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The Musical Alternatives of Donizetti's Lucia di Lammermoor: An Analysis and Guide for Performance Practice

Carol J. Money

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

THE MUSICAL ALTERNATIVES OF DONIZETTI'S
LUCIA DI LAMMERMOOR: AN ANALYSIS AND
GUIDE FOR PERFORMANCE PRACTICE

A Dissertation Submitted in Partial Fulfillment
of the Requirements for the Degree of
Doctor of Arts

Carol J. Money

College of Performing and Visual Arts
School of Music
Vocal Performance

December 2016

This Dissertation by: Carol J. Money

Entitled: *The Musical Alternatives of Donizetti's Lucia di Lammermoor: An Analysis and Guide for Performance Practice*

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College of Performing and Visual Arts in School of Music, Program of Vocal
Performance

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ABSTRACT

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Opera encompasses a long history of substitutions and alterations in its performance tradition. This dissertation compiles and analyzes alterations made in performances of one opera, *Lucia di Lammermoor* by Gaetano Donizetti (1797-1848), since its creation in 1835. The study focuses on the standard practices of cutting, sections of *tacet*, interpolated material (such as cadenzas and other ornaments/embellishments), and transpositions in the performance tradition of *Lucia*. Although portions of this information can be found in various sources, no current resource exists that compiles the data from these sources and presents information on more recent performance practices and resources. By offering a more thorough compilation of alterations and the resulting dramatic ramifications, this dissertation provides a resource to aid in the decision-making process of conductors, directors, coaches, teachers, and musicians who contribute to the production of this opera. Primary source materials consist of the following: information obtained from personal interviews with professionals in the industry who are intimately acquainted with the opera; newspaper, magazine, and journal articles; and an analysis of existing audio and video recordings and hand-marked scores. Consequences of alterations to the score are examined. The appendices provide reference guides to cadenza resources and to cut and *tacet* options for *Lucia*, as well as transcriptions of selected interviews

conducted for this study. This study indicates that the nature of alterations, as well as the popular alterations themselves, integral to *Lucia*'s evolution may, in fact, be one of the contributing factors to the opera's enduring longevity in the repertoire.

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There are those who are not here to see the final accomplishment of this pursuit. Yet, without their encouragement and belief in me, I would have never begun this journey. It is in the loving memory of my mentors Dr. Roy Hyatte, Dr. John Shurtleff, Dr. Richard Detsch, Sandra L. Sindt, and my dearest friends, Ryan Smith and Dr. Jens-Wilhelm Wessels, that I have completed this undertaking.

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autograph manuscript of *Lucia*, and to Ricordi (with the assistance of Boosey & Hawkes)
for allowing me to study their unpublished critical editions of *Lucia*.

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CHAPTER I

INTRODUCTION

When musicology and Romantic Italian opera started to get seriously interested in one another back in the 1960s, they stumbled quickly onto a problem that has continued to be a source of confusion and occasional conflict: what was printed in scores and what was heard in performances simply did not match up in the ways that were supposed to be taken for granted in “classical music.”

If these musicians opened a score to follow a broadcast of *Lucia di Lammermoor*, their experience would be bewilderingly different. The far wider range of latitude in the “interpretive” dimensions would be just a starting point for their perplexity. They would see many passages on the page, from a few measures’ length to entire scenes, of which they would hear nothing, and they would hear many dozens of notes wherein the score they saw nothing. For long stretches they would hear something *like* what was written, but with recurrent additions, subtractions, and substitutions in the parts of various voices and instruments, and perhaps with transpositions to different keys. They might have wondered whether the performers were using some entirely different score of *Lucia di Lammermoor*, and might have been all the more perplexed to discover that all available printed scores were in substantial agreement, but that no performance or recording they could encounter resembled the scores.

—Will Crutchfield, “What is tradition?”

Thesis, Significance, and Incidence

The difficulties that can arise from misunderstandings about alterations in operatic scores have been made clear to me on several occasions. In a master class with Thomas

Bagwell, a former coach/collaborative pianist from the Metropolitan Opera (MET),¹ Bagwell relayed a story about an auditioning singer who walked up to him, handed him her music, and claimed—as she took her position to sing—“I am taking the standard cuts.” Nothing was marked in the score for him. Unfortunately for the vocalist, the “standard” cuts she was expecting varied from the ones he knew and decided to play for her.

In the years 2005, 2007 and 2012, I performed in three European productions of operas in international collaboration. In these productions, all parties arrived having memorized, in some cases, entirely different sections of music. As a production assistant to the company in 2012, I was tasked with preparing the choristers’ music and noted various sets of cut options from different recordings, which were then further radically modified as we entered rehearsals. Traveling light, some of the performers had in their possession only those parts of the score they had prepared. Thus, they were missing necessary portions of music they assumed would be excluded. Multiple translations and editions also abounded, further muddling the issue. A few heated debates arose over which solo and duet portions would be cut or allowed to remain, one soloist threatening to leave the production if his favorite solo section was cut. Hours were spent reconciling cuts with the orchestral members before the *Sitzprobe*, while the cast waited. Soloists,

1. For biographical information, see MET Opera National Council Auditions, “Meet the Judges: Thomas Bagwell,” MONC Eastern Region, January 9, 2014, accessed March 14, 2016, <http://www.nycmonc.org/operaidols/2014/01/meet-judges-thomas-bagwell.html>; The Lotte Lehmann Foundation, “Meet the Advisors,” The Lotte Lehmann Foundation Advisors, accessed March 14, 2016, <http://lottelehmann.org/llf/about/advisors.html#2>; and The New School, “Faculty A-Z: Thomas Bagwell,” The New School: Mannes, accessed March 14, 2016, <http://www.newschool.edu/mannes/faculty-az/?id=4e6a-4535-4d67-3d3d>.

including myself, were suddenly expected to perform entire scenes with orchestra (without prior notice or any rehearsal), which we had been told would be omitted as they were considered “standard” cuts. However, the orchestra conductor disagreed adamantly and insisted on their inclusion. Choristers were overheard whispering backstage before their entrances during the performance, “What are we singing here, again?” and “Where is the repeat now?” Some soloists were observed having discrete notes written on their hands and wrists in ink so they could remind themselves onstage of what changes had been made in the score for this particular production. Indeed, the energy during the performance was electric as each member listened and watched with the utmost care for every indication and cue from the *maestro*; however, the consumption of antacids (among other anxiety “remedies”) rose dramatically.

Altering an opera score for performance is a common practice in the industry and is largely expected, particularly in Baroque and *bel canto* operatic literature. Nonetheless, such alterations create extra challenges for individuals attempting to study or prepare for a production. As esteemed musicologist and conductor Will Crutchfield² describes in the opening quote of this chapter, those studying the score while listening to a recording or watching a performance may be completely befuddled. Furthermore, as performance

2. Crutchfield also works as a vocal coach who is currently serving as Caramoor International Music Festival’s opera director and as a frequent guest conductor for the Polish National Opera. For more biographical information, see John Simon Guggenheim Memorial Foundation, “Will Crutchfield,” accessed June 30, 2015, <http://www.gf.org/fellows/all-fellows/will-crutchfield/>; Fletcher Artist Management, “Will Crutchfield,” Fletcher Artists, accessed June 30, 2015, <http://www.fletcherartists.com/artists/will-crutchfield/>; Caramoor, “Will Crutchfield: Director of Opera at Caramoor,” Caramoor Artistic Team, accessed June 30, 2015, <http://www.caramoor.org/about/artistic-team>; and *Wikipedia: The Free Encyclopedia*, “Will Crutchfield,” Wikimedia Foundation, Inc., last modified April 8, 2016, accessed June 30, 2016, https://en.wikipedia.org/wiki/Will_Crutchfield.

traditions evolve, intimately knowing and understanding the “traditional”³ expectations of the work becomes problematic. Numerous audio recordings exist but lie essentially unanalyzed. In the pursuit of a performance timed for audience attention span and orchestra union contractual limitations, cuts may occur that yield detrimental effects to the opera’s dramatic content. Secondary roles can conceivably lose prominence. Storylines may become obscured. Characters may remain one-dimensional due to the omission of a scene in which their character development expands. Meanwhile, anxious and unsure performers consult in hushed tones backstage, re-confirming the alterations among themselves or anxiously peering over the stage-manager’s shoulder at her marked score in an effort to avoid an onstage blunder.

Lucia di Lammermoor (1835),⁴ by Gaetano Donizetti (1797-1848)—one of the most beloved and enduring Italian *bel canto* operas—provides a rich history of musical alterations, not only from the standpoint of cuts, but also from its abounding tradition of desired ornamentation. The complexities of this tradition thrust the feat of singing Lucia into a formidable tier for the soprano vocalist. The title character serves as a defining role for distinguishing the preeminent soprano from her contemporaries. However, even those who have gracefully surmounted the role struggle with the quandary of variances. Former MET stage director Bruce Donnell recounts a production of *Lucia* in which the famed Edita Gruberová (b.1946) (playing the title role), from her position lying on the stage floor, would raise her head for sections she knew and bury her face in her arms for

3. Will Crutchfield questions the concept of “traditional” cuts in opera in his article, “What is tradition?,” in *Fashions and Legacies of Nineteenth-Century Italian Opera*, ed. Roberta Montemorra Marvin and Hilary Poriss (New York: Cambridge University Press, 2010), 239-260.

