms at their disposal to create certain effects. The double-aria form is an example.

Ask your students to try—based on this one example—to guess what the characteristics of each part, the cavatina and the cabaletta, might be. Write their guesses on the chalkboard in two columns. By listening to more cavatina/cabaletta pairs, students can refine the descriptions.

Step 5: The next double aria is about the same subject—Lucia’s love for Edgardo—only now your students will hear Lucia’s point of view, from Act I, Scene 2. Lucia and her maid, Alisa, have come to an old fountain in the woods for a secret rendezvous with Edgardo. As they wait for him to arrive, Lucia tells Alisa the story of another experience she’s had near this fountain—in the cavatina, “Regnava nel silenzio.” Distribute the translation of this aria and ask students to describe Lucia’s story—a strange ghost story (page 29). What kind of music do they expect to hear? Play the cavatina, **Track 4**, then have students describe the way Lucia tells the story. Notice in particular the two sets of repeated words and embellishments—one halfway in, before Lucia sings “Ah!”, the other at the end, as she describes the bloody water —“Di sangue rosseggi” (“Turned red with blood”).



Tenor Rolando Villazón, seen here as Rodolfo in *La Bohème*, sings the role of Edgardo in *Lucia di Lammermoor*. (Photo: Beatriz Schiller/Metropolitan Opera)

This ornamentation is characteristic of *bel canto* (Italian for “beautiful singing”), a style of opera known for special attention not only to story and emotion, but also to the beauty of the human voice. Like most of Lucia’s arias, “*Regnava nel silenzio*” offers the singer an opportunity to “show her stuff”—lush, flowing sound; strict control of pitch, volume, tempo, and movement from each note to the next; and crystal-clear pronunciation.

The cavatina—mysterious, ethereal, even a bit creepy—is here again followed by new information: in **Track 5**, Alisa chimes in to interpret Lucia’s ghost story, warning Lucia to give up her love for Edgardo. Lucia responds: “He is the light of my life and comforts me in my grief.”

Opera's Emotional Two-Step: A Close Look at the Double Aria

Decisive as that statement might be, Lucia isn't finished. She has a lot more to say about her love for Edgardo. Without reading a translation, listen to the cabaletta "Quando rapito in estasi." **Track 6** includes the first part. Then, in **Track 7**, Alisa interrupts Lucia's enthusiasm: where have your students heard something like that before? (At the beginning of **Track 3**, where Raimondo and others interrupted Enrico's cabaletta!)

Alisa is again warning Lucia to stop—to steer clear of the sadness that awaits her. Ask your students how they think Lucia will respond. Then play her response, the continuation of the cabaletta, **Track 8**. (Notice that Lucia starts to sing even before Alisa has finished!)

How would your students describe Lucia's mood? (Happy? Ecstatic? Lovesick? Crazy with love?) How would they describe Donizetti's music here? How does the tone of Lucia's cabaletta compare with that of her cavatina? Go back to the words you recorded on the chalkboard to describe cavatina and cabaletta. Do students want to add or change anything here?

Next, reflect on Lucia's double aria in light of Enrico's. Lucia's concluding words mean "It seems that when I am near him, the heavens open wide for me." How do they compare with the conclusion of Enrico's cabaletta, "With blood I shall put out the unholy flame that is consuming you"? How does the music of the two conclusions compare? (To compare the two, you may want to play **Tracks 9** and **10**, first Enrico's conclusion, then Lucia's.) Again, take a look at your words for cavatina and cabaletta. Do both Enrico's and Lucia's fit? How would your students change the list to make sure both double arias can be included?

Step 6: Both Enrico's and Lucia's double arias depict changes of mood. Enrico is angry in his cavatina, decisive in his cabaletta. Lucia is moody and thoughtful in her cavatina, deliriously in love in her cabaletta. But composers also use this double-aria structure to show the conflict in moods between two different characters. As Act III begins, Edgardo sits in his residence. It's a stormy night. He has just seen Lucia, his beloved, engaged to Arturo. Edgardo is alone with his thoughts—the substance of his cavatina, **Track 11**.

Ask your students to listen and describe the mood he conveys, then translate his words: "This night is as horrid as my destiny! Yes, thunder,

oh heavens, unleash your fury, oh lightning! May the whole natural order be overturned and may the world end.”

What happens next? As in most double arias, new information arrives. In this case, Edgardo’s arch-enemy, Enrico, shows up at his door. In a brief conversation, Enrico tells Edgardo that—even as they speak—Lucia is back at Lammermoor Castle consummating her marriage to Arturo. It’s time for that changed-mood cabaletta—but with a difference. Edgardo’s mood does not change. Instead, we get a taste of Enrico’s feelings in **Track 12**.

Edgardo’s cavatina was brooding and dark. Enrico’s cabaletta is a jaunty march, complete with victorious bel canto repeats and ornamentation. It isn’t enough that he’s won by keeping Lucia from marrying Edgardo. He’s rubbing it in—and more. Distribute the translation of this cabaletta, “Di letizia il mio soggiorno” on page 30. Enrico is not only gloating. He’s out for revenge. Do your students think the meaning of his words matches the sound of his cabaletta?



