



BOB JONES UNIVERSITY  
CONCERT, OPERA  
& DRAMA SERIES  
PRESENTS



Lucia di  
Lammermoor

By Gaetano Donizetti

**Libretto** by Salvatore Cammarano

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

Conducted by C. Stanley Eby

Staged by William McCauley

Scene and costume design by Jeffrey Stegall

# CAST OF CHARACTERS

(in order of vocal appearance)

Normanno, Captain of the guard ..... Brad Baugham  
Enrico Ashton, Lord of Lammermoor, Lucia's brother ..... Zheng Zhou  
Raimondo Bidebent, Chaplain of Lammermoor ..... Les Young  
Lucia ..... Elizabeth Parcells  
Alisa, companion to Lucia ..... Sheralyn Berg  
Sir Edgardo Di Ravenswood ..... John Daniecki  
Lord Arturo Bucklaw ..... Rudi Reimer  
Ladies and knights related to the Ashtons, inhabitants of Lammermoor: Gina Ahn, James Barnard, Shellie Beeman, Matt Bergstrom, Luke Benton, Tim Boase, Wes Callan, Natalie Chavers, Tyler Corwin, Micah Coston, Kathy Clark, Michael Dodgens, Gwen Egolf, Joshua Elmore, Mark Evans, Michelle Getz, T.J. Getz, Alyssa Hamilton, Heidi-Jean Hartman, Rachel Henning, Adam Howell, Amanda Hoyler, Josh Hummer, Paul Keew, Seth Killen, Sara Martin, Sharon Mason, Megan McAdams, Larry McKeithan, Raven McKie, Sarah Merkle, Brock Miller, Erin Naler, Daniel Newman, Dan O'Rourke, Jon Parker, Phil Petersen, Lori Ramey, Mark Rea, Ben Reyes, Ginny Rinard, Mark Rosedale, Jason Schlichting, Amy Schoneweis, Ruth Steel, Joanna Straub, Laura Talbert, Charity Trahms, Joseph Waggoner, Ben Wagner, Betsy Wagner, Bob Wesley, Beka Winder, Dave Wynn, Nenen Yanson

## MUSICAL STAFF

Chorusmaster ..... Grant Lewis  
Understudies ..... Grant Lewis, Jonathan Polar, Yoh Shirato, Delena Trombly  
Rehearsal Accompanist ..... Becky Baugham

## PRODUCTION STAFF

Producer ..... Darren Lawson  
Production Manager ..... Rod McCarty  
Assistant Production Managers ..... Randy Snively, Dave Vierow  
Assistant Stage Director ..... Joanie Pegram  
Stage Manager ..... Jake Wood  
Dramaturg ..... Janie McCauley  
Movement Coach ..... Anne Nolan  
Assistant Movement Coach ..... Luke Benton  
Costume/Makeup/Hair Supervisor ..... Dan Sandy

<b>Costume Construction</b> . . . . .	Pam Adams, Barb Filipsic, Joyce Parsons, Becky Sandy, Jean Sponseller, Viola Zeller
<b>Wardrober</b> . . . . .	Mary Ellen Rodgers
<b>Hair/Makeup Assistants</b> . . . . .	Sara Hamey, Alison Schooler
<b>Audio Supervisor</b> . . . . .	Max Masters
<b>Lighting Coordinator</b> . . . . .	Richard Streeter
<b>Design Assistants</b> . . . . .	Jay Bopp, Rachel Fisher
<b>Set Decoration</b> . . . . .	Jason Waggoner