4. Hereafter referred to as *Lucia*.

sections she did not, when a scene she was used to having cut was re-opened for the MET production that Donnell was directing.⁵

Completely compensating for the lack of a current resource addressing musical alterations in standard operas would be a monumental endeavor similar to the life-work undertaken by Nico Castel of making phonetic transcriptions of standard operas in the repertoire.⁶ Forerunners in this sphere of inquiry include: the compilations of cadenzas by Mathilde Marchesi,⁷ Luigi Ricci,⁸ and Estelle Liebling;⁹ and Susan S. Webb's more isolated study, *Variants in Wagner's Vocal Lines: The Ring Operas*.¹⁰ Promised, upcoming research in the field is a long-awaited book on performance practice in Italian *bel canto* opera by Crutchfield. During one of his research trips, Crutchfield stumbled

5. Bruce Donnell and John Harger Stewart, interview by author, Johanna Meier Opera Theater Institute in Spearfish, SD, June 27, 2014, revised/edited via email September 16, 2015 (Donnell), and September 17, 2015 (Stewart), transcript located in Appendix C. This production is preserved on recording: Gaetano Donizetti *Lucia di Lammermoor* [1988], CD, House of Opera CD5757, n.d.

6. For *Lucia's* International Phonetic Alphabet transcription, see Nico Castel's, "Lucia di Lammermoor," in *Italian Belcanto Opera Libretti in Three Volumes*, vol. 1, ed. Scott Jackson Wiley (Geneseo, NY: Leyerle Publications, 2000), 209-267.

7. Mathilde Marchesi, ed., *Variantes et points d'orgue, composes pour les principaux airs du repertoire par Mathilde Marchesi pour les élèves de ses Classes de Chant*, (Paris: Heugel et Cie, 1900), 45-53.

8. See Luigi Ricci, *Variazioni-Cadenze-Tradizioni Per Canto: Vol. 1 (Voci femminili)* E. R. 1903 (Milan: Universal Music Publishing Ricordi S.r.l., 1937), 42-57; Luigi Ricci, *Variazioni-Cadenze-Tradizioni Per Canto: Vol. 2 (Voci maschili)* E. R. 1904 (Milan: Universal Music Publishing Ricordi S.r.l., 1937), 25-27; and Luigi Ricci, *Variazioni-Cadenze-Tradizioni Per Canto: Appendice (Voci miste)* E. R. 1993 (Milan: Universal Music Publishing Ricordi S.r.l., 1939), 32-38.

9. See Estelle Liebling, ed., *The Estelle Liebling Book of Coloratura Cadenzas* (New York: G. Schirmer, Inc., 1943), 34-40 and 104.

10. Susan S. Webb, *Variants in Wagner's Vocal Lines: The "Ring" Operas* (Geneseo, NY: Leyerle Publications, 2005).

across a trove of marked scores in Zürich. Presumably, Crutchfield noted of some of the less “standard” alterations and will provide them.¹¹

This document intends to supplement this emerging research by providing a compilation and analysis of musical alterations found in performances of *Lucia* in the previous and current performance traditions. It also provides a paradigm for studying alterations of operas of a similar nature. This study focuses on the standard practices of cutting, sections of *tacet*, interpolated material, and transpositions in the evolving performance tradition of *Lucia*, including a comparison of large-scale, significant differences between the traditional published versions and the critical editions, which are currently only available for rental use through Ricordi.¹²

Although portions of this information exist in various sources, no current resource compiles or consolidates this data—or provides information on more recent performance practices (in particular, cuts and *tacet*). Furthermore, a resource guide to available cadenza and embellishment options does not currently exist. Some of the sources (in particular, Dame Joan Sutherland’s edited *Lucia* arias provided in two separate

11. Caramoor Artistic Team, “Will Crutchfield.”

12. Gaetano Donizetti, *Lucia di Lammermoor: Dramma tragico in tre atti di Salvatore Cammarano, edizione critica a cura di Gabriele Dotto e Roger Parker*, plate 13800 (Milan: Casa Ricordi—GMB Ricordi SpA, 2003); and Gaetano Donizetti, *Lucia di Lammermoor; revisione sull’autografo a cura di Jesus Lopez Cobos*, Plate 132887 (full score), (Milan: Casa Ricordi, BMG RICORDI S.p.A., 1979); and Gaetano Donizetti, *Lucia di Lammermoor; revisione sull’autografo a cura di Jesus Lopez Cobos*, Plate 132890 (vocal score), (Milan: Casa Ricordi, BMG RICORDI S.p.A., 1979).

volumes,¹³ the three Ricci cadenza volumes, and Liebling's coloratura cadenza book) are excellent historical resources and a starting point for current singers. By providing a compilation of performance practices and an analysis of the resulting ramifications of individual changes from a dramatic perspective, this document provides a resource to aid in the decision-making process of conductors, directors, performers, teachers, and coaches who undertake the study and production of *Lucia*, as well as other *bel canto* operas. Appendix A provides cadenza resources. In addition, Appendix B serves as a guide for future research on cuts and *tacet*.

As David Baker of *Opera News* has written, regarding an interview with acclaimed soprano June Anderson (b. 1952):

What she finds lacking today is “the chain of passing down the traditions, and I’m talking about good traditions, certain performance practices. There’s kind of been a break in that chain—there’s nobody passing these things down. I was lucky early in my career, when I first went to Italy, finding a few people who were still around doing these things, but to try and find them now is hard. It has to be passed down from person to person. It’s not on a computer.”¹⁴

Although passing down the entire body of knowledge in a single resource would prove impossible, current technology could enable us to better preserve more of these disappearing traditions. Though outside the scope of this dissertation, an online reference resource would further the accessibility of information for those who might wish to access the data from remote locations or while traveling.

13. See Gaetano Donizetti, “Il Dolce Suono Mi Colpi Sua Voce!” in *The Art of Joan Sutherland: Volume 1: Famous Mad Scenes*, eds. Joan Sutherland and Richard Bonyng (London: Joseph Weinberger, 1985), 1-27; and Gaetano Donizetti, “Regnava nel silenzio,” in *The Art of Joan Sutherland: Volume 3: Romantic Italian Arias*, eds. Joan Sutherland and Richard Bonyng (London: Joseph Weinberger, 1985), 14-29.

14. David J. Baker, “Night and Day,” *Opera News*, February 14, 1998, 23.

Delimitations

Unlike Crutchfield's anticipated tome, this document does not attempt to include all that has transpired throughout the history of *bel canto* opera. Rather, it provides an overview of large-scale popular choices made in professional opera houses for complete orchestral productions of *Lucia* with experienced performers in the original language, with the hope that it will serve as an example of the process behind these choices and their potential consequences. The critical editions are examined; however, discrepancies between them and the traditional scores are so numerous that a thorough analysis could be made on this topic alone. Out-of-print editions of the Ricordi, Kalmus, Schirmer, and Dover instrumental and vocal scores are not discussed: only sources currently in print have been used for this study. Although variations in cadenzas are discussed, not every possible cadenza has been included, as other scholars have attempted to document many of the most famous cadenzas performed (see the following section); again, this could comprise a study in itself. Though it technically falls under the concept of a "musical alternative" of grand scale, the French version of the opera, *Lucie de Lammermoor: grand opéra en 4 actes*,¹⁵ is not discussed, as the alterations are so all-encompassing that the French version essentially has become a completely different work, not just an adaptation. Similarly, variations and changes enacted in the libretto and/or text have not been analyzed unless they are integral to the musical change being discussed. Variations in the staging have not been analyzed unless they are integral to the musical alterations being considered. Likewise, an analysis of variations in instrumental *tacet* and orchestral

15. Gaetano Donizetti, *Lucie de Lammermoor: grand opéra en 4 actes*: paroles de Alphonse Roger et Gustave Vaës, Plate no.: B.L.3068 (Paris: B. Latte, 1839).

instrumentation doubling or reduction has not been attempted, as these are entirely contingent upon limitations of the orchestra and the opera house; thus, the variances of these in performance are innumerable, and a thorough study would be endless. An analysis of every recording produced in the history of *Lucia* would prove equally impossible. Furthermore, newer media trends, such as video of live opera and operas directed as films create other problems that are beyond the scope of this dissertation and, as such, will not be discussed.

Clearly, the entire range of musical alterations and variances cannot be contained in one single volume such as this. Rather, this work provides a current survey of possibilities and serves as an updated resource of *Lucia's* performance practice. The following sections in this chapter provide an overview of the methods and sources employed in this study, and closes with a guide to foreign and musical terminology contained in this document.

Methods and Sources

Various methods were employed in this study. The published scores currently available were compared, and relevant data from those sources were compiled. A comparison was made between the facsimile of the original autograph and the current published versions, as well as the rental version of the critical editions. A thorough study of the current resources available for performance practice was conducted, comparing and compiling the alterations and analyzing the resulting effects. As mentioned previously, Appendix A provides a guide to extant cadenza resources.

