Opera San José



DONIZETTI'S

Lucia di Lammermoor

PRESS KIT

Opera San José

PRESENTS

Lucia di Lammermoor

Opera in three acts

Music by Gaetano Donizetti
Libretto by Salvadore Cammarano

First performed September 26, 1835 at the Teatro San Carlo in Naples, Italy.

Sung in Italian with English supertitles.

Supported, in part, by a grant from the San José Office of Cultural Affairs and the estate of David Valenta.

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CAST

IN ORDER OF APPEARANCE

EDGARDO
Kirk Dougherty

NORMANNO
Yungbae Yang

ENRICO
Matthew Hanscom
Ricardo Rivera 9/25

RAIMONDO
Colin Ramsey

LUCIA
Sylvia Lee

ALISA
Anna Yelizarova

ARTURO
Michael Mendelsohn

ARTISTIC TEAM

CONDUCTOR
Ming Luke
Dana Sadava 9/23 and 9/25

STAGE DIRECTOR
Benjamin Spierman

FIGHT CHOREOGRAPHER
Kit Wilder

SET DESIGN
Steven Kemp

COSTUME DESIGNER
B. Modern

LIGHTING DESIGN
Sean A. Russell

WIG AND MAKEUP DESIGN
Jessica Carter

PROPERTIES MASTER
Lori Scheper-Kesel

TECHNICAL DIRECTOR
John Draginoff

ASSISTANT STAGE DIRECTOR
Hannah Hudgins

PRODUCTION STAGE MANAGER
Allie Bailey

PRINCIPAL COACH
Peter Grunberg

CHORUS MASTER
Andrew Whitfield

MUSIC STAFF
Veronika Agranov-Dafoe
Victoria Lington

SUPERTITLE CUEING
Victoria Lington

Act I

SCENE 1: THE GROUNDS OF RAVENSWOOD CASTLE

As the curtain rises, we see Edgardo Ravenswood, the only remaining member of his clan, place a rose on the place of his father's death at the hands of the Ashtons, his family's hereditary enemy. He sees the forces of Lord Enrico Ashton, (led by Normanno, Enrico's captain of the guard) approaching, and flees. Normanno sends his men to discover the identity of the man that Enrico's sister, Lucia, has been meeting in secret. Enrico reveals that his family's power has weakened due to political changes, and he needs Lucia to marry a rich and connected nobleman, Arturo Bucklaw, in order to save and protect his clan. Lucia has refused. Raimondo, the family chaplain, says it is because Lucia and Enrico's mother has recently died. But Normanno tells Enrico that Lucia is madly in love with a man he suspects is Edgardo. This infuriates Enrico, and when Normanno's men return with the news that Lucia's mysterious lover is indeed Edgardo, Enrico swears revenge on the lovers.

SCENE II: THE WOODS NEAR RAVENSWOOD CASTLE, DAYS LATER

Lucia and her companion, Alisa, wait for Edgardo near an ancient fountain in the woods. Lucia tells Alisa that this is where she once saw the ghost of a young woman who was slain long ago by her jealous lover, a Ravenswood, and was left forever submerged in the waters. The ghost beckoned to Lucia from the waters of the fountain. Alisa fears it is an evil omen and begs Lucia to forget Edgardo. At the thought of Edgardo, Lucia's attitude changes to one of elation. Edgardo arrives and tells Lucia he must go to France in the interests of Scotland. Before leaving, he wishes to reconcile himself with Enrico and ask him for Lucia's hand in marriage. Terrified of her brother, she begs him to keep their love secret. Edgardo is reminded of his injuries at the hands of Lucia's family—but his love for her calms his fury. They say Celtic marriage vows and promise to write during their separation.