## UNIVERSITY ORCHESTRA

**First Violin:** Alyssa Pritchard (concertmistress), Kristin Coleman, Sarah Roberts, Kris Miller, Emilie Shearer, Brian Pinner **Second Violin:** Rachelle Emory\*, Rebecca Peterson, Becca Grove, Ronda Herold, Ginny Owens, Stephanie Barko **Viola:** Lydia Lowe\*, Achim Gerber, Philip Emory, Darby Innerst **Cello:** Heather Wall\*, Rebeccah Parker, Chris Lee, Lynsey Haught **Double Bass:** Reggie Lamb\*, Amy Ketcham **Piccolo:** Miniam Warlick **Flute:** Esther Waite\*, Valerie Gray **Oboe:** Dawn Barrier **Clarinet:** Bob Chest\*, Frank Delo **Bassoon:** Alex Fields\*, Greg Graf **Horn:** Mark Frederick\*, Priscilla Repko, Stephen Doney, Becca Phillips **Trumpet:** Daniel Birnschein\*, Deborah Matzko **Trombone:** Paul Jantz\*, Miles Coleman, Michael Moreau **Percussion:** Rob Schoolfield\*, Michael Coleman, Matt Whitcomb **Harp:** Emily Waggoner

\*denotes principal

## SYNOPSIS

### SETTING:

Seventeenth Century, The Lammermoor District of Southeast Scotland

### ACT I, SCENE 1

*Ruins of Ravenswood*

Normanno, the chief huntsman of Enrico Ashton, urges his men to identify a stranger lurking about the grounds. Enrico, preoccupied with his declining fortunes, is disturbed that his sister, Lucia, refuses to marry Arturo Bucklaw. Raimondo suggests that Lucia's grief over her mother's death makes her reluctant, but Normanno declares that she is in love with Enrico's hated rival, Edgardo, the former Lord of Ravenswood. The huntsmen return with news that arouses Enrico's anger: the stranger is Edgardo.

### ACT I, SCENE 2

*Park near Lammermoor*

As Lucia and her companion Alisa impatiently await a secret meeting with Edgardo, Lucia recounts an ancestor's murder by a lover at the very fountain where they sit. She has seen the ghost arise from the fountain. Edgardo arrives and tells Lucia that he has been sum-

moned to France and that he is determined to ask Enrico for Lucia's hand in marriage before departing. But Lucia, fearful of her brother, wants to keep their love a secret. Thus they solemnly exchange rings, each swearing that this symbolic gesture comprises a formal engagement. Promising to be faithful to Lucia, Edgardo departs.

## **INTERMISSION\***

### **ACT II, SCENE 1**

*Ashton's Apartment, Lammermoor Castle*

Normanno forges a letter relating Edgardo's faithlessness to Lucia. Having come to protest the inhuman harshness of her brother, Lucia learns that Arturo has arrived to marry her. When she reminds her brother of her pledge to another, Enrico produces the forged letter and pleads that his only salvation from his enemies is to ally his family with Arturo.

### **ACT II, SCENE 2**

*Great Hall of Lammermoor Castle*

As guests and retainers of Lammermoor greet Arturo, he assures Enrico that he will renew the Lammermoor fortunes. When Lucia arrives, Arturo signs the marriage contract. Barely aware of what she is doing, Lucia adds her signature just as Edgardo bursts into the hall demanding his bride. Raimondo produces the contract. When Lucia acknowledges her signature on the document, Edgardo returns her ring, takes his from her, and tramples it underfoot.

## **INTERMISSION\***

### **ACT III, SCENE 1**

*Great Hall of Lammermoor Castle*

The wedding guests crowd into the great hall, but Raimondo stops the celebration. He relates that when a mortal cry came from the wedding chamber, he entered to find Arturo dead and Lucia with a bloody dagger in her hand. The insane Lucia then appears, in her madness imagining that she has been granted permission to marry Edgardo. Her mind wanders to a vision of the church, of candles, and of the wedding ceremony. Discovering the truth as he rushes in, Enrico feels remorse at the sight of his sister. Lucia collapses, declaring that heaven will be empty for her until she is joined there by Edgardo.

### **ACT III, SCENE 2**

*The Tombs of the Ravenswoods*

Edgardo awaits a duel with Enrico among the tombs of the Ravenswoods. Lord Ashton's retainers bring news that Lucia is near death. Edgardo, hearing the death bell, starts off to see Lucia, but Raimondo stops him with news of her death. Heartbroken, Edgardo stabs himself, desiring to at last be united with Lucia in death.