Personal interviews (by email, letter correspondence, telephone, Skype, or in person) with individuals intimately familiar with *Lucia* were conducted following

approval by the University of Northern Colorado's Institutional Review Board ("IRB") on May 14, 2014, which granted one year of activity. As the project required a longer duration of time, reapproval was given by the IRB on May 12, 2015.¹⁶ IRB-approved consent forms were signed by all participants prior to the interview process. Verbal interviews were recorded for transcription purposes only. Relevant sections of interviews were transcribed and are provided in Appendix C (including the biographies of the interviewees). Cut and *tacet* information gathered from interviewees is compiled in Appendix B. Finally, the bulk of raw resource material lies in recordings of performances that preserve the evolving changes. For this study, nine recordings of *Lucia* were considered and discussed in various detail. Three of these recordings were analyzed in depth in order to compare alterations employed in specific performances of *Lucia*. The cut and *tacet* options from these three performances are compiled in Appendix B. The hand-markings of four donated library scores of the opera and one from New York City Opera (NYCO) were also compiled and added to the appendix of cut and *tacet* options.

For the purposes of discussing specific pitches, the "American Standard" or "Scientific Pitch Notation System" is used. Thus, the lowest pitch of C located on the grand piano is referenced as "C1," and the Cs are numbered consecutively as they rise. Therefore, Middle C is referenced as "C4."

The Comparative Editions

Several full orchestral scores of *Lucia* exist. Vital for study are the published full instrumental score by Ricordi¹⁷ (henceforth referred to as RIS), which has been reprinted

16. Copies of the IRB's approval letters are provided in Appendix D.

17. Gaetano Donizetti, *Lucia di Lammermoor* (Milan: Ricordi: Universal Music Publishing Ricordi S.r.L., 2004), full score, P.R. 40.

by Dover (henceforth referred to as DFS),¹⁸ as well as Ricordi's critical editions for rental use only (henceforth referred to as DPCE and LCCE).¹⁹ Additionally, the facsimile of Donizetti's autographed original score (henceforth referred to as FDOA),²⁰ as well as the vocal scores provided by Ricordi,²¹ Schirmer,²² and Kalmus Classica Editions²³ were compared (these will henceforth be referred to as RVS, SVS, and KVS respectively). The *International Music Score Library Project/Petrucci Music Library (IMSLP)* provides access to digitized scores, both orchestral and vocal, that are in the public domain;²⁴ these are discussed further in Chapter IV.

Sources for Interpretive Performance/Performance Practice

Several sources exist that offer information on performance practice and interpretation. The SVS (reprinted by Kalmus Classical Editions) provides an introductory section of "Traditions of Performance" by Liebling. In addition, two edited

18. Gaetano Donizetti, *Lucia di Lammermoor in Full Score* (New York: Dover Publications, Inc., 1992; republication of an Italian edition published in Milan, n.d.).

19. Donizetti, *Lucia, Edizione critica* (Dotto and Parker); *Lucia, Revisione* (Lopez Cobos), full score; and *Lucia, Revisione* (Lopez Cobos), vocal score.

20. Gaetano Donizetti, *Lucia di Lammermoor: drama tragico: riprodotta integralmente per mandato di Giovanni Treccani degli Alfieri* (Milan: E. Bestetti, 1941), copy 107 of 300 of autograph, University of Pennsylvania.

21. Gaetano Donizetti, *Lucia di Lammermoor* (Milan: Ricordi: Universal Music MGB Publications S.r.L., 2006), vocal score by Mario Parenti (1960). Plate 41689.

22. Gaetano Donizetti, *Lucia di Lammermoor (The Bride of Lammermoor): Opera in Three Acts* [1898] (New York: G. Schirmer, 1926), vocal score.

23. Gaetano Donizetti, *Lucia di Lammermoor*. Kalmus Classical Editions, K 06153 (1985), vocal score.

24. Gaetano Donizetti, *Lucia di Lammermoor, IMSLP Petrucci Music Library*, last modified March 29, 2016, accessed March 18, 2016, [http://imslp.org/wiki/Lucia_di_Lammermoor_\(Donizetti,_Gaetano\)](http://imslp.org/wiki/Lucia_di_Lammermoor_(Donizetti,_Gaetano)).

volumes (one for female voices²⁵ and one for male²⁶) and a useful appendix²⁷ have been published by Ricci, which offer various ornamentation options, including parts of *Lucia*. Various Schirmer aria anthologies²⁸ offer some options for cadenzas, as well. Sutherland published both of the arias sung by the title character with markings by herself and by conductor Richard Bonyng.²⁹ Concerning cadenzas specifically, Liebling has published a book, widely used in vocal studios, that provides some standard options for *Lucia*, as well as noting traditional cuts.³⁰ These resources, as well as those for harp cadenzas, are discussed more thoroughly in Chapter IV.

The Interviewees

From a MET stage director to an emerging young artist, a variety of individuals intimately familiar with *Lucia* were selected for this study in order to understand different

25. Ricci, *Variazioni*, vol. 1, 42-57.

26. Ricci, *Variazioni*, vol. 2, 25-27.

27. Ricci, *Variazioni, Appendice (Voci miste)*, 32-38.

28. See the following resources: Gaetano Donizetti, "Dalle stanze ove Lucia," in *G. Schirmer Opera Anthology: Arias for Bass*, compiled and ed. by Robert L. Larsen (New York: G. Schirmer, Inc., 1992), 118-146; Gaetano Donizetti, "Cruda, funesta smania," in *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers in Five Volumes, vol. 4, Baritone*, compiled by Kurt Adler (New York: G. Schirmer, 1953), 166-173; Gaetano Donizetti, "Fra poco a me ricovero," in *G. Schirmer Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers in Five Volumes, vol. 3, Tenor*, compiled by Kurt Adler (New York: G. Schirmer, 1986), 141-147; Gaetano Donizetti, "Il dolce suono... Spargi d'amao pianto," in *G. Schirmer Opera Anthology: Coloratura Arias for Soprano*, compiled and ed. by Robert L. Larsen and Martha Gerhart (New York: G. Schirmer, Inc., 2002), 122-143; Gaetano Donizetti, "Regnava nel silenzio," in *G. Schirmer Opera Anthology: Coloratura Arias for Soprano*, compiled and ed. by Robert L. Larsen & Martha Gerhart (New York: G. Schirmer, Inc., 2002), 106-121; and Gaetano Donizetti, "Regnava nel silenzio," in *The Prima Donna's Album*, ed. Kurt Adler (New York: G. Schirmer, Inc., 1956), 170-179.

29. See: Donizetti, "Il Dolce," *Art of Joan Sutherland*, vol. 1, 1-27; and Donizetti, "Regnava," *Art of Joan Sutherland*, vol. 3, 14-29.

30. Liebling, *The Estelle Liebling Book*, 34-40 and 104.

perspectives on the topic. Following are the interviewees listed in the order in which they were interviewed. Short biographies of the interviewees are provided in Appendix C, which contains transcripts of relevant sections of the conducted interviews.

Two-time Emmy-award winner Bruce Donnell (interviewed on 06/27/2014) directed the 1982 recorded live MET broadcast production of *Lucia* with Sutherland in the title role; the 1988 MET production with Gruberová in the title role; as well as the 1987 MET Gala production with Pavarotti and Sutherland in scenes from *Lucia*. Tenor, conductor, and instructor John Harger Stewart (interviewed with Donnell on 06/27/2014) performed for twenty years on the stages of many of the renowned opera houses of the United States and Europe. His professional career started with an apprenticeship with Santa Fe Opera, where he performed the role of Normanno in *Lucia* in 1969.

Collaborative pianist David Holkeboer (interviewed on 07/12/2014) coached the leading soprano cast in the title role of *Lucia* in preparation for an Anchorage Opera production.

He has also coached the roles of Raimondo, Edgardo, and Normanno for other companies. Conductor and pianist Elizabeth Hastings (interviewed on 07/14/2014) has been involved with five productions of *Lucia* for smaller companies (including Manhattan Lyric Opera), as well as conducting one production for Amato Opera in 1973, and assisting in a production for the Washington Opera (now the Washington National Opera). She has also coached many singers for roles in various productions of *Lucia*.

Professional bass-baritone Nathan Bahny (interviewed on 07/14/2014) has performed in four productions of *Lucia* (one as a chorister and three as a principle, both as Enrico and Raimondo) and was involved with a production of *Lucia* with Belleayre Music Festival at the time of the interview for this study. Stage director Brian Clay Luedloff (interviewed

on 08/11/2014) has worked on five productions of *Lucia* for Connecticut Opera, Union Avenue Opera of St. Louis, the Dallas Opera (two productions), and for Opera Fort Collins, where he currently serves as Artistic Director. Baritone William Wilson (interviewed on 09/23/2014) performed the role of Enrico with Landestheater Coburg in Germany for an estimated thirty performances in the seasons of 2003 and 2004. Conductor and pianist Tyson Deaton (interviewed on 01/11/2015) conducted Anchorage Opera's 2013 production of *Lucia* and, as a coach, has prepared singers for every role in *Lucia* for various other productions. Finally, coloratura soprano Dawn Pawlewski Krogh, Doctor of Musical Arts (interviewed on 01/19/2014), performed the title role of *Lucia* with Des Moines Metro Opera's main stage production in 1993 under the baton of Robert L. Larsen, who also coached her in the role.