Act I is set in a forest on the grounds of Lammermoor Castle. (Photo: Ken Howard/Metropolitan Opera)

Opera's Emotional Two-Step: A Study of the Double Aria

Step 7: As a last step in exploring this double-aria form, students will listen to a section of the famous scene in which Lucia, having killed her bridegroom, goes mad. It's a long scene, so only two sections are included here, as examples of the moods expressed: **Tracks 13** and **14**. Have your students listen to these without translation, then write their own lists of the feelings they believe Lucia is expressing in each.

FOLLOW-UP: For homework, have students write a two-part monologue for Lucia, in which she talks about her situation based on the feelings expressed first in Track 13, then in Track 14. During the next class, you may want to distribute a translation of the excerpts, by way of comparison. The translation, from Act III, Scene 2, appears on page 31.

Mary Zimmerman visited Culzean Castle in Ayrshire, Scotland, with her set designer, Daniel Ostling, who shot the images of the castle and grounds, below, that informed his designs for the production. Right: Ostling's set model for Act III.



CLASSROOM ACTIVITY

Talk, Talk, Talk: A Close Look at Recitative

RECITATIVE IS AN OPERATIC CONVENTION, A STYLE OF delivery in which a singer talks rather than sings. Composers use it for one very good reason: sometimes only conversation can advance the plot. But recitative is more than sung conversation. It is a very specific type of music whose technical characteristics can be used to very specific effect. In this activity, students will:

- Listen closely to four examples of recitative from *Lucia di Lammermoor*
- Consider the relationship of words to sung melody
- Interpret interactions between vocal and instrumental music
- Identify a parallel to the “recitative effect” in contemporary culture

STEPS

Arias and recitative are two different forms of communication used in opera. Arias are easily identified as songs. Recitative is more unusual. On the surface, it’s a kind of singing speech. Between arias, characters sing their conversations to share information and advance the plot. But recitative is more than chanted speech, as students will learn by taking a close look at several examples from *Lucia di Lammermoor*.

Step 1: *Lucia di Lammermoor* opens in a forest on the grounds of Lammermoor Castle. All we learn from the opening aria is that the castle guard is searching for something. But next comes a conversation. Distribute the text and translation of **Recitative A** (pages 32 and 33). Confirm that students know who each of the speakers is. Ask students what they think of each of the speakers—his tone, his attitude toward the others, and his attitude toward the situation they’re discussing.

It’s important to have a clear understanding of the dialogue here, because the next step is looking at the way Donizetti set this conversation to music. To do that, students will use the Recitative-alyzer on pages 34 and 35.

The Recitative-alyzer has six columns:

- Word cue
- Describe the singer’s music
- Describe instrumental music
- Are the vocal and instrumental parts similar or different?
- Donizetti’s intention
- Does it work?

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CURRICULUM CONNECTIONS

Music and Critical Thinking

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LEARNING OBJECTIVES

- To examine the use of music as a complement or enhancement to narrative dialogue
- To identify some of the specific musical decisions a composer makes in interpreting a libretto
- To practice critical listening skills
- To prompt attention to recitative, an important, though sometimes underappreciated, aspect of opera

Talk, Talk, Talk: A Close Look at Recitative

Students should listen to the recitative (**Track 15**) at least twice. As they listen, they can follow the breakdown of the text in the “word cue” column. On first listen, they can use these words to keep track of the interplay between music and words. On second (and later) listens, they’ll begin to take notes:

- Describing the singer’s music at that point in column 2: is it in a conversational rhythm? A particularly musical rhythm? What about volume, tone, pace, intensity, harmony? Does it match the instrumental music? Or is he silent while the orchestra plays?
- Describing the instrumental music in column 3: what instruments are playing? What about rhythm, volume, tone, pace, intensity, harmony? Does it match the singer’s music? Has Donizetti used this sound before? Or is the orchestra silent?
- Noting in column 4 whether the music conveys the same sense as the words—or whether it seems to have something different in mind
- Guessing what Donizetti was trying to achieve by associating that musical sound with that bit of dialogue, then
- Jotting down their own personal interpretation of the effect of the particular word/sound combination.

After listening to the recitative two or three times, students should fill out the “Recitative Evaluator” at the bottom, summarizing their interpretation of the music in this piece. Then have the whole class discuss their evaluations. What did the music add to this conversation? Did it color the situation? How did it connect with individual characters?

(In this piece, Donizetti uses the orchestra to punctuate the conversation, then to heighten the tension as Enrico learns about Lucia and Edgardo. At one point, when Raimondo tries to calm Enrico down, Donizetti provides a softer, gentler underscoring which both supports Raimondo’s tone and sets up contrast for Normanno’s wry response.)

NOTE: You may want to have students listen and fill out the Recitative-analyzer in small groups.

Step 2: Repeat the above process with Recitatives B and C (pages 36–37 and 38–39)—**Tracks 16** and **17**.

