

**TEATRO LIRICO D'EUROPA**  
**LUCIA DI LAMMERMOOR**  
by Gaetano Donizetti's  
**Libretto by Salvatore Commarano**  
based on Sir Walter Scott's novel *The Bride of Lammermoor*  
first produced in Naples in 1835

Artistic Director/Stage Director  
Conductor  
Sets and Costumes  
Lights  
Super Titles

Giorgio Lalov  
Krassimir Topolov  
Giorgio Lalov  
Giorgio Bajukliev  
Maestro Internazionale

**DISTRIBUTION**

**NORMANNO**  
Captain of the Ravenswood guard

Arseni Arsov

**LORD ENRICO ASHTON**  
Brother of Lucia

Plamen Dimitrov

**RAIMONDO BIDEBENT**  
Priest and tutor to Lucia

William Powers

**LUCIA**  
Sister of Lord Ashton

Magda Nieves/Olga Orlovskaya

**ALISA**  
Companion to Lucia

Viara Zhelezova

**SIR EDGARDO OF RAVENSWOOD**

Fabian Robles/Igor Borko/Rafael Davila

**LORD ARTURO BUCKLAW**

Yuri Nikolov

Chorus of ladies and gentleman attached to the house of Ashton,  
inhabitants of Lammermoor, pages, servants at Ashton

Setting: Scotland in the late 17th Century

**Artists Bios**

**ARSENI ARSOV** (Normanno)

The Bulgarian tenor is a graduate of the Sofia Conservatory of Music. Mr. Arsov has performed with opera companies in Bulgaria and Eastern Europe for over 20 years. He has been a guest artist with Teatro Lirico D'Europa on tour worldwide since 1990.

**PLAMEN DIMITROV** (Enrico)

Bulgarian baritone, Plamen Dimitrov, has performed various roles with Teatro Lirico on tour in the United States during the last five seasons, including Schaunard in LA BOHÈME, Morales in CARMEN and PING in TURANDOT, Sharpless in MADAMA BUTTERFLY, Giorgio Germont in LA TRAVIATA, The title role in RIGOLETTO and Escamillo in CARMEN. He also performs as a principal soloist in Bulgaria with Sofia National Opera and Opera Varna and has been a guest artist in other Eastern and Western European opera companies. Mr. Dimitrov studied at the National Academy of Music in Sofia, Bulgaria and is a laureate of several academic competitions. For five years, he worked in the Musical Theater-Sofia in the part of Charlie in CHARLIE'S AUNT and Cascada in DIE LUSTIGE WITWE.

**WILLIAM POWERS** (Raimondo)

Since making his New York City Opera debut in 1972, Chicagoan William Powers has performed over 100 operatic roles with the major opera companies in the United States, Europe, and South America. While the stylistic range of his portrayals spans the gamut from Renaissance (Monteverdi's ORFEO for San Francisco ) to Contemporary (Pasatieri's SEAGULL for Washington, D.C.), Mr. Powers has earned an enviable reputation as a "heavy," due in large part to the dark, penetrating color of his voice; thus, the portrayal of rogues and villains has dominated his career. His teachers and mentors, George London and Norman Treigle, have also contributed to the dramatic intensity of his delivery, for which Mr. Powers has become well known.

Mr. Powers created many new roles through world premiers or important revivals, most recently singing the villain Meyer Wolfsheim for the premier of Harbison's THE GREAT GATSBY at the Metropolitan Opera in New York. Other new creations have included Penderecki's PARADISE LOST for Chicago's Lyric Opera, Herrmann's WUTHERING HEIGHTS for Portland, Copeland's HOLY BLOOD AND CRESCENT MOON for Cleveland and Petrassi's SESTINA D'AUTUNNO for Italy's Spoleto Festival. Of re-creations, Mr. Powers offered the role of Celio for the 50th anniversary production of Prokofiev's THE LOVE OF THREE ORANGES for Chicago, Donizetti's rarely heard BETLY for Strasbourg and the French version of Donizetti's LA FAVORITE for the Théâtre des Champs-Élysées and the Opéra Comique in Paris. His creations also include the Italian version of THE LADY MACBETH OF THE MTZENSK DISTRICT for Spoleto and the American premiere of Handel's PORO, RE DI INDIE for The John F. Kennedy Center for the Performing Arts' Handel Festival.