Recordings/Videography

The following table presents the recordings studied and discussed in this dissertation. These span from a live recording of a 1967 traditional production in Turin Auditorium (Italy), with famed tenor Luciano Pavarotti, to a 2013 live concert recording of a production employing elements from the original manuscript, with Diana Damrau led by Jesús López-Cobos. The recordings for the study were selected with several criteria in mind: prominent performers (such as Sutherland and Scotto), acclaimed conductors (such as Bonyngge), and major opera houses on both continents. The selections were also chosen to represent both critical-edition and traditional productions. As mentioned earlier, three of the recordings' cut and *tacet* choices were compiled in Appendix B: the 1967 Turin recording (#1 on the table below), the 1982 MET recording (#3 on the table below), and the 1992 Teatro alla Scala recording (#5 on the table below).

Table 1. Recordings Discussed

#	Date	Type	Location	Conductor	Cast
1.	1967 30 June	audio live CD	Turin Auditorium Italy	Francesco Molinari Pradelli	Lucia: Renata Scotto Edgardo: Luciano Pavorotti Enrico: Piero Cappuccilli Raimondo: Antonio Ferrin
2.	1976 August	audio CD	London, England	Jesús López-Cobos	Lucia: Monserrat Caballé Edgardo: José Carreras Enrico: Vicente Sardinero Raimondo: Samuel Ramey
3.	1982 13 Nov.	video live DVD	The MET New York	Richard Bonyngé	Lucia: Joan Sutherland Edgardo: Alfredo Krauss Enrico: Pablo Elvira Raimondo: Paul Plishka
4.	1988 30 Sept.	audio live CD	The MET New York	Eduardo Müller	Lucia: Edita Gruberová Edgardo: Francisco Araiza Enrico: Brian Schexnayder Raimondo: Gwynne Howell
5.	1992	video live DVD	Teatro alla Scalla Milan, Italy	Stefano Ranzani	Lucia: Mariella Devia Edgardo: Vincenzo La Scola Enrico: Renato Bruson Raimondo: Carlo Colombara
6.	1997 2-13 Aug.	audio CD	Abbey Road Studio London, England	Sir Charles Mackerras *using Original Manuscript edited by Mackerras	Lucia: Andrea Rost Edgardo: Bruce Ford Enrico: Anthony Michaels- Moore Raimondo: Alastair Miles
7.	2006 Oct.	video DVD	Teatro Donizetti die Bergamo Italy	Antonio Fogliani	Lucia: Désirée Rancatore Edgardo: Roberto De Biasio Enrico: Luca Grassi Raimondo: Enrico Giuseppe Iori
8.	2009 7 Feb.	video live DVD	The MET New York	Marco Armiliato	Lucia: Anna Netrebko Edgardo: Piotr Beczala Enrico: Mariusz Kwiecien Raimondo: Ildar Abdrazakov
9.	2013 1, 4, 7, and 10 July	audio live CD	Philharmonie im Gasteig Münich, Germany	Jesús López-Cobos *uses glass armonica	Lucia: Diana Damrau Edgardo: Joseph Calleja Enrico: Ludovic Tézier Raimondo: Nicolas Testé

Sources: 1. Gaetano Donizetti, *Lucia di Lammermoor* [1967], CD, Distributions Madacy Inc. PTP-2-5125-1, n.d.; 2. Gaetano Donizetti, *Lucia di Lammermoor* [1977], CD, DECCA Music Group Limited 470 421-2 D0C2, 2002; 3. Gaetano Donizetti, *Lucia di Lammermoor*, DVD, Bel Canto Society Classic DVD Series BCS-D0451, 1982; 4. Gaetano Donizetti, *Lucia di Lammermoor* [1988], CD, House of Opera CD5757, n.d.; 5. Gaetano Donizetti, *Lucia di Lammermoor*, DVD, Opus Arte OA LS3003 D, 2004; 6. Gaetano Donizetti, *Lucia di Lammermoor*, CD SONY CLASSICAL S2K 63174, 1998; 7. Gaetano Donizetti, *Lucia di Lammermoor*, DVD, Dynamics S.r.l. S.I.A.E. 33535, 2006; 8. Gaetano Donizetti, *Lucia di Lammermoor*, DVD, Deutsche Grammophon B0013573-09, 2009; and 9. Gaetano Donizetti, *Lucia di Lammermoor*, CD, Erato/Warner Classics, Warner Music UK Limited LC 7873, 2014.

Overview of Terminology and Concepts to be Explored

This section provides an overview of the foreign and musical terms discussed in this dissertation. More thorough definitions may be found online at the *Oxford Music Online* encyclopedia located at <http://www.oxfordmusiconline.com/public/>.

acciaccatura—(Italian) an ornament; a very quick ***appoggiatura*** in which the grace note added before the note being ornamented is played or sung nearly simultaneously with the main note.

appoggiatura—(Italian) an ornament; an added note that is one step above or below the note being embellished that creates dissonance before resolving to the note it is ornamenting.

aria—a significant vocal solo section of music found in operas, oratorios, or cantatas.

bel canto—(Italian) a musical term possessing several definitions and uses throughout history. In many instances, it refers to the often light and florid, yet also lyrical, Italianate style of vocal singing taught during the eighteenth and early nineteenth centuries, which emphasized an evenness of tone throughout the entire vocal range and exceptional ease of delivering highly ornate, virtuosic, coloratura passages. The term is also popularly used to designate the compositional style in the operas of Bellini, Rossini, and Donizetti.

cadence—a term used to designate places of resolution in the musical phrase.

cadenza (singular)—cadenzas (plural) an ornament; a virtuosic, ornate flourish in the solo line at a cadential point, often used to demonstrate the soloist's skill at delivering florid passages with ease and to heighten the emotional state of the moment. See Chapter II for a more detailed discussion.

cut—when a section of music is omitted seamlessly. See Chapter II for a more thorough discussion.

doublings—when an instrument plays the same melodic line as another instrument or voice simultaneously (e.g., when the flute part “doubles” the soprano line).

embellish(ment)/ornament(ation)—the terms are often used interchangeably. The act of extending or adding notes to a musical line, or altering notes completely, in order to decorate or highlight the melody. They may be as small as a one note alteration or as extravagant as the singer desires. Examples of embellishment/ornaments include cadenzas, *appoggiaturas*, upper or lower neighbor tones, and trills.

florid—often used to describe ornamentation/embellishment that is extremely ornate, complicated, excessively complex, or flamboyant. Florid embellishment is desired particularly in cadenzas of *bel canto* repertoire.

glass armonica—Also known as the “glass harmonica,” the glass armonica was invented by Benjamin Franklin in 1761 and features glass bowls stacked horizontally and fixed on

a turning iron spindle which is rotated by foot pedal. Franklin used the word *armonica*, derived from the Italian term *armonico*, which means “harmonic.” The glass harp was a precursory instrument. See <http://www.glassarmonica.com/> for a brief history of the instrument. A demonstration and background information are provided at <https://www.youtube.com/watch?v=eEKIRUvk9zc> and <https://www.youtube.com/watch?v=kzJC1ENMdeI>.³¹

An image of a glass armonica built as Franklin designed it is provided below (see Figure 1).

31. William Zeitler, “The Glass Armonica: Benjamin Franklin’s Magical Musical Invention” (video), accessed February 24, 2016, <http://www.glassarmonica.com/>; *YouTube*, “Sounds of a Glass Armonica” (video), published April 9, 2013, accessed February 24, 2016, <https://www.youtube.com/watch?v=eEKIRUvk9zc>; and *YouTube*, “Glass Armonica at Caramoor” (video), uploaded July 6, 2011, accessed February 24, 2016, <https://www.youtube.com/watch?v=kzJC1ENMdeI>.