- Discuss the translated conversation
- Listen to the musical selection at least twice
- Fill out the Recitative-alyzer
- Discuss Donizetti’s use of music in this conversation

Recitative B/Track 16: Edgardo has arrived at the Lammermoor Castle. Enrico challenges him. Raimondo tells him Lucia is engaged to someone else. Edgardo confronts Lucia. (For much of this piece, the instrumental and vocal lines follow the same melody, rushing the scene along, then all at once the instrumental line becomes a tool of emphasis and tension rather than progress or narrative flow.)

Recitative C/Track 17: Enrico shows up at Edgardo’s residence in Wolf’s Crag tower to challenge Edgardo to a duel. (Here, as in Recitative A, the orchestra serves primarily to punctuate—except for an oddly merry



Edgardo and Lucia pledge their love to one another in Act I. (Photo: Ken Howard/Metropolitan Opera)

Talk, Talk, Talk: A Study in Recitative

melody toward the end as Edgardo recognizes his enemy. Students may be interested in hypothesizing why Donizetti included that strain.)

Step 3: Compile a list of all the purposes instrumental music serves during these three recitatives. Ask students if they can think of a contemporary medium that uses music for similar purposes—to emphasize, to create a mood, to build or break tension. The most obvious example is the use of music in movies.

FOLLOW-UP: For homework, have students choose a scene from a favorite film, watch and listen to it carefully, and fill out a *MovieMusic-alyzer* for that scene. (A reproducible form can be found on page 40.)

MUSICAL HIGHLIGHTS

MUSICAL HIGHLIGHTS ARE BRIEF OPPORTUNITIES TO:

- Help students make sense of opera
- Whet their interest in upcoming Metropolitan Opera HD transmissions

Each focuses on music from the accompanying CD recording. They direct students' attention toward highlights and details that can organize and illuminate their viewing of the transmission. The descriptions below offer listening pointers.

These “mini-lessons” will in practice take up no more than a few minutes of class time. They're designed to help you bring opera into your classroom while minimizing interruption of your ongoing curricular sequence. Feel free to use as many as you like.



Raimondo and guests look on in horror during Lucia's mad scene in Act III.
(Photo: Ken Howard/Metropolitan Opera)

MUSICAL HIGHLIGHT

Same, but Different: A Close Look at Unison

DONIZETTI UTILIZES UNISONS AND HARMONY TO CONVEY the emotions of his characters. A unison is when more than one singer sings the same pitch, thus creating a very pure and simple sound. Harmony, on the other hand, is at the heart of musical composition and creates lush, complex and rich sounds by combining different notes at the same time. In the hands of a composer like Donizetti, unisons and harmony are not only varieties of sound, but also tools for depicting characters and their relationships. An excellent example comes at the end of Act I of *Lucia di Lammermoor*.

On the verge of parting, Lucia and Edgardo sing a duet. In **Track 18**, Lucia sings the aria “Verranno a te sull’aure”—telling how the wind will carry her love across the seas to Edgardo. (This melody will play a major part in her Act III mad scene; see Musical Highlight: *Good and Mad*.) **Track 19** offers an opportunity to compare male and female bel canto singing, as Edgardo repeats the sentiment, word for word if not note for note. Both these performances are preparation for **Track 20**. Here, Lucia and Edgardo variously alternate lines, harmonize, and sing in unison—a musical representation of the many ways a pair of lovers can communicate their mutual feeling through both similarity and compatible difference.

The marriage of Lucia and Arturo in Act II
(Photo: Ken Howard/Metropolitan Opera)



MUSICAL HIGHLIGHT

Good and Mad: A Close Look at Lucia and “Hysteria”

TWO YEARS AFTER THE PREMIERE OF *LUCIA DI LAMMERMOOR*, a new queen took the throne of England, beginning one of the most influential periods in the history of culture and the arts. Among the obsessions of the Victorian Age was precisely the affliction that Donizetti found so fascinating in Lucia—women’s “madness,” or as the Victorians came to call it, “hysteria.”

The director of the Met’s production, Mary Zimmerman, has moved the story from the 17th century to the 19th – the Victorian Age. While hysteria is no longer considered a legitimate psychiatric diagnosis, Victorians were fascinated by the notion that emotional crises could drive women “mad,” cause hallucinations, even lead to death. (Flaubert’s *Emma Bovary* and Tolstoy’s *Anna Karenina* are classic examples from 19th-century literature.)

Donizetti was ahead of his time in creating a “mad scene” in which his female protagonist enacts the symptoms of hysteria. Zimmerman brings genuine, visible ghosts—another Victorian obsession—into the scene, while the Met’s incomparable musical resources allow the restoration of a rare, ghostly sound—the “glass harmonica” (or “armonica”). The scene is a favorite of sopranos—a lengthy, intensely felt and sometimes wordless aria that veers wildly from one set of feelings to the next, a journey of emotional compression and explosion.

Over the course of the opera, Donizetti develops the theme of Lucia’s madness by deploying three instruments—the more conventional harp and flute and the unusual armonica. Students may wish to develop their own theories about the role each of these instruments plays in Lucia’s descent into hysteria: does Donizetti’s choice tell us anything about his heroine’s feelings, mood, or state of mind?

[Note: The armonica was invented in the United States by, of all people, Benjamin Franklin. Its distinctive sound is created by rubbing moist fingers against spinning glass bowls. Because this instrument is so rare, most productions use flute in its place—as do the recordings that accompany this guide. Students will hear a true glass harmonica during *The Met: Live in HD* transmission.]