Mr. Powers' voice has been widely recorded and heard in hundreds of broadcasts. In 2000, he released a solo CD on the Centaur label, entitled Rogues and Villains. In 2009, he followed with yet another collection of wicked evildoers and miscreants, called The Worst of William Powers, containing dozens of arias from many under-handed characters, including Rossini's Basilio, Dr. Bartolo, Mustafa and Don Magnifico, Verdi's Iago from OTELLO, Beethoven's Pizzaro, Ponchielli's Alvisè and Mussorgsky's Boris Godunov. The various devils Mr. Powers has reincarnated include Gounod's Mephistopheles, Meyerbeer's Bertram and Boito's Mefisto. Villains the celebrated bass has portrayed include Four Villains of Offenbach's LES CONTES D'HOFFMANN, Reverend Blitch of Floyd's SUSANNAH, Wagner's Alberich, Mozart's Leporello, Puccini's Gianni Schicchi, Gruenberg's Jones, and the ultimate rascal of them all, Verdi's Falstaff.

Mr. Powers has not ignored symphonic repertoire, performing in Beethoven's NINTH and MISSA SOLEMNIS, the requiems of Verdi, Mozart, Dvořák, Brahms and Fauré and MESSIAH, as well as

many oratorios of Handel. These standards are joined by contemporary works of William Schuman and Ned Rorem, in conjunction with the symphonies of Chicago, St. Louis, Pittsburgh, Cleveland, Philadelphia, San Antonio, Los Angeles and Dallas, as well as the symphonies of Paris, Cologne, Strasbourg, Trieste, Prague, Bratislava, Hague, Amsterdam and Vienna.

Recent performances have included the Chicago premiere of DER KAISER VON ATLANTIS, and THE TALES OF HOFFMANN (in the controversial Ratner version) for the Chicago Opera Theater. Mr. Powers performed WERTHER of Massenet for the Klangbogen Festival of Vienna, as well as the Basque National Opera of Bilbao, DEAD MAN WALKING for Cincinnati, THE DAMNATION OF FAUST for Chicago's Grant Park Festival and the Pablo Casal's Festival of San Juan. He sang in the Opera Gala for the Festival of the Aegean in Athens and Styros, FAUST for Trieste, THE BARBER OF SEVILLE for Charlotte and Buenos Aires, THE MAGIC FLUTE for Bozeman, Maryland, FIDELIO for Cedar Rapids and the national tour of Teatro Lirico d'Europa's production of Puccini's TOSCA and RIGOLETTO for Baltimore Opera Theatre.

### **MAGDA NIEVES (Lucia)**

Soprano Magda Nieves has performed in her Native Puerto Rico, the United States, the Dominican Republic and Europe. Her repertoire includes leading soprano roles in operas RIGOLETTO, LA TRAVIATA, CARMEN, TURANDOT, LA BOHÈME, THE MERRY WIDOW, LE NOZZE DI FIGARO, IDOMENEO, COSÌ FAN TUTTE, DIE ZAUBERFLÖTE, JENUFA, DON PASQUALE, LUCIA DI LAMMERMOOR, Händel's BELSAZAR and Menotti's THE TELEPHONE. She has sung for the Connecticut Grand Opera, Opera de Puerto Rico, Teatro de la Opera, Opera de las Américas, Fresno Grand Opera, Puerto Rican Foundation for Zarzuela and Operetta, the Wuppertalen Bühnen in Germany, Prince of Asturias Awards, in Spain and Baltimore Opera Theatre.

Ms. Nieves has appeared several times as soloist of the Puerto Rico Symphony Orchestra, in Beethoven's NINTH SYMPHONY and in the traditional Christmas Concert, as well as in the closure concert of the Casals Festival. She has worked with conductors of international acclaim such as Kazimierz Kord, Paul Nadler, Eugene Khon, Guillermo Figueroa, Roselín Pabón, Laurence Gilgore, Peter Gulke, Stephan Klieme, Carlo Piantini and Daniel Lipton, among others.

Ms. Nieves has appeared on stage with distinguished artists such as Justino Díaz, Pablo Elvira, Antonio Barasorda, Carlos Moreno, Nancy Herrera, Hadar Halevy, Josie Perez, Genaro Sulvarán, Guido LeBron, Jorge López Yáñez, César Hernández, Theodore Lambrinos, Antonio Nagore, Rafael Dávila and Oscar de Gracia. Last year she sang Gilda in Verdi's RIGOLETTO in a Teatro de la Opera production and Elvira in the Puerto Rican opera MACÍAS by Felipe Gutiérrez-Espinosa. She performed in the 2008 Casals Festival under Maximiano Valdés and was a soloist in Mahler's RESURRECTION SYMPHONY with the Simón Bolívar Youth Orchestra under Gustavo Dudamel in the close of the Casals Festival. She was also invited to reprise this concert at the Teatro Teresa Carreño in Caracas, Venezuela.