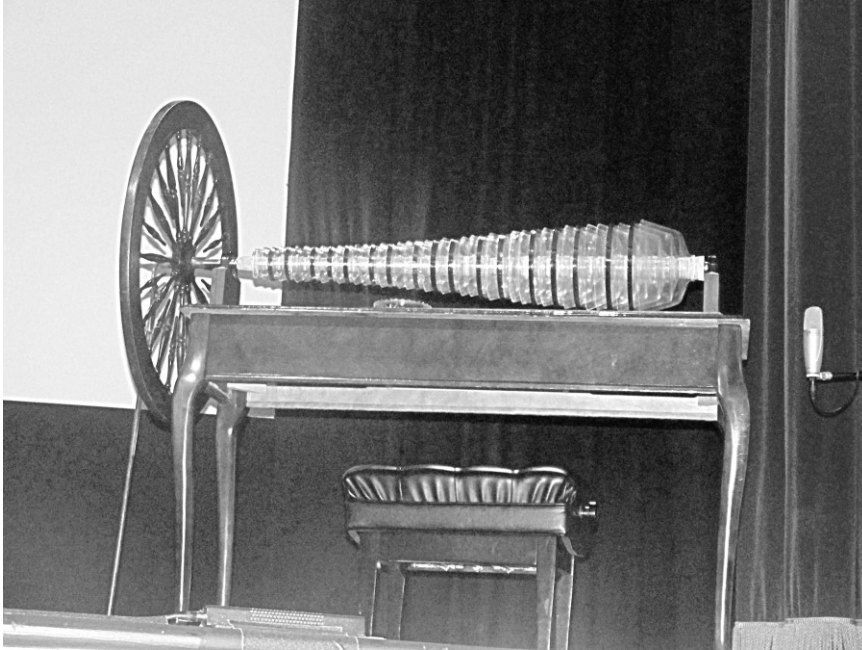


Figure 1: Glass Armonica as Designed by Benjamin Franklin. Image adapted from photograph by Vince Flango who has released it into public domain. See *Wikipedia: The Free Encyclopedia*, “Glass Harmonica,” Wikimedia Foundation, Inc., last modified May 22, 2016, accessed June 30, 2016. https://en.wikipedia.org/wiki/Glass_harmonica.

instrumentation/orchestration—the art of writing for instruments. Though the terms are often used interchangeably, instrumentation, as opposed to orchestration, sometimes is used to refer to the actual breakdown of instruments used in a composition, whereas orchestration often implies the craft of composing idiomatically for the instruments. Orchestration may also describe works that were originally composed for solo instrument (such as piano) that were later set for orchestra.

key characteristics/key distinctions (as clarified by Rita Steblin³²)—a term used to describe the concept of individual keys (or scales) expressing different persona or characteristics.

maestro—(Italian) the conductor.

modulation—a term used to designate the change of tonal center (or key) of a section of music.

mordent—an ornament wherein a note is added very rapidly above or below the notated note, and then the notated note is repeated.

obligato—in vocal music accompanied by instruments, the term designates a prominent melodic instrumental solo occurring concurrently with the vocal line.

portamento—(Italian) an ornament created when the singer or instrumentalist connects two notes by sliding or slurring in order to create a dramatic or emotional effect.

recitative (“recit”)—a section of speech-like vocal music used to further the plot, often occurring as a conversation between two or more characters.

32. Rita Steblin, *A History of Key Characteristic in the 18th and Early 19th Centuries*, 2nd ed. (Rochester, NY: University of Rochester Press, 2002).

Sitzprobe—(German) term used to designate the first rehearsal for the soloists with orchestra. In this rehearsal, the soloists normally sit or stand to sing; staging is typically not expected.

substitute aria—an aria that is substituted in place of the originally composed aria within the score. Colloquially called a “suitcase” aria, “insertion” aria, “aria di baule,” and “trunk” aria. See Chapter II for further discussion.

tacet—(Latin) occurs when one or more singers do not sing their notated part in the score while the rest of the ensemble continues without them. See Chapter II for further discussion. Instrumental *tacet* exists as well, but will not be discussed in this study.

tempo fluidity—the expectation that the singer has the right to perform a piece slower or faster than marked in the score in order to best express the text and emotional content of the music.

tempo rubato—(Italian) a type of rhythmic flexibility expected in *bel canto* music. The act of altering the rhythm or tempo of the melody over the accompaniment, which remains steady, in order to best express the emotions and text. A distinction is made by *bel canto* scholars between *tempo rubato* and other rhythmically flexible alternations (such as the practice of *accelerando* and *ritardando* by the singer, where the accompaniment was required to follow the performer(s) in order to remain in tempo together).

transposition—the act of performing a section or piece of music in a different key than is found in the score.

trill—an ornament in which adjacent notes are repeated very quickly in alternation.

turn—an ornament in which a higher note is added before and a lower note is added after the written note, and the written note is then repeated.

voicing—1) the art and manner in which a musician playing an instrument that can produce multiple pitches highlights certain pitches in a chord. 2) the arrangement of pitches in a chord among the various instruments.

The prevailing popularity of Donizetti's *Lucia* allows artists to explore the traditions of alterations in the *bel canto* repertoire. While technology provides more access to resources, fewer traditions are being handed down from master to pupil, making the process of determining alterations even more challenging. Through studying past and current alterations, performers and conductors are better able to determine revisions that may or may not be effective to further enhance Donizetti's beloved opera. This study provides a beginning approach to help reconcile the widening gap in passing down these essential elements of the nineteenth century Italian *bel canto* tradition.

CHAPTER II

SUMMARY OF MUSICAL ALTERATIONS THAT OCCUR IN
ITALIAN ROMANTIC *BEL CANTO* OPERA

On a cold evening in January 1843, Anna De Lagrange (1824-1905)—one of the most beloved opera stars of the nineteenth century—made an unforgettable appearance at the Teatro Comunitativo in Piacenza, Italy. The opera was *Il bravo* by Saverio Mercadante, and De Lagrange sang the role of Teodora. When it came time to make her entrance, she stepped delicately onto the stage and then made a rather curious choice: instead of singing the cavatina that Mercadante composed for her character, she performed an aria that originated in a different opera (*Corrado d'Altamura*), and was written by a different composer (Federico Ricci). Rather than cause confusion or concern, this alteration thrilled her spectators, who applauded loudly and called her back to the stage for three tumultuous curtain calls.

—Hilary Poriss, *Changing the Score*

As described in this quote,³³ the suitcase or insertion aria (also referred to as “trunk aria” or “aria di baule,” for the singers actually carried the scores of these arias along with them as they traveled) was among one of the many alterations that was accepted in nineteenth-century *bel canto* opera.³⁴ This chapter presents conventional expected musical alterations found in the performance tradition of nineteenth-century *bel*

33. Hilary Poriss, *Changing the Score: Arias, Prima Donnas, and the Authority of Performance* (New York: Oxford University Press, 2009), 3. Federico Ricci (1809-1877) was an Italian opera composer and brother of Luigi Ricci (1805-1859), who was also a composer of operas and is not to be confused with the Luigi Ricci whose works are discussed in this dissertation.

34. For more information on this tradition, see Poriss’ extensive writings: *Changing the Score* and “A madwoman’s choice: aria substitution in *Lucia di Lammermoor*,” *Cambridge Opera Journal* 13, no. 1 March 2001: 1-28.

canto opera: the suitcase or insertion aria, tempo fluctuations or fluidity, rhythmic flexibility, *tempo rubato*, *portamento* and ornamentation, cadenzas, improvised florid embellishment, cuts and *tacet*, key changes/transpositions, alterations in doublings, instrumentation, and orchestration, as well as dynamics and articulation markings. The chapter continues with a discussion examining the reasons for enacting these revisions, and finally discusses the manner of determining and negotiating these musical alterations.

Types of Musical Alterations in Nineteenth Century Italian *Bel Canto* Opera

Standard musical alterations of the Italian Romantic *bel canto* era evolved out of long-standing traditions of adaptations in opera performance.³⁵ Besides the aforementioned suitcase aria, typical of the period, the use of tempo fluctuations or fluidity, rhythmic flexibility, and *tempo rubato* by the singer were expected, requiring a masterful conductor or pianist to negotiate the modifications.³⁶ In addition, a multitude of small alterations were expected within the melodic line, including *portamento*³⁷ and tasteful ornamentation, such as *appoggiaturas*, *acciaccaturas*, trills, turns, and mordents.³⁸ Cadenzas and improvised florid embellishment were also characteristic of the

35. For an in-depth accounting of adaptations in several operas, see Roger Parker's, *Remaking the Song: Operatic Visions and Revisions from Handel to Berio* (Berkeley: University of California Press, 2006).

36. Martha Elliott, *Singing in Style: A Guide to Vocal Performance Practices* (New Haven, CT: Yale University Press, 2006), 132-134. See also James Stark's, *Bel Canto: A History of Vocal Pedagogy* (Toronto: University of Toronto Press, 1999), 169-175.

37. For more in-depth discussion and instruction on *bel canto portamento*, see Toft, *Bel Canto: A Performer's Guide* (New York: Oxford University Press, 2013), 63-69, and Elliott, 139-143.

38. See Peter Berne, *Belcanto: Historische Aufführungspraxis in der italienischen Oper von Rossini bis Verdi* (Neustadt, Germany: Wernersche Verlagsgesellschaft mbH, 2008), 160-163; Elliott, 143-149; and Toft, 106-153.

time period, stemming from long-standing seventeenth—and eighteenth-century practices.³⁹

As stated in Chapter I, several comprehensive instructional resources exist for singers regarding these delicate additions and modifications to the melodic line. Primary source material abounds on the subject, such as the writings of the younger and older García, *A Complete Treatise on the Art of Singing*⁴⁰ and *Exercises and Method for Singing*;⁴¹ and Gesualdo Lanza's (1779-1859) writings,⁴² among others. Secondary instructional material is provided by Peter Berne, Martha Elliott, and Robert Toft, among others. Peter Berne, a former student of Ricci, writes thoroughly on ornamentation practice during the era in his *Belcanto: Historische Aufführungspraxis in der italienischen Oper von Rossini bis Verdi*.⁴³ Martha Elliott's *Singing in Style*, provides some instruction as well as historical context.⁴⁴ Robert Toft's *Bel Canto: A Performer's Guide* is in all respects an instructional book for the singer seeking to understand and

39. Elliott, 143-159.

40. The University of Rochester provides this book by baritone and vocal pedagogue Manuel García (1805-1906) and edited in 1924 by grandson baritone Albert García (1875-1946) in downloadable pdf: "Musical Score by Manuel Garcia," UR Research Music Library: Musical Scores, accessed April 9, 2016, <http://hdl.handle.net/1802/6554>.