## ABOUT THE ARTISTS

**Zheng Zhou**, with his resonant baritone voice, made his debut with the Metropolitan Opera in 1993 as Yamadori in *Madama Butterfly*, and later returned to sing Ping in *Turandot* and Fiorello in *Il barbiere di Siviglia*. Mr. Zhou's orchestral repertoire includes Bernstein's *Chichester Psalms* at the Tanglewood Festival with Seiji Ozawa; Brahms' *Ein Deutsches Requiem* at Carnegie Hall and with the Jacksonville Symphony; and *Carmina Burana* with the Baltimore Symphony, the Pacific Chorale, and the Portland Symphony. Mr. Zhou has performed with the Greenville Symphony for Mahler's *Symphony No. 8* and the Illinois Symphony for Mendelssohn's *Elijah*. He can be heard as Abraham Lincoln on Nonesuch Records' recording of Philip Glass's *The Civil Wars* and as the baritone soloist in Johannes Somary's *Song of Innocence*. He has given recitals at Tanglewood and in Baden bei Wien, Austria. Mr. Zhou holds degrees from the University of Illinois, St. Louis Conservatory, and the Shanghai Conservatory and a diploma in Lieder performance from the Schubert Institute in Vienna.

**Les Young**, a lyric bass, has performed in all four corners of the United States. His operatic roles include *Aida*, *The Barber of Seville*, *La Boheme*, *Così fan Tutte*, *Don Pasquale*, *Macbeth*, *Samson et Dalilah*, *Il Trovatore*, and many others. Mr. Young has performed a diverse repertoire of oratorio selections, including Verdi's *Requiem*, Handel's *Messiah*, Mendelssohn's *Elijah*, Saint-Saens' *Christmas Oratorio*, Rossini's *Stabat Mater* and Beethoven's *9th Symphony*. Mr. Young completed a recent tour in the western United States, where he performed *Brahms' Requiem* with the Mormon Tabernacle Choir.

**Elizabeth Parcells**, coloratura soprano, came to international attention as Olympia in the Wernicke production of Offenbach's *Les contes d'Hoffmann*. Miss Parcells has in her repertoire such title roles as *Linda Di Chamounix*, *Lucia di Lammermoor*, and *Maria Stuarda*. She has also performed in Strauss's *Ariadne auf Naxos* as Zerbinetta, Verdi's *Rigoletto* as Gilda, and Norina in *Don Pasquale*. In 1996, Miss Parcells participated in the gala concert opening of the Detroit Opera House. She shared the stage with Luciano Pavarotti, Joan Sutherland, Helen Donah, and Leona Mitchell, among others. She has appeared with such orchestras as the London Symphony Orchestra, the Detroit Symphony, the Berlin Barock Orchestra, the BBC Symphony Orchestra, and the Cologne Chamber Orchestra. A native of Detroit, Michigan, Miss Parcells received her musical education at the Interlochen Arts Academy, Michigan, and at the New England Conservatory of Music, where she earned bachelor's and master's degrees in music.

**John Daniecki**, tenor, made his debut in the summer of 1995 with the Spoleto Festival in Italy. He has sung *Carmina Burana* with the symphonies of San Francisco, Dallas, Pittsburgh, Cincinnati, Houston, Phoenix, and Atlanta, as well as with the New York City Opera and L'Opera de Montreal; and both Mozart's *Mass in C* and Haydn's *The Creation* with the New Jersey Symphony. In Europe, Mr. Daniecki has appeared at the Wexford Festival, with the Scottish Opera and the Dublin Grand Opera. His many roles include Pedrillo in *Die Entführung aus dem Serail* with the Washington Opera, Almaviva in *Il barbiere di Siviglia* with both the New York City Opera and Bob Jones University, Dr. Caius in *Falstaff* with the Baltimore Opera, and Simpleton in *Boris Godunov* with the Milwaukee Symphony.