The soprano's recent performances are the opera LOS JIBAROS by Puerto Rican composer Manuel Gonzalez and Mahler's RESURRECTION SYMPHONY at the annual award Prince of Asturias to the Arts 2008 given to Maestro Jose Antonio Abreu and his Orchestra. Ms. Nieves also sang Micaela in Bizet's CARMEN for Teatro de la Opera and inaugurated the new Symphonic Hall from Puerto Rico with Roberto Sierra's MISSA and will perform in Poulenc's GLORIA and Ravel's SHEHERAZADE

with the Symphony Orchestra of Puerto Rico conducted by Maximiano Valdés.

“Soprano Magda Nieves who personified Gilda, presented without a doubt, the best performance of the cast: She has an impeccable voice, great technical skill and dramatic security; Nieves captivated the audience with her impressive interpretation of Gilda as she revealed the purity of her voice in soprano lyrical coloration, achieving a “Caro Nome” of anthology.”

> DIARIO EL LISTIN, Arizmendi Vázquez, G.  
Santo Domingo, Dominican Republic

> “Soprano Magda Nieves, sang the role of Micaela, (in CARMEN)  
Her aria in the third act, “Cest des Contrebandiers”, may have been the best musical performance of the show. Her voice soared and swept. She sang with breathtaking beauty.”

> THE FRESNO BEE - George Warren, >

### **OLGA ORLOVSKAYA (Lucia)**

The young Russian dramatic coloratura soprano graduated with honors from the Russian Academy of Music. She was a special prize winner of the international completion in Operetta Land for best performance in 2008 in Moscow. Her career highlights have included singing the role of Katerina in LADY MACBETH OF THE MTSENSK by Shostakovich with Novosibirsk State Opera Theater, for which she won a Golden Mask nomination. Others include her roles as Violetta in LA TRAVIATA, Rusalka in RUSALKA by Dvorak, Queen of the Night in DIE ZAUBERFLÖTE and solo concerts in Paris, Dresden, Brussels, Luxemburg and Geneva. Ms. Orlovskaya made her debut in the United States in winter 2006 with THE STANISLAVSKY OPERA of Moscow in the role of Adele in Johann Strauss’s DIE FLIEDERMAUS. Ms. Orlovskaya is the founder and artistic director of the quartet The Russian Sopranos, resides in the state of Maryland and is a US citizen. She is making her debut with Teatro Lirico D’Europa this season as Lucia.

### **VIARA ZHELEZOVA (Alisa)**

The Bulgarian mezzo-soprano graduated from the National Conservatory of Music in 1985 and joined the roster of the Bulgarian National Opera, where she has performed leading mezzo-soprano roles alongside such singers as Ghena Dimitrova, Nicolai Giuselev, Anna Tomova Sintova and others. She has appeared as a guest artist with opera companies throughout Eastern Europe and has been a principal soloist with Teatro Lirico D’Europa since 1992. She has enjoyed a huge success with Teatro Lirico on tour in the United States as Rosina in IL BARBIERE DI SIVIGLIA and with the Czech Opera Prague as Prince Orlofsky in its lavish production of DIE FLEDERMAUS. Ms. Zhelezova has also sung the role of Suzuki in MADAMA BUTTERFLY.

### **IGOR BORKO (Edgardo)**

Ukrainian tenor Igor Borko performed with Teatro Lirico on its 2006 U.S. tour as Alfredo in LA TRAVIATA and Rodolfo in LA BOHÈME and returns this season as Edgardo in LUCIA DI LAMMERMORE. He also debuted with Baltimore Opera Theatre this season. Soloist of the National State Opera in Kiev, Mr. Borko is a laureate of a number of international competitions, including, among others, the Vincenzo Bellini Competition at Ragusa, Italy, and the Francisco Vinas Competition in Barcelona, Spain. He studied at the Tchaikovsky National Academy of Music and attended master classes with Renate Faltin in Germany and Furelli Carmen-Forti at Milan’s La Scala.

Mr. Borko has made guest appearances in the United States, China, France, Japan, the Netherlands, Germany, Italy, Romania, Hungary and Russia. His repertoire encompasses principal parts in Donizetti's LUCIA DI LAMMERMOOR, Bizet's LES PÊCHEURS DE PERLES, Puccini's LA BOHÈME, Verdi's RIGOLETTO and LA TRAVIATA, Richard Strauss's DER ROSENKAVALIER, Tchaikovsky's EUGENE ONEGIN, Gounod's FAUST, Rimsky-Korsakov's ALEKO, SNEGUROCHKA and THE TSAR'S BRIDE. Mr. Bork made his debut appearance at the Prague State Opera in 2008, as Edgardo in LUCIA DI LAMMERMOOR, reprising the role twice that spring. That summer the tenor performed in the 16th Festival of Italian Operas. This fall he will sing the role of the Duke of Mantua in RIGOLETTO at the Prague State Opera.