Act I, Scene 2, where Lucia and Alisa are found at the old fountain awaiting Edgardo, features the harp. A harp solo introduces the scene, **Track 21**. The harp is heard clearly both at the conclusion of the first part

Good and Mad: A Close Look at Lucia and “Hysteria”

and the beginning of the second part of Lucia’s double aria, **Tracks 22** and **23**. Then, as Lucia and Edgardo wrap up their duet at the end of the scene, the trusty harp keeps pace in the background, **Track 24**.

But when Lucia arrives to talk with her brother near the beginning of Act II, that dependable harp is supplanted by a flute, **Track 25**. “Mi guardi e taci?” asks Enrico at the end of the selection: Why do you stare at me and remain silent? The flute seems to stand in for Lucia’s own voice.

In Act III, Scene 2—the famous “mad scene,” Donizetti used both flute and glass harmonica. As the scene begins, Lucia enters the main hall of the castle, her wedding gown stained with the blood of the bridegroom she has murdered. The assembled guests await her first words, we hear instead **Track 26**—a flute solo on the recording, though students will hear an armonica solo in *The Met: Live in HD* transmission. Is the instrument again “speaking” in her place? What does it “say” about her state of mind? At last she begins to sing, in **Track 27**, but the flute (still substituting for armonica) hovers near—at least until, in her hysteria, she invites an imaginary Edgardo to join her at the old fountain in the park.

Perhaps it is this thought of Edgardo that prompts the next turn in the scene: **Track 28**—in which the flute (here, Donizetti specifies flute), recalls the Act I love song of Lucia and Edgardo (see Musical Highlight: *Same, but Different*). Does this melody represent her twisted thoughts? Her broken dreams? Her memory? Hard to know, but the flute disappears with a bang and a crash as Lucia recalls the ghost she saw at the fountain, then tries to warn the imaginary Edgardo.

With **Track 29**, we skip forward to the cadenza, or closing section, of the mad scene. (For more about this cadenza, see the Fun Fact on page 20.) Universally considered one of the greatest bel canto passages in all opera, this is an astonishing wordless duet between Lucia and the flute. Your students will hear not only a reprise of the Act I love song—again broken—but a final high E flat that has tested sopranos and thrilled their fans for more than a century.

.....
FUN FACT: The famous cadenza in Lucia’s mad scene was *not* written by Gaetano Donizetti. It was first performed by the soprano Nellie Melba in 1889, more than 40 years after Donizetti died, and is believed to have been composed by her voice teacher!

MUSICAL HIGHLIGHTS

Six Minds as One: A Close Look at the Sextet

GAETANO DONIZETTI WAS NOT ABOVE INTERRUPTING his story to produce a magnificent special effect. In Act II, Scene 2, moments after Lucia signs a contract to marry Arturo, Edgardo bursts into the hall of Lammermoor Castle. Almost immediately, he begins a duet with Enrico. Their words are similar, and their music seems thoughtful, but Edgardo is full of rage while Enrico is experiencing a moment of remorse for forcing Lucia's hand.

As they finish their verse, Lucia joins in, bemoaning her fate. But to maintain a musical balance, Donizetti and his librettist also bring Raimondo, a character whose feelings are far less important, into the mix. Raimondo's lyrics express his sadness about Lucia's fate, and in part, they only echo Edgardo—but more important, he completes a quartet!

Before long, Arturo joins in. He doesn't really have any thoughts to add, so he sings the same words as Raimondo—and so now do Alisa and the entire chorus. The result: "Chi mi frena," a showstopping piece in six-part harmony, one of the best-known moments in *Lucia di Lammermoor*. (See the Fun Fact on page 3.) Hear the sextet on **Track 30**.



The famous sextet in Act II (Photo: Ken Howard/Metropolitan Opera)

PERFORMANCE ACTIVITIES

Supporting Students during *The Met: Live in HD* Transmission

THANKS TO PRINT AND AUDIO RECORDING, MUCH ABOUT opera can be enjoyed long before a performance. But performance itself remains an incomparable embarrassment of riches—sound and color, pageantry and technology, drama, skill, and craft. Performance activities are designed to help students tease apart different aspects of the experience, consider creative choices that have been made, and sharpen their own critical faculties.

Each activity incorporates a reproducible activity sheet. Students should bring the activity sheet to the transmission to fill out during intermission or after the final curtain. The activities direct attention to characteristics of the production that might otherwise go unnoticed. Ratings matrices invite students to express their opinions, a time-tested prompt for careful thinking.

The basic activity sheet is called My Highs & Lows. Meant to be collected, opera by opera, over the course of the season, this sheet points students toward a consistent set of objects of observation. Its purposes are not only to help students articulate and express their opinions, but to support comparison and contrast, enriching understanding of the art form as a whole.

For *Lucia di Lammermoor*, the other activity sheet (*Clothes Make the Madwoman*) prompts students to consider costume choices in this Metropolitan Opera production.

Activity reproducibles can be found on the last pages of this guide. Either activity can provide the basis for class discussion after the transmission. On the next page, you'll find an additional activity created specifically for post-show follow-up.