Three University students appear in solo roles in tonight's production. **Brad Baugham**, tenor, received his bachelor of arts in Bible with a minor in music in 1997 and is now a graduate assistant working toward the master of divinity degree. **Sheralyn Berg**, mezzo-soprano, completed her bachelor's degree in voice performance in May and is now a graduate assistant in the voice department working toward the master of music degree in voice performance. **Rudi Reimer**, tenor, is a junior voice performance major and will receive his bachelor's degree in May 2003.

**RODEHEAVER AUDITORIUM**  
**March 5, 7, and 9, 2002, 8 p.m.**

- \* Chimes will sound and lobby lights will flash three minutes before the end of each intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.
- \* Cameras and recording equipment are not permitted in the Auditorium during any performance. We request that signal watches and personal communication devices be turned off during the program.

Tickets for this production have been sponsored by  
*[www.needcomfort.org](http://www.needcomfort.org)*



**BOB JONES University**

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March 22, 2002

Ms. Elizabeth Parcells  
c/o Charles A. Parcells Jr.  
178 Lothrop Road  
Grosse Pointe Farms, MI 48236

Dear Elizabeth:

Folks here in Greenville are still talking about the wonderful performance of *Lucia di Lammermoor*. Many longtime season ticket holders are saying it was one of the finest opera productions ever mounted at Bob Jones University. Thank you for lending your marvelous voice and fine acting abilities to our production. It was a pleasure working with you, and I sincerely hope it will not be the last time.

I greatly appreciated the professionalism you brought to both the rehearsal process and the final performances. You created a sympathetic and believable character in Lucia. You, ZZ, John, and Les worked extremely well together and formed an excellent ensemble of guest artists.

Thanks again for a great opera experience.

Sincerely yours,

Darren P. Lawson, Dean  
School of Fine Arts

cet



# Donizetti's *Lucia di Lammermoor*

March 2002

These study materials are produced by for use with the Bob Jones University Opera Association production of *Lucia di Lammermoor*



University Opera Association's 1992 production of Donizetti's *Lucia di Lammermoor*

## Lucia di Lammermoor: An Introduction to the Story & Music

Italian composer Gaetano Donizetti (1797-1848) completed *Lucia di Lammermoor* at the height of his fame, having already written some 50 operas. He selected Sir Walter Scott's classic novel *The Bride of Lammermoor* as the basis of the libretto, which was created by Salvatore Cammarano. The opera had its successful premiere in Naples on September 26, 1835.

*Lucia* belongs to the great Romantic era of Italian *bel canto* ("beautiful singing") opera. Works in this style feature richly-decorated melodies, spectacular singing, and breath-taking drama. They were created by such 19th-century Italian composers as Rossini, Bellini, and Donizetti for operagoers who enjoyed the beautiful sounds of controlled, smooth-toned singing by both soloists and ensembles. The display of vocal virtuosity brought spine-tingling thrills to such audiences.

Sir Walter Scott's Gothic tale is set in the Lammermoor district of 16th-century Scotland, a haunting region of rugged cliffs, misty moors, and ancient feuds. Against this dark backdrop a passionate story of tempestuous love and family honor unfolds. Lucia (Lucy) Ashton secretly pledges her love to the impetuous Edgardo (Edgar) Ravenswood, the last survivor of her family's sworn enemies. Lucia's brother, Enrico

(Henry), plans at the same time to arrange a marriage for his sister that will be politically and economically beneficial to the family.

After Enrico deviously convinces Lucia that Edgardo has been unfaithful to her, she agrees to marry Arturo Bucklaw, according to her brother's wishes. Edgardo interrupts the wedding scene, however, returns the ring Lucia has given him as a token of their eternal faith, and then curses her. According to Scottish belief, a person who broke any vows taken before God, such as those Lucia had exchanged with Edgardo, was subject to swift divine punishment, usually carried out at the time the vows were broken.