**RAFAEL DAVILA** (Edgardo)

In 2003, Rafael Davila made his Italian debut at the Teatro San Carlo in Naples as Riccardo in Verdi's UN BALLO IN MASCHERA. The next year he made his debut with the New Zealand Opera, where he appeared as Don Jose in CARMEN and Alfredo in LA TRAVIATA. That same year he made his debut with the Sarasota Opera in Florida, where he sang the title role in WERTHER; he has returned for eight consecutive seasons to perform the roles of Canio in PAGLIACCI, Turiddu in CAVALLERIA RUSTICANA, Cavaradossi in TOSCA, Foresto in ATILIA, the Duke of Mantua in RIGOLETTO and Carlo VII in Giovanna d'Arco. Next year he will sing Oronte in I LOMBARDI, continuing the Verdi cycle for which Sarasota Opera is world renowned.

In the 2009-2010 season, Mr. Davila made his debut with the Lyric Opera of Kansas City as Cavaradossi in Puccini's TOSCA and for Palm Beach Opera as Don Jose in CARMEN. Mr. Davila has also toured with Teatro Lirico D'Europa, singing the roles of Don Jose in CARMEN and Alfredo in LA TRAVIATA.

For Opera de Puerto Rico, Mr. Davila has sung the roles of Pinkerton in Puccini's MADAMA BUTTERFLY, Edgardo in LUCIA DI LAMMERMOOR, Alfredo in LA TRAVIATA, and Rinuccio in GIANNI SCHICCHI. For the Fundacion de Zarzuela y Opereta de Puerto Rico, he sang Alfredo in Johann Strauss's DIE FLEDERMAUS and Camille in THE MERRY WIDOW, as well as Leonardo in the Cuban zarzuela CECILIA VALDÉS and Javier in LUISA FERNANDA.

Mr. Davila has also sung the role of Calaf in TURANDOT for Connecticut Grand Opera and Opera Di Capo in New York, for which he returned the next year and sang the Duke of Mantua in RIGOLETTO. Mr. Davila has also appeared with l'Opéra du Montréal, National Lyric Opera of New York, San Antonio Opera, Opera Tampa, Austin Lyric Opera, Fort Worth Opera and Opera Roanoke. He sang the Mozart's roles of Tamino in DIE ZAUBERFLÖTE and Belmonte in DIE ENTFÜHRUNG AUS DEM SERIAL, in Salzburg, Steyr and Attersee in Austria.

**FABIAN ROBLES** (Edgardo)

Tenor Fabian Robles is quickly establishing himself as a promising young talent in the Belcanto and lyric tenor repertoire. Mr. Robles debuted in the role of Rodolfo in Puccini's LA BOHÈME in July 2009 in New York for the Martina Arroyo Foundation with great success, a role he repeated for Cairo Opera in Egypt in December 2009. Early 2010 had Mr. Robles in a series of BOHÈME'S throughout the USA and the Island of Martinique as well as his debut as Alfredo in Verdi's LA TRAVIATA with Teatro Lirico D'Europa. Early 2011 will take Mr. Robles to Houston for Bizet's LES PECHEURS DE PERLES and performances as Edgardo in LUCIA DI LAMMERMOOR with Teatro Lirico D'Europa.

Past season's highlights include Prince Ramiro in Rossini's LA CENERENTOLA at the prestigious Aspen Music Festival and Michigan as well as Ferrando in Mozart's COSÌ FAN TUTTE for Opera New Jersey, among other roles in different venues. Mr. Robles has been part of the Young Artists Programs of Portland Opera and Opera New Jersey as well as the International Vocal Arts Institute.

Winner in the 2008 Aspen Music Festival's Concerto Vocal Competition, Mr. Robles has also received various awards in other competitions, including winner and BEST MALE PERFORMER AWARD in 2003, 2006, 2007 and 2008 in the District Metropolitan Opera House National Auditions. In 2003 he received an HONOR AWARD by the Senate of Puerto Rico and in May 2008 he received the TENOR OF THE YEAR AWARD by UNESCO for his outstanding achievements in the arts.

Mr. Robles was a semi-finalist in PLACIDO DOMINGO'S WORLD SINGING COMPETITION - OPERALIA 2007 in Paris, France, as well as the FRANCISCO VIÑAS WORLD SINGING CONTEST in Barcelona, Spain in January 2008. In July 2008 Mr. Robles was featured in concert at the famous Benedict Music Tent with the American Academy of Conducting Orchestra of the Aspen Music Festival as a winner of the CONCERTO VOCAL COMPETITION. Career Highlights include a ZARZUELA GALA at the Weill Recital Hall at the prestigious Carnegie Hall in 2004. In April 2008 he was featured with the Puerto Rico Philharmonic Orchestra in the CLASSICAL GALA celebrating the re-opening of Teatro La Perla, one of Puerto Rico's legendary venues. He was also featured with Ballet Concerto in their 25th Anniversary Gala, singing with incredible aplomb the difficult tenor part in Orff's CARMINA BURANA.