Intermission (20 minutes)

Act II

SCENE I: THE GREAT HALL AT LAMMERMOOR CASTLE, MONTHS LATER

Because the Ashtons were supporters of Richard III who has been killed by Henry Tudor, Enrico's very life is threatened. To forge a political alliance with the new government, and without her knowledge, Enrico has arranged the wedding between Lord Bucklaw and Lucia; the guests have begun to arrive. Normanno and Enrico have been intercepting Edgardo's letters to Lucia. Normanno gives Enrico a letter he has forged, which tells Lucia that Edgardo loves another. Enrico again tells Lucia to marry Arturo. Lucia chastises Enrico for his harsh treatment of her; she is adamant in her love for Edgardo, saying that she is already married. Enrico shows her the forged letter. Lucia is devastated, believing Edgardo no longer loves her. Enrico comforts her, begs her to save him by marrying Arturo, and finally threatens her with nightmares of his own death by execution. Crushed, exhausted at Edgardo's alleged infidelity, and under pressure from Raimondo, she agrees.

SCENE II: IN THE GREAT HALL, IMMEDIATELY AFTERWARDS

The wedding guests have gathered and Arturo extends his hand in friendship and loyalty to Enrico. Enrico explains to Arturo that Lucia seems listless because she is mourning the death of her mother. Arturo asks about a rumored romance between Lucia and Edgardo, but Lucia enters with Raimondo before Enrico has to answer. Lucia unwillingly signs the marriage contract. Edgardo forces his way in, demanding an explanation. All draw swords when suddenly their sympathy for Lucia overwhelms them and for a moment their anger subsides. But when Edgardo sees Lucia's signature on the contract he curses her and her family.

Intermission (15 minutes)

Act III

SCENE I: IN THE GREAT HALL, A FEW MINUTES LATER

The assembled guests, relatives and supporters of Enrico, wait with Enrico and Arturo for confirmation that Lucia is in the bedchamber. Upon Alisa's confirmation, Arturo goes to his new bride. The guests exit to drink as a storm suddenly arises outside. Normanno informs Enrico that Edgardo has returned to speak with him. Edgardo tells Enrico that he has sworn revenge upon Enrico for the wrongs done by the Ashtons to the Ravenswoods. Enrico replies that he also has grievances, saying that the storm outside matches his own anger. The two men agree to meet for a final confrontation the next morning, at the graveyard of Edgardo's family.

SCENE II: IN THE GREAT HALL, IMMEDIATELY AFTERWARDS

The wedding festivities are in progress when the Raimondo stops the proceedings and tells the guests that Lucia has gone mad and has murdered Arturo in their nuptial bedroom. Lucia appears, carrying Arturo's dagger. Delirious, she imagines herself being in a wedding ceremony with Edgardo—and how heavenly it is! Enrico enters and Lucia, in her insanity, mistakes him for Edgardo, declaring herself to be his once more. Enrico is remorseful. Lucia, still believing Enrico to be Edgardo, tells him that she will pray for him from heaven and will not be happy until he joins her there.

SCENE III: THE RAVENSWOOD GRAVEYARD, LATER THAT NIGHT

Edgardo, his mood calmed, has chosen to die by Enrico's sword. Believing Lucia is married to another, he no longer wishes to live. Enrico's guardsmen pass by and tell him that Lucia is mortally ill and that she calls for him. A death knell sounds. As Edgardo rushes towards the castle, he is stopped by Raimondo. Lucia is dead. Edgardo imagines Lucia in heaven—a sweet, loving presence looking down serenely. Drawing a dagger, he goes to be with her. As Raimondo calls to God to forgive him, the dying Edgardo thinks only of Lucia.

NOTES

Kirk Dougherty

TENOR (CALIFORNIA)



Edgardo. In his third season as a member of OSJ's resident company, Kirk Dougherty appears as Edgardo (Donizetti's *Lucia di Lammermoor*), Almaviva (Rossini's *The Barber of Seville*), Nikolaus Sprink (Kevin Puts' *Silent Night*) and Rodolfo (Puccini's *La bohème*). Last season, Mr. Dougherty performed the roles of Mario Cavaradossi (Puccini's *Tosca*), Don José (Bizet's *Carmen*), and Mitch (Previn's *A Streetcar Named Desire*). He made his first appearance as a member of the resident company during the 2014-15 season as the Duke (Verdi's *Rigoletto*), Tamino (Mozart's *The Magic Flute*), and the leading role of Philip in the world premiere of Mark Weiser's *Where Angels Fear to Tread*.