41. Manuel García I (père), *Exercices pour la Voix* (Paris: A. Parite, c1820), with English Foreward; and *Exercises and Method for Singing* (London: Boosey, 1824). A famous tenor, singing teacher, composer, and impresario, Spanish-born García (1775-1832) was the father of Manuel mentioned in footnote above, as well as mezzo-soprano Maria Malibran (1808-1836) and composer and mezzo-soprano Pauline Viardot (1821-1910).

42. Lanza's publications include *The Elements of Singing Familiarly Exemplified* (London, 1817) and *The Elements of Singing in the Italian and English Styles* in 3 volumes (London, 1809).

43. See Berne's *Belcanto: Historische*.

44. See Elliott's *Singing in Style*.

master the *bel canto* style of singing.⁴⁵ Lotte Medicus' study, *Die Koloratur in der italienische Oper des 19. Jahrhunderts*, provides a thorough analysis for those wishing to understand more fully the evolution of Italian coloratura in the nineteenth century.⁴⁶

Alterations in which material is excised from the score include cuts and *tacet*. The practice of cutting essentially originated with the composer. Editing during rehearsals and eliminating composed material shortly before the opera went to print was common. Even after the score had been copied and circulated, the composer typically was willing to have the score adjusted as needed for performances. In a letter to Italian soprano, Luigia Boccabadati (1800-1850) in 1836, Donizetti advises cut options for *Lucrezia Borgia*.⁴⁷ Crutchfield notes, "Composers' own cuts, it must be admitted, are sometimes jaw-dropping."⁴⁸

Furthermore, the alterations enacted varied widely from performance to performance. Crutchfield's discovery of preserved and catalogued marked scores and part books in the *Zentralbibliothek* in Zürich (acquired from the Zürich, Prague, and Hamburg opera houses and shown to contain directly annotated changes) reveals a wealth of cut and *tacet* performance history. Crutchfield writes:

The overarching impression is one of great flexibility (far greater than anything known in the "traditional" 1940s and 1950s) combined with ruthless practicality. Italian operas, and all others from the "number opera" period, were cut—often to shreds—but the parts used in several different theaters display multiple layers of mutually contradictory cuts, not a "standard version." Especially marked for

45. See Toft's *Bel Canto*.

46. Lotte Medicus, *Die Koloratur in der italienische Oper des 19. Jahrhunderts* (Zürich: Wezikon & Rüti, 1939).

47. Philip Gossett, *Divas and Scholars: Performing Italian Opera* (Chicago: The University of Chicago Press, 2006), 271.

48. Will Crutchfield, "The Well-Tempered Cut," *Opera News*, December 6, 1997, 24.

abbreviation were ensemble pieces that might present difficulties of rehearsal, where the cuts are sometimes eye-poppingly severe. Small local difficulties are often edited out: if singer and orchestra are called upon to resume together on an upbeat after a pause, for instance, the orchestral upbeat is often deleted in the parts so that the problem of coordinating the two will not have to be addressed. *Pertichini*—lines sung by one character during a principal solo of another—are often crossed out in the singers’ part-books. A common solution to the problem of *rubato* is to strike various notes from the ongoing accompanimental parts and leave only block chords on the beat.⁴⁹

Esteemed musicologist Philip Gossett writes, “Performers of Italian opera have been making internal cuts in musical numbers since the operas were written, and it seems unlikely they will stop in the foreseeable future.”⁵⁰ These cuts may be as short as an upbeat, as mentioned above by Crutchfield, or as long as entire scenes, as in the often omitted Wolf’s Crag [also called Wolfcrag and Wolferag⁵¹] scene in *Lucia* (which will be discussed further in Chapters IV and V).

Another modification prevalent in the era, transpositions for arias, was considered widely acceptable. As singers on the roster changed nightly for performances, all orchestra members were expected to transpose directly by sight (as horn and trumpet players are required to do in today’s orchestras) to accommodate each individual singer’s needs. Crutchfield clarifies:

Players were also able to keep track of who was singing on a given night and to perform accordingly: many transpositions, fermatas, and other modifications are scrawled into scores and players’ parts with the name of the vocalist beside them, sometimes three or four names on a single passage.⁵²

49. Crutchfield “What is tradition?,” 242-243.

50. Gossett, 263.

51. John Black writes that the commonly seen “Wolferag” is a misspelling. See, “Cammarano’s Notes for the Staging of *Lucia di Lammermoor*,” *The Donizetti Society Journal* 4 (1980): note 23 on page 42.

52. Crutchfield, “What is tradition?,” 243.

The orchestra members were expected to accommodate on the spot not only the singer's unique demands but also those of the composer, who altered the score to better suit the singers' voices and capabilities. In his study, Gossett explains in some detail about the practice of composers altering the tonality of the scores to suit singers' needs. He writes:

When modifying the original Parisian score of *I puritani* for performance in Naples, with a mezzo-soprano Elvira instead of the original soprano, as well as a tenor Riccardo instead of the original baritone, Bellini often wrote only the vocal line, leaving it to a collaborator/copyist to transpose the orchestral parts.⁵³

Though current performance practice allows for less spontaneity with such key changes, the practice modestly continues. As former MET director Donnell mentioned in his interview, Sutherland performed part of the mad-scene aria down a step in the production he directed.⁵⁴ Additionally, productions attempting to return to authentic sources will often perform arias or scenes in keys that are not traditionally heard, such as Lucia's arias notated in a higher key in the autograph score. This will be discussed later in Chapter IV.

Finally, instrumentation and orchestration are sometimes altered in nineteenth-century Italian *bel canto* opera. Studies of critical editions reveal sections in which certain instruments were originally intended or desired by the composer and then were changed for various reasons throughout the production process, as was in the case of Lucia's mad-scene, during which the original instrumentation incorporated a glass armonica.⁵⁵ This will be discussed further in Chapter IV. Many other differences in doublings and division of parts, as well as articulation markings, permeate the autograph and traditional scores. Reductions also provide arrangements for orchestras smaller than

53. Gossett, 344.

54. Donnell and Stewart, interview.

55. This is beginning on page 424 of RIS and on page 464 of DPCE.

initially scored by the composer. As mentioned in Chapter I, the volume of these discrepancies extends far beyond the scope of this study and merits its own investigation.

Reasons for Musical Alterations

Donizetti is easy to cut and needs it badly.... Yes, the cuts improve on Donizetti and when we can improve a composer's works, we should.⁵⁶

While Crutchfield's premise in the quote above may be controversial, the motivation behind making alterations stem from tradition and a desire to better convey the dramatic considerations of the music. In her text *Singing in Style*, Elliott explains the practices of the time and notes that many of the practices in the nineteenth century were rooted in seventeenth-century traditions. Composers continued to alter the music to accommodate singers, who seemingly held the final decision in the execution of the music. She clarifies:

As the opera industry grew, practices that had begun in the seventeenth century gained momentum and popularity. . . . It had been common in the eighteenth century for singers and composers to make changes and substitutions in an opera production, and in the early nineteenth century composers continued to help fashion changes and adaptations for different singers and new productions. Increasingly, however, the composer, who typically was paid far less than the prima donna, was not involved in productions following the premiere or had little control over the whims of star singers. . . . In the case of the early nineteenth-century bel canto period...the definitive technical and stylistic decisions regarding new works were made by opera singers, collaborating with composers."⁵⁷

Reasons for musical alterations abound. In the case of the suitcase aria, a singer could choose an aria that better highlighted his or her unique vocal gifts, particularly when the aria had been written to showcase a different singer's talents. In her work on the subject, Poriss explains:

56. Crutchfield, "The Well-Tempered Cut," 26.

57. Elliott, 127-128.

In a world where superior vocal performance was the most highly valued economic and artistic commodity that an opera house possessed, singers inserted arias to accommodate their individual vocal strengths and ranges, and to augment their roles.⁵⁸

The expression of the text and emotions was aided by the use of tempo flexibility and fluidity, rhythmic flexibility, and *tempo rubato*. Similarly, ornamentation allowed the singer to “personalize” melodies, as well as to better convey the emotional meaning of the text.⁵⁹ However, anecdotes abound relaying stories of composers being unable to recognize their own melodies after the singer took excessive liberties.⁶⁰ Minor rhythm and text adjustments were standard, particularly in cadenzas, in order to maintain the clarity of the text while accommodating the expression and the breath. Toft explains:

Common understanding was to sing with the same accent and emphasis as you would speak . . . [W]hen errors crept into the music, even from the pens of the greatest composers, vocalists needed to alter the score to prevent their singing from sounding inelegant.⁶¹