Conductors Mr. Robles has worked with include Patrick Summers, Eugene Kohn, Kemal Khan, Bruno Cinquegrani, Theo Alcantara, Lawrence Gilgore, Steven Mosteller, Ken Lam, Gerard Steichen, Roselin Pabon and Luis Biava among others. Directors include Tito Capobianco, Ed Berkeley, Garnett Bruce and Albert Shermann. Fabian Robles graduated from the University of Puerto Rico with degrees in Biology, Pharmacy and Music.

#### **YURI NIKOLOV (Arturo)**

The Bulgarian tenor has performed with Teatro Lirico D'Europa for several seasons in different comprimario roles. He graduated from the National Conservatory in Bulgaria and performs with the State Opera of Varna.

#### **KRASSIMIR TOPOLOV (Conductor)**

The Bulgarian maestro who was educated in Vienna, Austria has been the principal conductor for Teatro Lirico D'Europa since 1995. In addition to conducting hundreds of performances for the company on tour in central Europe, he has conducted all 10 American tours for the company. Maestro Topolov is also a frequent guest conductor with opera companies in Bulgaria and several Eastern European cities.

#### **GIORGIO LALOV (Artistic Director/Stage Director/Set, Costumes)**

Gueorgui (Giorgio) Lalov was born in Telesh, Bulgaria in June 1958. His father, "Lalo," a doctor, and his mother, Stoiyanka, an elementary school teacher and Bulgarian folk singer, were educated patrons of the arts. When Lalo Lalov died, Giorgio was only nine years old, but because he was an excellent student, he entered an elite boarding school in the capital city of Bulgaria that taught all lessons in French. When he graduated from high school in 1976, he was fluent in French and English. That fall he entered the Bulgarian National Academy of Music and went on tour throughout Italy with a choir from

the university. While in Milan, he auditioned for the famous International School for Young Opera Singers at La Scala, was accepted and went on to make his operatic debut at La Scala at the age of 25.

After living in Italy for a short time, Mr. Lalov became fluent in Italian. In 1986, while on tour with an opera company in France, he met Yves Josse, a former ballet dancer who was booking opera and ballet tours. They became business partners. Mr. Lalov had many resources: He spoke several languages, was able to organize the creation of sets and costumes in Bulgaria and put together an excellent orchestra and chorus. He also knew many fine opera singers in Bulgaria, central Europe and the United States.

By 1988, Messrs. Josse and Lalov were collaborating on what was to become the most successful opera touring company in Europe. At the time of Mr. Josse's death in 1995, Teatro Lirico presented over 250 performances a season throughout Europe at 180 different venues. These included performances for Opera Dijon and at other major European theatres, such as Palais des Festivals, (Biarritz), Théâtre Alexandre Dumas and Pavillon Baltard, (*Region Paris*), Théâtre de Grenoble, Théâtre Molière, (Sete), Théâtre Municipal, (St. Maur des Fosses), Théâtre de Cognac, Théâtre Municipal Armand, (Salon de Provence), Salle Pleyel, (Paris), Scène Nationale, (Cherbourg), Odéon, (Blagnac), La Scène Municipale (Lyon) and Quartz, (Brest) in **France**.

Teatro Lirico performances also include those presented at l'Atrium Theatre in **Martinique**, Théâtre du Grand Casino (Geneve), Congresshaus, (Zurich) and Théâtre de BeauLiève (Lausanne) in **Switzerland**, Théâtre Municipal (Hasselt) and Le Cirque Royale (Brussels) in **Belgium**. City Hall (Göttingen) and Théâtre Carré (Amsterdam) in **Holland** hosted other performances. Teatro also performed at Theatre Margharita, (Trapani) in **Sicily**, at Italian Summer Festivals such as Festival Busetto, Festival San Giovanni Valdarn, and open-air festival in such cities in **Italy** as Spello, Montecatini Terme, Siena., Chianciano Terme, Cortona, Arezzo, Padova and Aimini.

Shows were also presented for Okinawa Performing Arts Center in **Japan**, Tivoli Gardens (Copenhagen), in **Denmark**, Forum Cultural do Seixal, (Lisboa) Academia Almadense, (Lisboa), and Theatre Trinitade, (Lisboa) in **Portugal**, Kuppelsaal, (Hanover), Gurzenith, (Köln), CCH-I, (Hamburg,), MUK, (Lübeck), Liederhalle, (Stuttgart), Schwarzwaldhalle (Karlsruhe), and Rosengarten, (Mannheim) in **Germany**.