POST-SHOW DISCUSSION

The Way They Were: A Close Look at Social Conventions

STUDENTS WILL ENJOY STARTING THE CLASS WITH AN OPEN

discussion of the Met performance. What did they like? What didn't they like? Did anything surprise them? What would they like to see or hear again? What would they have done differently? This discussion will offer students an opportunity to review the notes on their My Highs & Lows sheet, as well as their thoughts about the costumes in the Met production—in short, to see themselves as *Lucia di Lammermoor* experts.

The story of *Lucia di Lammermoor* demands “a suspension of disbelief.” In this work, families have mortal enemies, and relationships between enemy families are forbidden. A family in trouble can save itself with a fortuitous marriage—and the woman in question has no say in the matter. A young man can be not only the head of the household, but the person who makes personal decisions for his siblings.

Such a social setting is not only unheard of today, but would have been exceptionally unusual in 1835, when Donizetti's opera premiered, or in 1819, when Sir Walter Scott published the novel on which *Lucia di Lammermoor* is based. (Reportedly, Scott took his story from a true historical event: in 1669, a Scottish noblewoman wounded her bridegroom on their wedding night. She apparently went mad and died within a month. He recovered, remarried, and lived 13 more years.)

Director Mary Zimmerman set the drama in the Victorian period, so the staging takes place closer to the time when the opera was written than to the 1700s, when Scott's novel is set. The look and feel of the Victorian era played a role in that decision. It is a very corseted period which exerts a kind of pressure on the female form as well as the psyche. What is it about the time and community of Lucia that pushes her toward madness? Is she crazy from the beginning or is she driven crazy by her environment and circumstances? The Victorian era supports the latter, although Lucia may be a bit unbalanced at the beginning of the opera, with the music suggesting lightheadedness or strangeness on her part.

Why would a society create such rules? The strangeness of these social conventions may be as interesting to your students as the opera's elements of love, madness, and death. Now that they've seen *Lucia di Lammermoor*, with its tragic view of the consequences of such social rules, they might enjoy debating whether the rules by which Enrico, Lucia, and Edgardo lived are good or bad.

IN PREPARATION

This activity requires no preparation other than attendance at *The Met: Live in HD* transmission of *Lucia di Lammermoor*.

CURRICULUM CONNECTIONS

Language Arts and Social Studies (History)

LEARNING OBJECTIVES

- To review and consolidate students' experiences with *Lucia di Lammermoor*
- To provide students with the opportunity to express their views and opinions in a debate
- To acquaint students with some of the historical background of *Lucia di Lammermoor*

Divide your class into two groups to prepare a debate on the topic:
“Enrico was doing the right thing for his era: pro or con?”

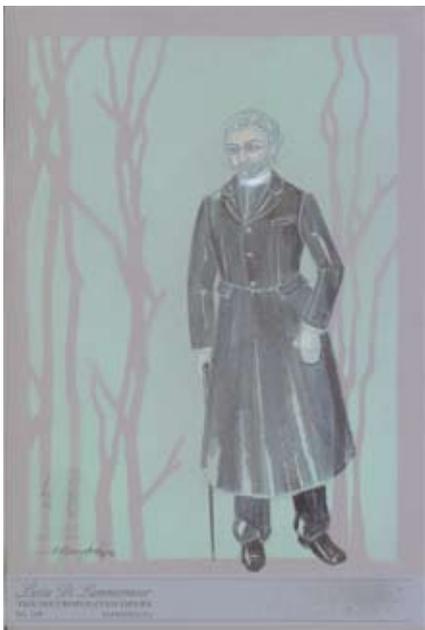
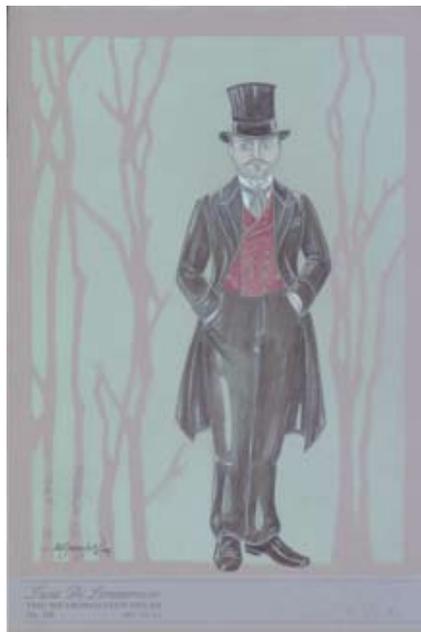
Students may want to research pre-modern (and specifically Victorian) codes of behavior and family relationships to prepare their arguments. Or they may simply want to use their imaginations to conjure the society in which Lucia and Enrico lived, the rules by which they lived, and the kinds of social order created by those rules. Either way, a debate about the conventions of *Lucia di Lammermoor*'s day and Zimmerman's Victorian setting of this Met production can heighten their awareness of the very different social rules we live by today.

Lucia



Costume sketches by Mara Blumenfeld for the characters Lucia, Arturo, and Raimondo.