Mr. Dougherty made his company debut at the Sarasota Opera's 2014 winter festival, singing ten performances of Manrico in an uncut version of Verdi's *Il trovatore*. He also appeared as Manrico at Baltimore Concert Opera during the 2013-14 season. As Don José (*Carmen*), he returned in 2015 to Anchorage Opera, where he was previously sang the roles of Pinkerton (Puccini's *Madama Butterfly*), Arturo (*Lucia di Lammermoor*) and Joseph Treat in the world premiere of Victoria Bond's *Mrs. President*.

Mr. Dougherty was recently a soloist with the American Symphony Orchestra in Bruch's oratorio *Moses* at Carnegie Hall and with the Glacier Symphony in *Das Lied von der Erde*. He also appeared in concert with Opera Delaware and with Helena Symphony. In past seasons, he has performed with many notable musical organizations, such as the Castleton Opera Festival, Central City Opera, Utah Festival Opera, Opera Naples, Salt Marsh Opera, Duluth Festival Opera, Manhattan Concert Productions at Carnegie Hall, and many others.

A graduate of the Eastman School of Music, he began his operatic training as an AGMA apprentice artist at Central City Opera, and as a festival artist at Utah Festival Opera. He was more recently a resident artist at Tri-Cities Opera and at Opera San José.

Matthew Hanscom

BARITONE (MINNESOTA)



Enrico. During the 2016-17 season, resident company member Matthew Hanscom performs the roles of Enrico (Donizetti's *Lucia di Lammermoor*), Figaro (Rossini's *The Barber of Seville*), Lt. Gordon (Kevin Puts' *Silent Night*), and Marcello (Puccini's *La bohème*). Roles performed in 2015-16 included Scarpia (Puccini's *Tosca*), Figaro (Mozart's *The Marriage of Figaro*), Escamillo (Bizet's *Carmen*) and Stanley (Andre Previn's *A Streetcar Named Desire*). In his debut season as a member of OSJ's resident company (2014-15) Mr. Hanscom was featured in the title role of Verdi's *Rigoletto*, Taddeo (Rossini's *The Italian Girl in Algiers*), Gino Carella (Mark Weiser's *Where Angels Fear to Tread*), and Papageno (Mozart's *The Magic Flute*.)

Mr. Hanscom began 2014 in his sixth season at Sarasota Opera, appearing as Comte de Toulouse in Verdi's *Jérusalem* and covering Figaro in *The Barber of Seville*. Highlights from past seasons include Schaunard in *La bohème*, a "fully realized portrait" of Slim in Carlisle Floyd's *Of Mice and Men*, and Ping in Puccini's *Turandot*.

Awards and accolades received include being named international finalist in the Neue Stimmen International Singing Competition in Gütersloh, Germany. He is a former national semi-finalist in the Palm Beach Opera Vocal Competition as well as a former national semi-finalist in Houston Grand Opera's Eleanor McCollum Competition for Young Singers. In consecutive years he was a district winner, followed by a national semi-finalist in the Metropolitan Opera National Council Auditions and can be seen in the documentary film "The Audition".

Possessing both bachelor's and master's degrees in music from Northwestern University in Evanston, IL, Mr. Hanscom is an alumnus of many of premiere training programs such as Wolf Trap Opera's Filene Young Artist Program, the Santa Fe Opera, the Merola Opera Program, Opera Theatre of St. Louis' Gerdine Young Artist Program, Chicago Opera Theater, Sarasota Opera Studio, and Central City Opera.