In **Spain**, the venerable opera company also performed at Teatro Principal, (Alicante) Teatro Municipal Cervantes (Alicante), Teatro Del Carmen, (Malaga) Palacio de Congresos. (Granada), Teatro Municipal Enrique de la Cueva, (Seville), Teatro Atlantida VIC, (Barcelona) Salida de La Compania, (Madrid) Auditorio Ferri de Muestras (Valladolid), Gran Teatro de Burgos, Teatro Juan Bravo (Segovia), Auditorio Municipal Maestro Padilla (Almería) Gran Teatro Galla (Cadiz), Teatro Monumental (Barcelona) Teatro Principal (Zaragoza) Teatro Cervantes, (Madrid), Teatro Victoria Eugeniain, (San Sebastian), Teatro Vicente Espinel, (Malaga), Teatro Bueno Vallejo (Madrid) Teatro Cervantes (Malaga) and Teatro "Lope de Vega" (Sevilla).

In 1990, Mr. Lalov established the Sofia Symphony Orchestra and Chorus. Winter 2000 marked Teatro's first major American tour. The reviews from the 11 consecutive tours Teatro Lirico D'Europa has completed thus far in the United States speak for the high quality and consistency of the company. The fact that the company is able to tour with many different productions is an indication of Mr. Lalov's

hard work, excellent organizational skills and unfailing dedication to the art of opera. In spring 2009, the impresario became the artistic director of Baltimore Opera Theatre.

“I’m not alone in hoping that Giorgio Lalov, the talented opera singer turned creator of Teatro Lirico D’Europa stays happy and healthy and continues to bring us such magnificent productions. We can only hope to see more from this company in years to come.”

ILLINOIS TIMES – Ann Kerr

### **Synopsis of the Opera**

In a feud between the Scottish families of Ravenswood and Lammermoor, Enrico (Lord Henry Ashton of Lammermoor) has gained the upper hand over Edgardo (Edgar of Ravenswood), killing his kinsmen and taking over his estates. By the time of the opera’s action, however, Enrico’s fortunes have begun to wane. In political disfavor, he stakes all on uniting his family with that of Arturo (Lord Arthur Bucklaw), whom he means to force his sister, Lucia (Lucy Ashton), to marry.

**ACT I.** In a ruined park near Lammermoor Castle, Enrico’s retainers prepare to search for a mysterious trespasser. Normanno, captain of the guard, remains behind to greet Enrico, who decries Lucia’s refusal to marry Arturo. When the girl’s elderly tutor, Raimondo, suggests that grief over her mother’s death keeps her from thoughts of love, Normanno reveals that Lucia has been discovered keeping trysts with a hunter who saved her from a raging bull. He suspects the stranger is none other than Edgardo. Enrico rages, and as retainers confirm Normanno’s suspicions, he swears vengeance.

At a fountain near her mother’s tomb, Lucia, fearful of her brother, awaits a rendezvous with Edgardo. She tells her confidante, Alisa, the tale of a maiden’s ghost that haunts the fountain and has warned her of a tragic end to her love for Edgardo. Though Alisa implores her to take care, Lucia cannot restrain her love. On arrival, Edgardo explains he must go to France on a political mission but wishes to reconcile himself with Enrico so he and Lucia may marry. Lucia, knowing her brother will not relent, begs Edgardo to keep their love a secret. Though infuriated at Enrico’s persecution, he agrees. The lovers seal their vows by exchanging rings, then bid each other farewell.

**ACT II.** In an anteroom of Lammermoor Castle, Enrico plots with Normanno to force Lucia to marry Arturo. As the captain goes off to greet the bridegroom, Lucia enters, distraught but defiant, only to be shown a forged letter, supposedly from Edgardo, proving him pledged to another. Crushed, she longs for death, but Enrico insists on her marrying at once to save the family fortunes. Now Raimondo urges her to consent to the wedding, invoking the memory of her mother and asking her to respect the family’s desperate situation. When she yields, he reminds her there are heavenly rewards for earthly sacrifices.

In the great hall of Lammermoor, as guests hail the union of two important families, Arturo pledges to restore the Ashtons’ prestige. Enrico prepares him for Lucia’s melancholy by pleading her grief over her mother’s death. No sooner has the girl entered and been forced to sign the marriage contract than Edgardo bursts in. Returning earlier than expected, he has learned of the wedding and come to claim his bride. Bloodshed is averted only when Raimondo commands the rivals to put up their swords. Seeing Lucia’s signature on the contract, Edgardo tears his ring from her finger, curses her and rushes from the hall. Hardly comprehending his words, Lucia collapses.

**ACT III.** Edgardo sits in a chamber at the foot of Wolf's Crag tower, deep in thought, as a storm rages. Enrico rides there to confront him, and the flames of their enmity flare. They agree to meet at dawn among the tombs of the Ravenswoods to fight a duel.