Arturo



Raimondo



Lucia

STUDENT RESOURCES

ON THE NEXT SEVERAL PAGES, YOU'LL FIND REPRODUCIBLES of the texts and worksheets for each *Lucia di Lammermoor* activity. Feel free to photocopy these and distribute them in your classroom.

Pages 41 and 42 are activity sheets to be used at the *The Met: Live in HD* transmission. Page 41 is designed to focus student attention during the transmission and to support your post-transmission classroom work. Page 42, My Highs & Lows, is a collectible prompting closer attention to specific aspects of the opera. You may want to provide copies of My Highs & Lows not only to students, but to friends, family, and other members of the community attending the transmission.

.....

THE METROPOLITAN OPERA: *LIVE IN HD*
LUCIA DI LAMMERMOOR

Resource for Classroom Activity

Opera's Emotional Two-Step

“Cruda, funesta smania”
from Act I, Scene 1

You have aroused a cruel, deadly fury
In my heart!
This fatal suspicion
Is too, too dreadful!
It chills me and makes me tremble;
It raises the hair on my head.
The woman who is my sister
Has disgraced herself shamefully.

.....

THE METROPOLITAN OPERA: *LIVE IN HD*
LUCIA DI LAMMERMOOR

Resource for Classroom Activity

Opera's Emotional Two-Step

“La pietade in suo favore”
from Act I, Scene 1

In vain does pity for her
Try to arouse compassion in me.
I can only understand you
When you speak of vengeance.
Evil pair! My fury
Is already roaring above your heads.
With blood I shall put out
The unholy flame that is consuming you.

.....

THE METROPOLITAN OPERA: *LIVE IN HD*
LUCIA DI LAMMERMOOR

Resource for Classroom Activity

Opera's Emotional Two-Step

“Regnava nel silenzio”
from Act I, Scene 2

In the silence, there reigned
A deep, dark night.
A pale ray from the covered moon
Fell on the fountain,
When a faint moan
Was heard in the air;
And suddenly at the water's edge,
The ghost appeared to me. Ah!
I saw her lips moving,
As if she were speaking.
And with her lifeless hand, she seemed
To gesture to me to come nearer.
She stood motionless for a moment,
Then suddenly she disappeared,
And the water, which had been so clear,
Turned red with blood.

.....

THE METROPOLITAN OPERA: *LIVE IN HD*
LUCIA DI LAMMERMOOR

Resource for Classroom Activity

Opera's Emotional Two-Step

“Di letizia il mio soggiorno”
from Act III, Scene 1

My house echoed with joy
And with cheers;
But far louder in my heart
Was the call of revenge!
It drove me here, through the storm,
I kept hearing its voice,
And the raging elements
Matched my rage.

.....

THE METROPOLITAN OPERA: *LIVE IN HD*
LUCIA DI LAMMERMOOR

Resource for Classroom Activity

Opera's Emotional Two-Step

Excerpts from Act III, Scene 2

The sweet sound
Of his voice touched me! Ah, that voice
Has gone straight to my heart.
Edgardo! Ah! My Edgardo!
Yes, I have been restored to you.
I have fled from your enemies.

———

Shed bitter tears
On my earthly remains,
While I, in heaven above,
Shall pray for you.
Only when you come to me
Shall I find heaven beautiful!

.....

THE METROPOLITAN OPERA: LIVE IN HD
LUCIA DI LAMMERMOOR

Resource for Classroom Activity

Talk, Talk, Talk

Act I, Scene 1 (Recitative A)

NORMANNO: Tu sei turbato

You are troubled!

ENRICO: E n'ho ben d'onde. Il sai;
Dei miei destini impallidi la stella...
Intanto Edgardo... quel mortale nemico
Di mi prosapia, dalle sue rovine
Erge la fronte baldanzosa e ride
Sola una mano raffermar mi puote
Nel vacillante mio poter... Lucia
Osa respinger quella mano...
Ah! Suora non m'è colei!

And I have good reason to be! You know
that; the star of my fortune has grown faint.
At the same time, Edgardo, that mortal enemy
Of my family, raises his arrogant head,
Laughs at us, from his ruined castle!
Only one man's hand could steady me
As my power is failing. Lucia
dares to refuse that hand.
Ah! she is not a sister of mine!

RAIMONDO: Dolente Vergin,
che geme sull'urna recente
Di cara madre, al talamo potrà
Volger lo sguardo? Rispettiamo un core
Che trafitto dal duol, schivo è d'amore.

She is in mourning,
A virgin, weeping at the tomb
Of her dear mother, who has recently died.
Could she think of marriage? Let us respect a heart
Destroyed by grief, that shies away from love.

NORMANNO: Schivo d'amor? Lucia d'amor avvampa.

Shies away from love? Lucia is on fire with love.

ENRICO: Che favelli?

What are you saying?

RAIMONDO: (Oh detto!)

(Oh, what has he said?)

NORMANNO: M'udite. Ella sen già colà parco
Nel solingo vial dove la madre
Giace sepolta. Impetuoso toro
Ecco su lei s'avventa...
Quando per l'aria rimbombar si sente
Un colpo, e al suol repente
Cade la belva.