In the same vein as the suitcase aria, cadenzas and florid ornamentation were another vehicle to display the singer’s vocal skills. Singers would often ornament excessively, to the chagrin of the composer, in order to satisfy audiences’ desires for an extravagant display of their abilities. Toft explains:

Still, singers regularly ornamented the music of all composers, including Handel, Haydn, Mozart, and Rossini, and although several of the writers quoted here advised moderation in the application of embellishments and complained bitterly about empty virtuosity, they had little success in reforming the practices of singers, especially since the public’s insatiable appetite for highly ornamented performances encouraged many vocalists to pursue the florid style of delivery. . . . listeners prized those singers who could easily perform difficult divisions and

58. Poriss, *Changing the Score*, 5.

59. Toft, 79 and 110-112

60. Elliott, 143.

61. Toft, 73-74. Also, Crutchfield discusses this practice and its possible role in “tradition” in his article “What is tradition?” on pages 245-248.

other intricate passage with ease, grace, feeling, expression, and good intonation.⁶²

Singers reportedly competed against each other in displaying their vocal prowess. In his article “Breath’s End: Opera and Mortality,” Terry Castle relays a story about the famed Maria Malibran (1808-1836), who performed in the 1836 Manchester Festival with mezzo-soprano Maria Caradori-Allan (1800-1865). Despite being injured from a fall while riding a horse (that had dragged her several miles) and pregnant, she sang an extremely challenging and florid version of what Caradori-Allan had sung, and then added an extremely long trill on a high C to establish her superiority. The ecstatic audience called for an encore. Despite Malibran’s remark that if she repeated the performance it would cause her death, she took the stage again, stating on the way out, “I will sing it again and annihilate her [Caradori-Allan].” Unfortunately, she reportedly died shortly thereafter.⁶³

As with any ornamentation/embellishment, cadenzas also may be altered for dramaturgical reasons. The emotional expression of the text is paramount. Toft quotes musician, journalist, and writer Richard Mackenzie Bacon (1775-1844):

Take for a theme . . . a striking passage that conveys the prevailing sentiment of the song, and paraphrase or expand it through new combinations of notes either invented by fancy or drawn from other portions of the air. In the way, a singer became the composer as well as the performer and gave the last finish to the composition with embellishments that seemed to flow out of the piece itself.⁶⁴

62. Toft, 108.

63. Terry Castle, “Breath’s End: Opera and Mortality,” in *The Arts of the Prima Donna in the Long Nineteenth Century*, eds. by Rachel Cowgill & Hilary Poriss (New York: Oxford University Press, 2012), 208-209.

64. Toft, 153.

The inserted flute and voice cadenza in Lucia's mad-scene offers an extended moment of vocal dramatization, as Lucia may interpret the flute (or armonica) as another entity (such as a spirit or another person) influencing her. The construction of the cadenza, ideally, will not only be a virtuosic display of vocal ability, but will also be dictated by the subtext and mood of the character.

Staging concerns may also dictate aspects of cadenzas. In his interview, baritone Wilson reported of such an incident. During one of his scenes, the staging director requested that he sing a cadenza lasting long enough for the descending scrim to land on the stage. Wilson explains:

I can remember the end of that scene in the *cabaletta*, and the men's chorus comes out, and some of the men's chorus was cut there, too, as I recall. And, there happened to be this scrim that fell down at the end. I don't remember what was projected on it very well. But this scrim landed about a foot in front of me right before my high G. And, I always had to make sure I was standing in the right spot on the stage, otherwise I was going to get flattened by this thing. That was the closest to any conflict I had. [laughs].⁶⁵

Obviously, the singers' capabilities determine the difficulty and extravagance of the cadenzas. In some cases, when a cadenza is difficult for the conductor to follow, or does not work well with the orchestra, a conductor may request the singer to alter it or guide the singer to ornamentation that works better overall (or sounds better, in the event that the singer is unaware that the cadenza is not working vocally).⁶⁶ "Traditions" in

65. William Wilson, interview by author, Greeley, CO, September 23, 2014, transcript located in Appendix C.

66. Tyson Deaton, interview by author, via SKYPE Kearney, NE/New York, January 11, 2015, revised/edited via email November 2, 2015, follow-up interviews via email September 25, 2015, and February 8, 2016, transcripts located in Appendix C. Dr. Dawn Pawlewski Krogh, interview by author, via telephone Kearney, NE/Lincoln, NE, January 19, 2015, revised/edited via email November 2, 2015, transcript located in Appendix C.

cadenzas performance may also dictate what a singer chooses to perform. Wilson mentions in his interview that the high G Enrico takes at the end of his first aria is “odd,” however, “that has become the tradition.”⁶⁷

As with embellishments, there can be many reasons for cuts in *bel canto* opera.

Donnell states in his interview:

Most operas get cuts in performance. It depends. *Falstaff* by Verdi is perfect, so it doesn't. But, if you ever heard an absolutely note-complete *Così*, with all the *recit* in Act II and stuff, you would be sound asleep. I mean, the cuts are a normal part.⁶⁸

Gossett claims the “traditional” cuts taken in *Lucia* were largely determined by renowned conductor Tullio Serafin. He laments,

In an opera such as *Lucia di Lammermoor*, traditionalists insist on adhering to a rigidly defined, heavily cut version, whose historical roots they ignore. Whether consciously or not, they are essentially following the version of *Lucia* recorded under the baton of Tullio Serafin in the 1950s. This version, furthermore was given a semblance of permanence in one of the most wrongheaded books ever written about Italian opera, entitled, *Traditions, and Conventions of Italian Melodrama of the Eighteenth and Nineteenth Century*, published (in Italian) by Ricordi in 1958⁶⁹

Crutchfield agrees that the cuts that most consider to be “traditional” were determined by select interpretations, particularly those of “selected gramophone recordings” from the 1920s through the 1950s.⁷⁰ Interestingly, Wilson feels the alterations made to Koburg's *Lucia* production, in which he performed, also seemed to match those of a Serafin recording. However, Wilson maintains that these alterations were determined because

67. Wilson, interview.

68. Donnell and Stewart, interview. See also interviews with Wilson, Deaton, and Krogh, for other discussion on cuts taken because they are considered part of the tradition.

69. Gossett, 205-206.

70. Crutchfield, “What is tradition?,” 248.

they made sense and made the opera tighter. They were not determined deliberately from listening to that recording.⁷¹

Reasons for cuts and *tacet* abound: aside from simply taking cuts because of “tradition,” many factors instigate the necessity to excise material. Gossett writes about famed Maria Callas’ reaction to an academic discussion on the merits of unaltered performances:

When *La traviata* was discussed, every speaker deplored the practice of cutting the cabaletta “No, non udrai rimproveri” after Germont’s famous baritone cantabile “Di Provenza il mar, il suol”; without this cabaletta, according to the scholars, the act lost its shape and the dramaturgy suffered considerably. By then Callas had had enough. The real problem with the end of the scene, she informed us, was that the baritone sang at all. Violetta was the principal character of the opera, and the drama’s emotional center was Violetta’s “Amami, Alfredo, amami quant’io t’amo . . . Addio!” After it, the curtain should fall and the scene come to an end.⁷²

Such “vanity” cuts were prevalent in nineteenth-century Italian *bel canto* opera. In the performance tradition of *Lucia*, cutting the Wolf’s Crag scene and the final scene with Edgardo’s suicide could be considered such a vanity cut.⁷³ However, Gossett claims that “most cuts are not ‘vanity cuts.’ They stem from a sincere belief that omitting certain passages improves an opera.”⁷⁴ Crutchfield expounds upon the reasons for such cuts:

The artistic ones [justifications] include: simple lack of faith in certain sections of a work that one nevertheless thinks worth performing; an instinctive feeling that the composer’s former structures are somehow too long; a theatrical judgment call that certain scenes or passages hold up, or fail to serve, the drama.⁷⁵

71. Wilson, interview.

72. Gossett, 255.

73. Krogh mentions in her interview that the opera was often ended after Lucia’s mad-scene. See her interview in Appendix C.

74. Gossett, 263.

75. Crutchfield, “The Well-Tempered Cut,” 23.

When choosing cuts for his production, conductor Deaton stated he decided them based upon “what I thought the opera should be and also with what the stage director suggested.”⁷⁶ For instance, Bahny completely agreed with his director about removing the recitative following the mad-scene (No. 15) which he finds “completely stupid, useless . . . which serves no bloody purpose at all . . . It might be the most useless couple of pages in opera.”⁷⁷ The often cut Wolf’s Crag’s scene is similarly viewed by many. Stage director Luedloff finds that it “has no dramatic value. And, in fact, really causes problems.”⁷⁸ Bahny states, “The Wolf’s Crag scene—that’s not at all relevant to the plot as I see it. It’s important in Sir Walter Scott’s *Bride of Lammermoor*, but not so much in the opera. The only reason to have it in the opera is so you can have the tenor and baritone sing something stirring in thirds.”⁷⁹ Conductor and coach Deaton agrees: “I think the action stops. . . .The music doesn’t have really anything to do with what comes before it. It doesn’t really add anything necessarily to the drama that we have had before.”⁸⁰

76. Wilson, interview.

77. Nathan Bahny, interview by author, via telephone, Kearney, NE/New York, July 14, 2014, revised/edited via email November 4, 2015, transcript located in Appendix C.