The continuing wedding festivities are halted when Raimondo enters to announce that Lucia, gone mad, has stabbed and killed Arturo in the bridal chamber. Disheveled, unaware of what she has done, she wanders in, recalling her meetings with Edgardo and imagining herself married to him. When the angry Enrico rushes in, he is silenced by the sight of her pitiful condition. Believing herself in heaven, Lucia falls dying.

Among the tombs of his ancestors, Edgardo, last of the Ravenswoods, laments Lucia's supposed betrayal and awaits his duel with Enrico, which he hopes will end his own life. Guests leaving Lammermoor Castle tell Edgardo the dying Lucia has called his name. As he is about to rush to her side, Raimondo arrives to tell of her death, and her bier is carried by. Resolving to join Lucia in heaven, Edgardo stabs himself and dies.

### **Driving Women Mad** Mary Jane Phillips-Matz

One of the most versatile and popular opera composers of all time, Gaetano Donizetti dominated his field for many years, but his success did not come easily. Born in 1797 into a desperately poor family in the northern Italian city of Bergamo, he was sent to charity schools, where he was quickly identified as promising music student. As a youth, however, he had to defy his parents, who did not want him in the theatre.

Three student operas were written before he turned professional; and when he was twenty one, his first full-scale stage work was produced in Venice, launching a career that lasted nearly thirty years. Later commissions from impresarios and opera houses took him to Naples, Milan, Florence, Paris, and Vienna, among many other cities. In Vienna in 1843, he achieved the highest honor imaginable when the emperor named him the official Court Composer and Master of the Imperial Chapel, a post Mozart had once held. Over the course of his career, Donizetti wrote more than 75 operas and scores of other works: songs for the solo voice and difficult pieces for two or three voices or piano; chamber music, cantatas, hymns, and religious and orchestral works. Donizetti died in 1848.

### **The Background of Lucia di Lammermoor**

The most popular of all Donizetti's operas has always been Lucia di Lammermoor, which he wrote under a commission from a major theatre, the San Carlo Opera in Naples. This opera is based on *The Bride of Lammermoor*, Sir Walter Scott's great Romantic novel, the plot of which Scott may have taken from an actual murder case when a bride killed her groom on their wedding night.

The librettist of Lucia was Salvatore Cammarano, a polished Neapolitan poet and playwright who wrote several librettos for Donizetti. Coming from a large clan of theatrical professionals: actors, comedians, writers, and stage managers, Cammarano also wrote texts for Giuseppe Verdi and other composers.

### **The Opera's World Premiere and Subsequent Popularity**

After the premiere of Lucia in 1835, the opera became so wildly successful that the world's "celebrity" singers wanted to appear in it, and it almost immediately became a showpiece for coloratura sopranos. The busiest theatres scheduled performances of it by the hundreds, and soon Lucia was being produced all over Europe and even in South America and the Caribbean. Having reached London in 1838 and the United States in 1841, it has remained in the world's repertory for more than 170 years. Its success is certainly owed to Donizetti's genius at bringing characters to vivid life while achieving a perfect balance between voices and orchestra. In a word, Lucia is a seamless, poetic, heartrending Romantic work.

### **The Hapless Bride and Her Fate**

When Donizetti was looking for a source to use for his new opera, he said he wanted to write about "love, violent love, without which operas are cold." That is what he did in Lucia, which is set in the Lammermoor Hills of Scotland. The action takes place in the turbulent 1680s and 1690s, when several European countries were at war and many Scottish families were torn apart by clan wars. The hero and heroine of the opera are Edgardo of Ravenswood and Lucia Ashton, whose families are mortal enemies. Because Lucia and Edgardo have secretly exchanged rings with each other and taken private vows, they consider themselves husband and wife. Their happiness, however, is destroyed when Lucia's villainous brother, Enrico Ashton, forces her into an arranged marriage to save their family's fortunes. The opera conveys a weighty moral message by showing how brutally Lucia is treated by her brother. At the same time it lays bare the wretched status of women, whose oppression was then fully sanctioned by law. To protect her virginity, a girl or woman could be locked up at home for years, a prisoner of her family's need to make a "respectable" marriage for her. The moment she married, her condition worsened, for her all her money, her property, and even her children became her husband's under law, and he could beat her or rape her at will. Divorce was almost impossible, and if she left her husband, she was forced to leave her children with him. It is certainly no exaggeration to say that women and children were no more than mere property for men to dispose of however they wished. In practice, this meant that from childhood on, millions of girls were forced to show respect and abject humility to all adults, speak with low voices, and be "as meek as lambs." From birth to death, they lived without ever taking a single breath of freedom.