Listen to me. She was walking in the gardens,
Down the lonely path
Where her mother lies buried
A maddened bull was about to attack her,
When a shot was heard echoing in the air,
And the beast suddenly
Fell to the ground.

ENRICO: E chi vibrò quel colpo?

And who fired that shot?

NORMANNO: Tal...che il suo nome ricoprì d'un velo

One who kept his name a deep secret.

ENRICO: Lucia forse...

Perhaps Lucia...

NORMANNO: L'amò.

She loved him.

ENRICO: Dunque il rivide.

So has she seen him again?

NORMANNO: Ogni alba...

Every morning at dawn.

ENRICO: E dove?

And where?

NORMANNO: In quel viale.

On that same path.

ENRICO: Io fremo!
Nè tu scovristi il seduttore?

I am trembling!
Could you not discover who the seducer is?

NORMANNO: Sospetto
Io n'ho soltanto.

I have nothing.
Save my suspicion.

ENRICO: Ah! Parla!

Ah! Speak.

NORMANNO: È tuo nemico.

He is your enemy.

RAIMONDO: (Oh, ciel!)

(Oh, heaven!)

NORMANNO: Tu lo detesti.

You detest him.

ENRICO: Esser potrebbe...Edgardo?

Could he be...Edgardo?

RAIMONDO: (Ah!)

(Ah!)

NORMANNO: Lo dicesti.

You have it right.

.....

THE METROPOLITAN OPERA: LIVE IN HD
LUCIA DI LAMMERMOOR

Resource for Classroom Activity

Talk, Talk, Talk

Recitative-analyzer for Recitative A (from Act I, Scene 1)

Hint: Listen to instrumental music after “...” when noted

WORD CUE	DESCRIBE THE SINGER'S MUSIC	DESCRIBE INSTRUMENTAL MUSIC (instruments, rhythm, tone, volume, etc.)	SAME OR DIFFERENT	DONIZETTI'S INTENTION	YOUR OPINION (DOES IT WORK?)
“Tu sei turbato” to “impallidi”					
“la stella” to “baldanzosa”					
“e ride” to “poter”...					
“Lucia” to “Non m’e”					
“colei”...					
“Dolente” to “talamà”					
“potria” to “volger lo”					
“sguardo”					
“Rispettiamo un core” ...					
“che trafitto” to “schivo d’amore”...					
“Schivo d’amor” to “avvampa”...					
“Che favelli/Oh detto!”					

WORD CUE	DESCRIBE THE SINGER'S MUSIC	DESCRIBE INSTRUMENTAL MUSIC (instruments, rhythm, tone, volume, etc.)	SAME OR DIFFERENT	DONIZETTI'S INTENTION	YOUR OPINION (DOES IT WORK?)
"M'udite" to "un colpo"...					
"e al suol repente"...					
"Cade la belva"...					
"E chi vibrò quel colpo?"...					
"Tal" to "un velo"...					
"Lucia forse"...					
"L'amò"...					
"Dunque" to "in quel"					
"viale"					
"lo fremo!" to "seduttor"...					
"Sospetto" to "È tuo"					
"nemico" to "Esser"					
"potrebbe" to "dicesti"...					

RECITATIVE EVALUATOR:

Describe the relationship between words and music.

How does the music affect this scene?

.....

THE METROPOLITAN OPERA: LIVE IN HD
LUCIA DI LAMMERMOOR

Resource for Classroom Activity

Talk, Talk, Talk

Act II, Scene 2 (Recitative B)

ENRICO (TO EDGARDO): Sconsigliato! In queste parte
Chi ti guida?

EDGARDO: La mi sorte,
Il mio dritto!

ENRICO: Sciagurato!

EDGARDO: Sì! Lucia
La sua fede a me giurò.

RAIMONDO: Ah, questo amor funesto obblia;
Ella è d'altri...

EDGARDO: D'altri? No!

RAIMONDO: Mira.

EDGARDO: Tremi...ti confondi!
Son tue cifre? A me rispondi.
Son tue cifre? Rispondi.

LUCIA: Sì...

EDGARDO: Riprendi
Il tuo pegno, infido cor!

LUCIA: Ah!

EDGARDO: Il mio dammi!

LUCIA: Almen...

EDGARDO: Lo rendi.

LUCIA: Edgardo! Edgardo!

Reckless man! Who brought you
To my door?

My destiny,
My right!

Reckless man!

Yes! Lucia
Swore to be mine.

Ah, forget this fateful love;
She belongs to someone else.

To someone else! No!

Look!

You are trembling; you are confused!
Is this your signature? Answer me.
Is this your signature? Answer.

Yes

Take back
Your ring, you faithless heart!

Ah!

And give me mine

At least...

Give it back to me!

Edgardo! Edgardo!

.....