Sylvia Lee

SOPRANO (SOUTH KOREA)



Lucia. Sylvia Lee joins OSJ's resident company during the 2016-17 season, appearing in the title role of Donizetti's *Lucia di Lammermoor*, Madeleine Audebert (Kevin Puts' *Silent Night*), and Musetta (Puccini's *La bohème*). Recent engagements for Ms. Lee include joining the roster of the MET opera in the new production of Alban Berg's *Lulu* directed by William Kentridge. She also recently performed Gilda in Verdi's *Rigoletto* with the Virginia Opera and *Lucia di Lammermoor* with Musica Viva in Hong Kong. She was Ilia in Mozart's *Idomeneo* with Mo. Myung-Whun Chung and the Korea National Opera, and sang the roles of Pamina in Mozart's *The Magic Flute* and Lucia with the Korean National Opera. Engagements in 2014-15 included Gilda in *Rigoletto* in Hong Kong, plus the *Queen of the Night* with Boston Youth Symphony Orchestra and Opera Tampa.

Recent concert engagements include Gala Cristina Deutekom 80 Jaar with Mo. Ramon Tebar and a Gala Concert at the Koninklijk Theater Carré in Amsterdam, the Netherlands; an Opera Gala in Antwerp and the Annual Opera Gala Concerts with Korea National Opera conducted by Mo. Marco Balderi. She also performed the Brahms *Requiem* and Carl Orff's *Carmina Burana* with the Southwest Florida Symphony and Handel's Messiah with the New Jersey Symphony.

Ms. Lee is a winner of the 2007 Metropolitan Opera National Council Auditions for the Eastern Region. She also received awards from the National Opera Association Competition, the Olga Koussevitzky Competition of the Musicians' Club of New York, the Connecticut Opera Guild's Young Artist Scholarship Competition.

She holds a bachelor's degree in music from Seoul National University and a master's degree in music from Mannes College of Music. In addition, she completed a one-year professional studies course at the Manhattan School of Music.

NOTES

Michael Mendelsohn

TENOR (NEW YORK)



Arturo. Michael Mendelsohn returns during the 2016-17 season, appearing as Arturo in *Lucia di Lammermoor*. Mr. Mendelsohn has performed several roles with the company, including Goro (*Madama Butterfly*), Dr. Blind (*Die Fledermaus*), Spinelloccio and Amantio di Nicolao (*Gianni Schicchi*), Stiva Oblonsky (*Anna Karenina*), Spoletta (*Tosca*), Guillot (*Manon*), Don Curzio (*The Marriage of Figaro*), Triquet (*Eugene Onegin*), Arturo (*Lucia di Lammermoor*), Benvolio (*Romèo et Juliette*) and Goro (*Madama Butterfly*).

Other recent operatic engagements include the roles of Monostatos in The Magic Flute and Peter Quint in *The Turn of the Screw* (both at West Bay Opera), The Devil in *The Soldiers' Tale* and Pedrillo in *Abduction from the Seraglio* (with Pocket Opera of San Francisco), Spalanzani in *Tales of Hoffmann*, and Don Basilio in *The Marriage of Figaro* (with Livermore Valley Opera). He has also performed Dr. Caius in *Falstaff*, Roderigo in *Otello*, Tinca in *Il Tabarro*, Mime in *Das Rhinegold*, Alfred in *Die Fledermaus*, and the title roles in Bernstein's *Candide* and Offenbach's *Bluebeard*.

Mr. Mendelsohn's solo oratorio repertoire include performances of Monteverdi's *Vespers*, Mozart's *Requiem*, Mendelssohn's *Elijah*, Rossini's *Petite Messe Solonelle*, Beethoven's *Mass in C Major*, Bach's *Magnificat*, Haydn's *Creation*, Nelson-Messe and Missa *Solemnis in B Flat* ("*Harmoniemesse*") and, with the San Francisco Symphony & Chorus, Carl Orff's *Carmina Burana*, and Respighi's *Laud to the Nativity*.

In addition to his singing career, Mr. Mendelsohn is a voice-over artist, working mainly for the educational toy company Leapfrog Enterprises. Included proudly among his awards and distinctions, Mr. Mendelsohn is also a Gong Show Winner.