The scene includes a famous sextet, that is, six soloists perform an ensemble piece in which each expresses his thoughts directly to the audience, and all blend together beautifully. Edgardo sings of his love for Lucia and sense of betrayal by her. The swooning Lucia expresses her helplessness and despair at having been deceived and forced to marry against her will. Enrico reveals his guilt for having treated his sister so dishonorably. Raimondo, Lucia's spiritual adviser, adds, "Whoever is not moved by Lucia's plight has a tiger's heart!" Two other soloists sing of their sympathy for Lucia's miserable situation. The voices of the chorus also blend with the six soloists and echo their lines. This extraordinary explosion of Romantic sentiment inspired generations of composers following Donizetti.



# the plot

L U C I A D I L A M M E R M O O R

**Setting:**  
17th-century Scotland

**Background:** Through murder and illegal seizure, Lord Enrico Ashton has claimed the title and estates of his neighbor, Edgardo, sole survivor of the rival clan Ravenswood. Enrico's fortunes have begun to decline, however, through political disfavor. To insure his family's future, he therefore determines to force upon his sister, Lucia, an opportunistic marriage to Lord Arturo Bucklaw.

## Scene 1

*Locale: a ruined park near Ravenswood Castle*

While Enrico's guards search the estate for a mysterious trespasser, Normanno, captain of the guard, greets Enrico, who complains that his sister, Lucia, has refused to cooperate in a marriage he has arranged for her with Lord Arturo Bucklaw.

Enrico becomes enraged when he learns that Lucia has, in fact, fallen in love with his mortal enemy, Sir Edgardo di Ravenswood, after he saved her from a raging bull. The couple have for some time been meeting clandestinely. Enrico swears that he will destroy Lucia and Edgardo.

## Scene 2

*Locale: a well near the tomb of Lucia and Enrico's mother*

Lucia, with her companion Alisa, impatiently awaits a rendezvous with Edgardo. She fearfully tells Alisa the tale of a woman who was killed on this very spot by her enraged lover and then thrown into the well, which is now haunted by her ghost. Alisa warns Lucia that the apparition's appearance is an omen of tragic destiny for her love. Still, Lucia laments, she cannot bring the secret relationship to an end.

Edgardo arrives, Alisa withdraws, and the couple hastily make plans for their marriage before Edgardo must leave on a political mission to France. Lucia convinces Edgardo that their wedding must be performed covertly because Enrico will never consent. Before parting, the lovers exchange rings and make vows to seal their union in the sight of heaven.

## Scene 3

*Locale: small chamber at Lammemoor Castle*

*Time: several months later on Lucia's wedding day*

Motivated by greed and the desire for vengeance, Enrico plots with Normanno to force Lucia to marry the wealthy Arturo. Lucia later joins her brother but will not be persuaded to accept his plan because she has plighted her faith to Edgardo.

Enrico produces a forged letter to trick his sister into believing that Edgardo has been unfaithful. Lucia trembles and expresses a wish to die.

Enrico insists that she marry Arturo to avert the ruin of their family. He not only has lost his fortune but also has been involved in treasonable acts against the crown. Raimondo, the family chaplain, urges Lucia to comply for the sake of her dead mother and the promise of heavenly reward for her sacrifice. He also assures her that the vows she and Edgardo took when they exchanged rings are not recognized by heaven because they were not blessed by a minister.

## Scene 4

*Locale: the Great Hall in Lammemoor Castle*

Guests celebrate the union of two great Scottish families. Enrico prepares Arturo for the arrival of a melancholy bride, explaining that Lucia still mourns her mother's death.

Lucia enters and under duress signs the marriage contract after Arturo, whispering, "I have signed my death warrant!" just before Edgardo bursts in to claim her as his bride. After Raimondo persuades Enrico, Arturo, and Edgardo to put up their swords, he shows Edgardo Lucia's signature on the marriage contract. Edgardo then gives Lucia back her ring, demands the return of his own, curses her, and charges, "You have betrayed both heaven and love." As Lucia collapses, Edgardo entreats Enrico and Arturo to kill him. They urge him instead to flee.

## Scene 5

*Locale: Great Hall in Lammemoor Castle*

As the wedding guests continue their celebration, Raimondo announces that Lucia has gone mad and murdered her groom in the bridal chamber. The insane Lucia wanders in, dressed in a blood-splattered gown and carrying a bloody dagger. She relates a crazed vision of her marrying Edgardo, not Arturo, and then falls dying before her remorseful brother.