Quite naturally, this repression of every emotion, every hope, and every desire was required for women to live "normally." Lucia is the absolute personification of the horrors such total repression would cause. Enrico, Lucia's brother, is desperate to see her married to Lord Bucklaw, and when she resists, he lies to her and shows her forged letters proving that Edgardo is in love with someone else. Close to a total breakdown, she feels chills and fever and is close to fainting, but she bows to Enrico's relentless pressure and signs the marriage contract with Lord Bucklaw. At that moment, in one of opera's most electrifying scenes, Edgardo bursts in upon the celebration and curses Lucia for betraying their love. After he is driven out, the formal rites go forward, and Lucia is led to her marriage bed. There, driven to madness, she kills her groom and emerges from the bridal chamber drenched in blood. Edgardo takes refuge in the cemetery where his ancestors lie, but people from Ashton's castle tell him she is dying. Hearing the tolling of the bell for the dead, Edgardo kills himself.

It is surely no accident that Lucia di Lammermoor remains Donizetti's most popular opera, for it so much more than a Romantic tale with a touch of Gothic horror. Instead it is an intimate portrait of a woman driven mad by the repression of her very self.

**About the Company:**

**Teatro Lirico D'Europa** was created in 1988 by the late Yves Josse, a former ballet divo and brilliant French arts promoter, and Giorgio Lalov, a young Bulgarian opera singer who made his debut at Teatro alla Scala, Milan, at the age of 25 while participating in Scala's famous international training program for young singers. The collaboration between Josse and Lalov was a huge success in a very short time, resulting in tours with over 250 performances a season throughout France, Belgium, Switzerland, Germany, Japan, the Netherlands, Denmark, Spain, Italy, Sicily, and Portugal including performances for Opera Dijon, performances at Salle Pleyel in Paris, Pavillion Baltard in Paris, Okinawa Performing Arts Center, Tivoli Gardens in Copenhagen, Theatre Carre in Amsterdam, Congresshaus in Zurich, Theatre Trinite in Lisbon, Teatro Atlantida in Barcelona, Salida de La Compania in Madrid, Teatro Cervantes, Madrid, Teatro Bueno Vallejo, Madrid, Teatro Lope de Vega in Seville, Le Cirque Royale in Brussels and L'Atrium Theatre on the Island of Martinique. Lalov created the sets and costumes for the productions and organized the chorus and orchestra in Bulgaria. He drew the soloists for the productions from a huge reservoir of operatic talent in Bulgaria, central Europe and the USA. Josse booked the performances for the company from his office in Paris. From the very beginning, the company established itself as highly competent in delivering traditional, full-scale productions featuring a professional orchestra and chorus, and outstanding soloists who performed at the top national theatres in their native countries. The unusual chemistry of the company proved to be very popular with European audiences. Teatro Lirico D'Europa had completed over 2000 performances worldwide at the time of Josse's passing in 1995. 1995 marked a new beginning for Teatro Lirico D'Europa with the birth of Lalov's American son. He shifted his focus from touring in Europe, to touring in the USA. Teatro Lirico D'Europa had developed a firm history of success with a huge portfolio of hundreds of rave reviews for full scale opera productions that had been presented all over Europe at 180 different venues including Italian summer festivals such as Festival Busetto, Festival San Giovanni Valdarno, and open air festivals in Spello, Montecatini Terme, Siena, Chianciano Terme, Cortona, Padova and Aimini. The company also had a fine collection of outstanding, professionally mastered live CD recordings. Lalov's wife, Jenny Kelly, organized the materials and began to make offers to theaters in the US. By winter 2000, she had booked the first major American tour for the company. The response to the debut tour from both press and theater management was very positive indeed. The popular company has completed 11 consecutive USA tours with over 600 performances at 108 different venues including performances for 9 American regional opera companies who have presented Teatro Lirico's production on their seasons of opera numerous times. The February 2002 issue of OPERA NEWS presented a 4-page article on Teatro Lirico D'Europa entitled ROAD WARRIORS written by former BOSTON GLOBE opera critic Richard Dyer that stated:

"In the past couple of years the company has presented TURANDOT, AIDA and NABUCCO in Boston. The physical productions and Lalov's stagings were reassuringly traditional. Lalov's stagings tell the story clearly. The solo and ensemble singing in all three operas was lusty, whole hearted-full throated and honest. Something personal and passionate that is often missing from evenings of opera." OPERA NEWS - Richard Dyer – Feb. 2002

Teatro Lirico D'Europa embarks on its 12th consecutive season of US tours in Fall 2010 - Winter/Spring 2011 with 70 performances of 4 different full-scale operas: Puccini's TOSCA, Puccini's MADAMA BUTTERFLY, Puccini's TURANDOT and Donizetti's LUCIA DI LAMMERMOOR. The company will resume it's European touring during season 2011-12 after its American tours.