NOTES

Colin Ramsey

BASS (CALIFORNIA)



Raimondo. Bass-baritone Colin Ramsey joins OSJ's resident company as a principal artist in the 2016-17 season, appearing as Raimondo (Donizetti's *Lucia di Lammermoor*), Basilio (Rossini's *The Barber of Seville*), Father Palmer (Kevin Put's *Silent Night*), and Colline (Puccini's *La bohème*). Mr. Ramsey has performed with many companies including Seattle Opera, Austin Lyric Opera, Sarasota Opera, Wolf Trap Opera, Opera Santa Barbara, Des Moines Metro Opera, The Green Mountain Opera Festival, Pacific Music Works, and The St. Paul Chamber Orchestra. The 2014-15 season featured his debut as a soloist in Handel's *Messiah* with the St. Paul Chamber Orchestra with conductor Paul Agnew of Les Artes Florissants, and a return to the Pacific Northwest's premier early music orchestra, Pacific Musicworks, for his role debut as Sarastro in Mozart's *The Magic Flute* with Grammy Winner Stephen Stubbs conducting. Other recent engagements include Menotti's *The Consul* with Seattle Opera and Opera Santa Barbara, Collatinus (Britten's *The Rape of Lucretia*) with Vespertine Opera, Somnus/Cadmus in Handel's *Semele* with Pacific Musicworks, and a debut with Austin Lyric Opera as Il Frate in Verdi's *Don Carlo*, as well as his debut with Green Mountain Opera Festival reprising Alidoro in Rossini's *La Cenerentola*.

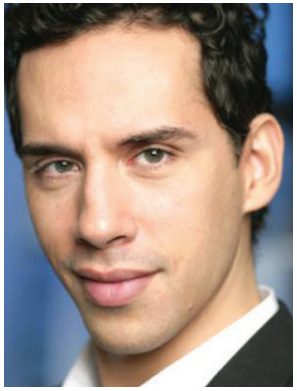
Mr. Ramsey recently took 3rd Prize in the Metropolitan Opera National Council Auditions in the Rocky Mountain Region and an Encouragement Award in the Western Region in 2011. He has won prizes from the Pasadena Opera Guild, a grant from the Opera Buffs and is the 2011 Hugh Ross Award recipient at Manhattan School of Music, an award which is given every year to a graduating singer of 'unusual promise.'

Colin is a graduate of the Manhattan School of Music where he sang Giorgio in the US Premiere of Paisiello's *Nina*, Bartolo in Mozart's *The Marriage of Figaro*, and Sparafucile in Verdi's *Rigoletto*. He also was featured as a soloist in many concert and oratorio performances including Rossini's *Petite Messe Solennelle* and Bach's *B Minor Mass*.

NOTES

Ricardo Rivera

BARITONE (NEW YORK)



Enrico 9/25. Ricardo Rivera makes his company debut in the company's 2016-17 season, appearing as Enrico in Donizetti's *Lucia di Lammermoor* (9/25 performance) and Lt. Audebert in Puts and Campbell's *Silent Night*. Recent performances for Mr. Rivera include major debuts at Lyric Opera of Chicago and Houston Grand Opera, and San Diego Opera's world premiere of *El pasado nunca se termina* in the leading role of Acalán. With the El Paso Opera, he appeared as Escamillo in Bizet's *Carmen* and performed the role of Uncle John in Ricky Ian Gordon's *The Grapes of Wrath* with Sugar Creek Opera. On the concert stage, he performed Des Knaben *Wunderhorn* and Fauré's *Requiem* with the Pioneer Valley Symphony.

Awards and accolades received include 1st Prize in the Eastern Region of the 2012 Met Opera National Council Auditions (MONC) which led him to the semi-finals of that competition. He received two awards upon graduating from Mannes College: the Richard F. Gold Career Grant in 2008 and the Michael Sisca Opera Award in 2012. He was awarded 3rd Prize in the Gerda Lissner Competition, a Career Grant from the Licia Albanese-Puccini Competition, 1st and Audience Prizes in the NY Lyric Opera Competition, and Encouragement Awards from the Opera Index, Career Bridges, and Connecticut Opera Guild Competitions.