## Scene 6

*Locale: Ravenswood family cemetery*  
*Time: very late the same night*

The dejected Edgardo awaits Enrico's arrival for a duel they have agreed to fight at dawn. After he learns of Lucia's death, he commits suicide in hopes of a heavenly reunion with his beloved.

# Arias and Ailments: Mad Scenes in Opera



The celebrated Swedish soprano Jenny Lind (1820-1887) first appeared onstage as Lucia when she was only 20 years old. This drawing from the *Illustrated News* depicts her 1848 London performance of the "mad scene." Queen Victoria wrote of Miss Lind, "She has a most exquisite, powerful and really quite peculiar voice, so round, soft and flexible and her acting is charming, touching and very natural."

Some of the world's oldest references to mental illness are found in the Bible. The Old Testament book of Daniel, for example, depicts God's punishing Nebuchadnezzar with madness. Because of his arrogance, this Babylonian king was afflicted with seven years of insanity, driven out to eat the grass of the field like a beast.

Madness is a common theme in Greek tragedy, from which centuries later it passed into Renaissance English literature and stage plays. In the theater it proved to be a very effective dramatic element, serving to focus the audience's attention on the character's plight and to increase the sense of suspense and unpredictability.

During the 19th-century mad scenes gained great popularity on the operatic stage, reflecting a general attraction to melancholy, mental illness, and the workings of the psyche. Operatic mad scenes usually serve two important purposes: drama and vocal display. They feature a deranged character, usually the soprano in the title role, who meanders about the stage in a hallucinatory state, singing an otherworldly aria that shows off her spectacular high notes. Her madness, usually caused by unrequited love, gives her license to sing of subjects a polite woman would regard as unmentionable.

The most famous of all mad scenes is in Act III of Donizetti's *Lucia di Lammermoor*. Lucia appears onstage in a crazed condition, wearing a blood-splattered gown and carrying a dagger. She has just killed her bridegroom. Then in a state of morbid euphoria, Lucia envisions marriage to Edgardo, the man she truly loves, rather than Arturo, the man her brother has forced her to wed. Her extravagant aria is unequalled in both the vocal skill and histrionics it requires.

The aria is accompanied by a solo flute played from the orchestra pit. Because the flute, like the coloratura soprano, is high-pitched and light-sounding, it provides the perfect "partner" for Lucia, whose tortured psyche has lost all contact with reality. Donizetti scores a beautiful

duet, resembling a bird song, for his "flighty" heroine and the flute. Lucia's vocal coloratura, marked by high-pitched trills and runs, symbolizes the fragility of her mind and, indeed, her very life. At the end of the aria Lucia falls into a swoon and within a few hours dies. The scene is regarded as one of the most dramatic and vocally exciting moments in all of opera.

Seven years after Lucia premiered, Donizetti created a new opera with a mad scene, *Linda di Chamounix*. In this work as the distraught heroine hurls off high notes in quick succession, she is interrupted by the unexpected appearance of the hero. He sings a theme song which jars her into her right mind, and the song becomes a love duet.

Ironically, Donizetti himself suffered from a mental deterioration that began several years after he composed Lucia. By 1846 he was unable to speak or respond to anyone. He died in Bergamo, the city of his birth, on April 8, 1848.