THE METROPOLITAN OPERA: LIVE IN HD
LUCIA DI LAMMERMOOR

Resource for Classroom Activity

Talk, Talk, Talk

Recitative-analyzer for Recitative B (from Act II, Scene 2)

Hint: Listen to instrumental music after “...” when noted

WORD CUE	DESCRIBE THE SINGER'S MUSIC	DESCRIBE INSTRUMENTAL MUSIC (instruments, rhythm, tone, volume, etc.)	SAME OR DIFFERENT	DONIZETTI'S INTENTION	YOUR OPINION (DOES IT WORK?)
opening music					
“Sconsigliato”					
“in queste porte” to “chi ti”					
“guida”					
“La mi sorte”					
“Il mi dritto” to “Lucia”					
“La sua fede a me giurò”					
“Ah questo amor” to “è d'altri”					
“D'altri?”					
“No!”...					
“Mira!” to “confondi!”...					
“Son tue cifre?”					
“A me rispondi!”...					
“Son tue cifre? Rispondi!”					
“Sì...” to “Edgardo! Edgardo!”					

Recitative Evaluator:

Describe the relationship between words and music.

How does the music affect this scene?

.....

THE METROPOLITAN OPERA: *LIVE IN HD*
LUCIA DI LAMMERMOOR

Resource for Classroom Activity

Talk, Talk, Talk

Act III, Scene 1 (Recitative C)

EDGARDO: ...S'arresta!
Chi mai della tempesta.
Fra le minaccie e l'ira?
Chi puote a me venirme?

ENRICO: Io!

EDGARDO: Quale ardir!
Ashton!

ENRICO: Si!

EDGARDO: Fra questa mure
Osi offrirti al mio cospetto?

ENRICO: Io vi sto per tua sciagura.

EDGARDO: Per mia?

ENRICO: Non venisti nel mio tetto?

It stopped!
Who could ever come to me
in the storm,
amidst its dangers and fury?

It is I.

How rash!
Ashton!

Yes!

Within these walls
You dare to show your face?

I am here to bring your ruin!

Mine?

Did you not enter my house?

.....

THE METROPOLITAN OPERA: LIVE IN HD
LUCIA DI LAMMERMOOR

Resource for Classroom Activity

Talk, Talk, Talk

Recitative-analyzer for Recitative C (from Act III, Scene 1)

WORD CUE	DESCRIBE THE SINGER'S MUSIC	DESCRIBE INSTRUMENTAL MUSIC (instruments, rhythm, tone, volume, etc.)	SAME OR DIFFERENT	DONIZETTI'S INTENTION	YOUR OPINION (DOES IT WORK?)
"S'arresta!"...					
"Chi mai della tempesta"...					
"Fra le minaccie" to "venirme"...					
"Io!"					
"Quale ardir!"...					
"Ashton" to "sciagura"					
"Per mia?" to "tetto?"...					

Recitative Evaluator:

Describe the relationship between words and music.

How does the music affect this scene?

.....

THE METROPOLITAN OPERA: *LIVE IN HD*
LUCIA DI LAMMERMOOR

Resource for Classroom Activity

Talk, Talk, Talk

MovieMusic-alyzer

starring

with music by

Set the scene:

WORD CUE	DESCRIBE THE SINGER'S MUSIC	DESCRIBE INSTRUMENTAL MUSIC (instruments, rhythm, tone, volume, etc.)	SAME OR DIFFERENT	COMPOSER'S INTENTION	YOUR OPINION? (DOES IT WORK?)

Movie Music Evaluator:

Describe the relationship between words and music.

How does the music affect this scene?

At the Met: Clothes Make the Madwoman

Performance Activity

THE METROPOLITAN OPERA: *LIVE IN HD*
LUCIA DI LAMMERMOOR, FEBRUARY 7, 2009

NAME _____

CLASS _____

TEACHER _____

Anna Netrebko, who portrays Lucia di Lammermoor, changes her costume several times during this production. Keep track of her costumes. Then, during intermission and after the performance, try to figure out why the costume designer chose each color for each particular scene.

A black dress—worn in Act _____, Scene _____

Why?

A red dress—worn in Act _____, Scene _____

Why?

A white dress—worn in Act _____, Scene _____

Why?

A silver-grey dress—worn in Act _____, Scene _____

Why?

Lucia di Lammermoor: My Highs & Lows

THE METROPOLITAN OPERA: LIVE IN HD

FEBRUARY 7, 2009

CONDUCTED BY MARCO ARMILIATO

REVIEWED BY

	THE STARS	
	STAR POWER	MY COMMENTS
ANNA NETREBKO AS LUCIA	*****	
ROLANDO VILLAZÓN AS EDGARDO	*****	
MARIUSZ KWIECIEN AS ENRICO	*****	

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN/ STAGING
ENRICO LEARNS LUCIA LOVES EDGARDO	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
MY OPINION			
LUCIA AT THE FOUNTAIN	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
MY OPINION			
EDGARDO AND LUCIA: THE RENDEZVOUS	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
MY OPINION			
ENRICO TELLS LUCIA SHE MUST MARRY ARTURO	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
MY OPINION			
SIGNING OF THE MARRIAGE CONTRACT	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
MY OPINION			
EDGARDO REJECTS LUCIA	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
MY OPINION			
EDGARDO AT HOME	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
MY OPINION			
LUCIA'S MAD SCENE	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
MY OPINION			
EDGARDO WAITS AT THE TOMB	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
MY OPINION			
EDGARDO KILLS HIMSELF	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
MY OPINION			