Mr. Rivera is a graduate of Mannes College the New School for Music where his B.M. M.M. and PDPL were conferred.

NOTES

Yungbae Yang

TENOR (PENNSYLVANIA)



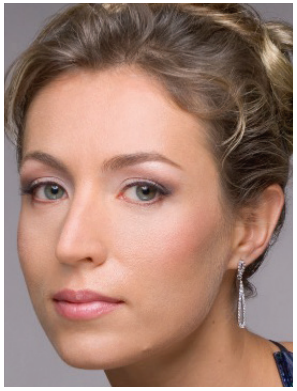
Normanno. Yungbae Yang makes his OSJ debut during the 2016-17 season, appearing as Normanno in *Lucia di Lammermoor*. Recent engagements for Mr. Yang include Riccardo (*Un ballo in maschera*) and the title role in Faust. As a concert artist, Mr. Yang has performed Mozart's Requiem with Distinguished Concerts International New York at Carnegie Hall and Handel's *Messiah* at Lincoln Center.

Mr. Yang's early career was marked by winning awards in several of the major American vocal competitions, including the Licia Albanese / Puccini Foundation Competition, Marian Anderson Prize for Emerging Classical Artists, Opera Index Competition, Loren L. Zachary Society Competition, the Liederkranz Foundation Vocal Competition, and the Metropolitan Opera National Council auditions. He began his professional operatic career as a baritone, with engagements throughout the United States and Asia, successfully transitioning to tenor in 2011.

Mr. Yang earned his Bachelor of Music at Hanyang University in his native Korea and was accepted as a Resident Artist at Philadelphia's prestigious Academy of Vocal Arts (AVA).

Anna Yelizarova

MEZZO-SOPRANO (CALIFORNIA)



Alisa. Anna Yelizarova returns during the 2016-17 season to perform the role of Alisa in Donizetti's *Lucia Di Lammermoor*. Previously, Ms. Yelizarova appeared as Marcellina in Mozart's *The Marriage of Figaro* and Giovanna in Verdi's *Rigoletto*. Recent engagements include the title role in Bizet's *Carmen*, Angelina and Tisbe (Rossini's *La Cenerentola*), Dorabella (Mozart's *Così fan tutte*), Dido (Purcell's *Dido and Aeneas*), Prince Orlofsky (Strauss' *Die Fledermaus*), Olga (Tchaikovsky's *Eugene Onegin*), Marina (Mussorgsky's *Boris Godunov*), Maddalena (*Rigoletto*), Ulrica (Verdi's *Un ballo in maschera*), Mistress Quickly (Verdi's *Falstaff*), to name just a few.

Companies at which Ms. Yelizarova has performed include Opera in the Heights, Dicapo Opera Theatre, Livermore Valley Opera, Natchez Music Festival, One World Symphony, dell'Arte Opera Ensemble, Center City Opera, Opera Company of Brooklyn, Opera Manhattan, Long Island Opera, Bay Area Summer Opera, Golden Gate Opera, New York Lyric Opera Theater, Queens Opera, Intermezzo Opera Festival, Martina Arroyo Foundation, and Lamplighters Music Theatre among others.

On the concert stage, Ms. Yelizarova has been a soloist in numerous concerts, including orchestra concerts with Gateway Classical Music Society, Opera Scenes at Carnegie Hall with Pacific Encore Opera, performances with Queens Opera, singing the role of Clarice in the *oratorio Il giuoco del Quadriglio* by Caldara, and the mezzo soloist in Pergolesi's Stabat Mater on a concert tour in Hungary.

In addition to being a guest artist at the Natchez Opera Festival, Ms. Yelizarova was also a finalist in the 2009 Opera at Florham Violetta DuPont Vocal Competition. She holds undergraduate and graduate degrees in voice from the Manhattan School of Music and New Jersey City University. In Russia, she received a Bachelor's Degree in Conducting from the A. Schnittke Moscow State Institute of Music.

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