Not all operatic mad scenes are scored for sopranos. Rossini, Donizetti's contemporary and composer of *The Barber of Seville* (1816), wrote a mad scene for a bass in his opera *Semiramide* (1823). More recently, Benjamin Britten gave the tenor a mad scene in *Peter Grimes* (1945). In every case, composers make certain that the singers who are fortunate enough to be cast in a mad scene are tested to the ultimate.



above: Dwight Gustafson, conductor, poses with guest artists for the 1955 Lucia production: bass Jan Rubes (Raimondo), soprano Barbara Gibson (Lucia), and tenor Jim Hawthorne (Edgardo)



left: Colin Richards (right front) as Normanno in University Opera Association's 1992 production of *Lucia di Lammermoor*

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# What's what at the opera



## Applause:

It's good manners to applaud after the orchestra finishes the prelude or overture, after arias (big solo performances) and prominent ensemble pieces, and at the end of each scene. ♣ Chorus members are usually recognized for their good performance after the last scene in which they appear. The curtain closes at the end of the scene and then opens again to reveal the chorus "frozen" in a "picture curtain," awaiting your applause. ♣ After the last intermission the conductor usually signals the orchestra to stand for applause before he begins the next scene of the opera. ♣ If you're not sure when to applaud, wait and follow the lead of other audience members.

## Dress:

Most people still enjoy dressing up when they go to the opera. It's considered part of the pleasure of attending such a special event.

## Bravo!:

At the end of each scene the soloists may come out in front of the curtain to be recognized (i. e., applauded) by the audience. At this time it is appropriate to acknowledge an exceptionally good performance by a male singer by shouting the Italian word "Bravo!" ♣ **Brava!:** This is the Italian word of appreciation for an exceptionally good female performance. ♣ **Bravi!:** This is the plural form of the Italian word of appreciation for exceptional performances. Use it if you regard more than one of the singers as exceptionally good.

## Punctuality:

If you are late to the opera, you may not be admitted to the auditorium until the first scene ends.

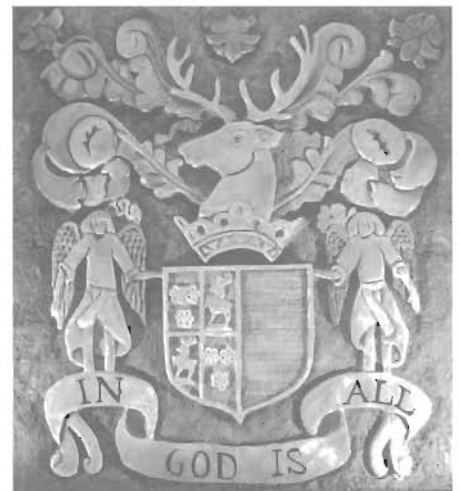
## Etiquette:

Please remain quiet from the time the orchestra begins the opera so everyone around you can enjoy the performance. Avoid opening gum or candy wrappers, talking, or making other sounds. Read and discuss the program before the opera begins or during the intermissions. ♣ Also don't forget to turn off your cell phone, pager, and watch alarm.

## Supertitles:

This is the term for the visual translations ("titles") of the libretto (opera text) into English when they are projected above the stage simultaneously with the singing onstage. Supertitles are a major technical innovation, developed over the past 25 years, that has unraveled the mysteries of opera in a foreign language for audiences around the world. ♣ Imprinted on individual slides or generated by computer, they are projected a line or two at a time on a screen suspended just below the stage's proscenium arch. They are not intended to be literal translations, nor do they include every line sung onstage. Instead, they are paraphrases of enough of the libretto to clarify the action without intruding upon the music or drama. ♣ Even experienced opera-goers get a clearer understanding of the performance by reading the supertitles. These foreign-language aids have become so popular with audiences and performers alike that many companies are now providing supertitles with operas in English as well.

University Opera Association designer Jeffrey Stegall has incorporated in his set design for the *Lucia* wedding scenes a large semblance of a marriage stone at Cairnbulg Castle in Scotland. The crest joins the coats of arms of the Master of Saltoun and Amelia Fraser, 18th-century cousins who were engaged to be married for financial benefit. When the wedding was called off, Amelia's coat of arms (*right*) was chiseled off the stone. The motto at the bottom of the stone reads, "In God Is All."

















# PROGRAMS & PRODUCTIONS

B O B J O N E S U N I V E R S I T Y

Lucia Di Lammermoor  
Rodeheaver Auditorium  
SAT 03/09/2002 08:00pm

GREENVILLE, SC 29614

PHONE 864-242-5100 ext. 5750

FLOOR

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