78. Brian Clay Luedloff, interview by author, Greeley, CO, August 11, 2014, follow-up interviews via email on August 15, 2014, February, 13, and February 25, 2016, transcripts located in Appendix C.

79. Bahny, interview.

80. Deaton, interview.

Many of the interviewees claimed the cuts indeed served to better the dramaturgy.⁸¹ Hastings questions the need to repeat material.⁸² She states one justifiable reason to cut:

To eliminate pieces that do not serve the story as much as they were part of the traditional formulaic or structural requirement of “equal time.” This is usually done by “dovetailing” sections that match harmonically. This is very easy to do in material written before the twentieth century.⁸³

Holkeboer finds that cutting the Wolf’s Crag scene, for example, “allow[s] the opera to move along swiftly, and . . . stay more focused on her [Lucia].”⁸⁴ Bahny questions keeping a scene that does not further the plot while the audience restlessly waits.⁸⁵ In the Koburg production in which Wilson sang, the cuts were not made for financial concerns, but rather, he felt, for “flow. And, I thought that they did do a very good job of essentially accommodating what would be the most effective, or in some instances, what would be the most beautiful part of the scene.”⁸⁶ As Deaton reports, director Kristine McIntyre felt the Wolf’s Crag scene was necessary to omit: “It’s fifteen minutes’ worth of singing that

81. See David Holkeboer, interview by author, via telephone, Kearney, NE/New York, July 12, 2014, transcript located in Appendix C; Elizabeth Hastings, interview by author, via telephone, Kearney, NE/New York, July 14, 2014, follow-up interview via email November 1, 2015, transcripts located in Appendix C; and Luedloff, interview; Wilson, interview; and Deaton, interview.

82. Hastings, interview. Wilson also discusses eliminating repetition in his interview.

83. Hastings, interview.

84. Holkeboer, interview.

85. Bahny, interview.

86. Wilson, interview.

you don't need to do."⁸⁷ Luedloff finds the traditional cuts "most often considered are sufficient to creating a meaningful production."⁸⁸

Furthermore, the desires of a twenty-first-century audience have very likely changed from what a nineteenth century audience wanted. For example, the length of the opera may often be a major determining factor in the decision-making process.

Audiences during the nineteenth century did not sit cramped in darkness in a seated area with their entire focus directed upon every note of the performance. The area in front of the stage was open, well-lit, and audience members were able to wander freely and buy refreshments during a typical five-hour opera performance in Milan in the early 1800s (which included a ballet performance unrelated to the opera). In the following passage, Gossett addresses this important difference between past and current opera-viewing practices:

The perception that Italian operas may need to be modified in performance today, and sometimes presented with a different sequence of musical numbers or in an abbreviated form, is in part a function of the difference between the social conditions in which these operas were performed in the nineteenth century and those of modern society.⁸⁹

In his interview for this study, Bahny discusses the different types of current audiences and the resulting cuts that might ensue.⁹⁰ Depending on the audience, larger cuts may be taken in order to allow for a shorter show, for audiences who may be less enthusiastic opera-goers (or for producers or directors who do not believe the audience

87. Deaton, interview.

88. Luedloff, interview.

89. Gossett, 213-216.

90. Bahny, interview.

will endure staying more than a certain length of time).⁹¹ Crutchfield also notes that audiences may not tolerate long performances.⁹² Donnell mentions in his interview that famed Italian conductor Nello Santi (b.1931) was a prolific cutter. Donnell reported that Santi had mentioned that if he were at home, he would love to hear a note-complete recording, but that the conductor felt, “when you get to the third acts of things and it gets late at night . . . you really want to get on with it.”⁹³

Audiences’ desires and expectations of a spectacular mad-scene are most certainly taken into account when working out cadenzas for nineteenth-century Italian *bel canto* opera. Donnell mentions the demand for a great vocal display.⁹⁴ Likewise, cuts and *tacet* taken in the production, were (and still are, to some extent) made to appease the audience’s wishes. Hastings notes, “there was a time when everyone wanted only to hear the sopranos and then to go home, so this scene [Wolf’s Crag] just prolonged the agony.”⁹⁵ Stage director Donnell insists that the audience goes simply to hear the singers and the music, not necessarily for the dramaturgy.⁹⁶ Bahny states, “as a general rule, the audiences want to hear their favorite tunes, and then, they want to leave.”⁹⁷ Hastings finds it might be more of an evolution of the listener’s musical understanding: “I think

91. See interviews with Hastings and Bahny in Appendix C.

92. Crutchfield, “The Well-Tempered Cut,” 23.

93. Donnell and Stewart, interview. For other comments by interviewees on the desire of the audience to not have a long night, see interviews with Hastings and Bahny in Appendix C.

94. Donnell and Stewart, interview.

95. Hastings, interview.

96. Donnell and Stewart, interview.

97. Bahny, interview.

often that we do productions with twenty-first century ears now. How much V-I-V-I-V-I do you really need? We know the formula.”⁹⁸ She notes that cutting serves

to trim the length of the evening by eliminating entire numbers or scenes, or shortening numbers or sections by cutting redundant or repetitive material, and eliminating or trimming introductions or codas.

Hastings continues:

To eliminate sections that are too difficult or too grand to stage, especially in smaller scale productions; too vocally challenging for the artist in question to negotiate; or too expensive to costume or produce.⁹⁹

In the case of one of the productions she was in, when the Wolf’s Crag scene had been omitted, the significant determining factor for the decision rested with the fact that the production simply had no set for the scene.¹⁰⁰ Luedloff finds that the budget may not allow for such a set to be built.¹⁰¹ Other reasons cited by interviewees include a lack of stage resources, whether caused by a stage too small to allow for long musical interludes, dramatic action that can not sustain the length of music provided, or lack of “steps,” or even a chorus.¹⁰²

Limitations related to performers might also cause cuts. In the event that a chorus is present, limitations concerning the chorus might lie with the lack of rehearsal time for preparation or, in the case of an amateur chorus, a lack of capability.¹⁰³ In Deaton’s experience, a lack of capability extended to the principal artists as well, largely

98. Hastings, interview.

99. Hastings, interview.

100. Hastings, interview.

101. Luedloff, interview.

102. Hastings, interview.

103. See interviews with Hastings and Bahny in Appendix C.

determining some major cuts.¹⁰⁴ Luedloff cites the vocal stamina of the artist in the title role as a major factor in the inclusion or exclusion of the Wolf's Crag scene (to allow her a break before the mad-scene).¹⁰⁵ However, as previously noted, the conductor's wishes may override the singer's desire, as was the case with Sutherland. Donnell stated that Sutherland would have preferred no break, whereas Bonyng, as conductor, insisted on including the scene.¹⁰⁶ Luedloff also notes that, as the scene is so often cut, sometimes singers have not learned it and may refuse to sing it. In his experience, he has witnessed situations in which singers were required to learn the scene in one day.¹⁰⁷ When singers are not able to learn reintroduced music quickly, they may be forced to manage themselves creatively on stage: such situations are not reserved for the beginner. For example, recall Donnell's humorous story of Gruberová burying her face for cuts that had been re-opened (see Chapter I).¹⁰⁸ Other cuts are often made for the sake of giving principals a break and preventing them from jeopardizing their careers by attempting more than they might be able to successfully handle.¹⁰⁹ However, in some instances, singers may request portions be reopened if they feel strongly about singing them.¹¹⁰ Bahny mentions that the opera houses in Europe were, in general, much smaller than many current houses today (for example, the MET which seats 3,800). He speculates that

104. Deaton, interview.

105. Luedloff, interview.

106. Donnell and Stewart, interview.

107. Luedloff, interview.

108. Donnell and Stewart, interview.

109. See interviews with Hastings, Bahny, and Deaton in Appendix C.

110. See interviews with Wilson, Deaton, and Krogh in Appendix C.

the singers potentially could sing lighter and longer than what is required by a modern house.¹¹¹

Another reason for cuts, noted by Crutchfield, is that long performances can be “ruinously” expensive.¹¹² Orchestral costs (particularly if they are unionized) can be a significant factor, as mentioned also in Deaton and soprano Krogh’s interviews.¹¹³ Bahny maintains that much “can be neatly excised for the sake of time and money.”¹¹⁴

“Just as performers have made cuts in the written text of an opera since the dawn of the genre, so too have they transposed music up and down to suit their vocal needs,”¹¹⁵ writes Gossett. Key changes are yet another characteristic musical alteration in nineteenth-century Italian *bel canto* opera. As Donnell mentions in his interview, Sutherland sang part of her mad-scene down one tone, since “she wasn’t in absolute fresh voice as when she had sung it decades earlier.”¹¹⁶ Gossett claims, “If done responsibly, then, transpositions can assist a singer who has difficulty at a particular moment within the score but is able to perform the rest of a role well.”¹¹⁷ In his *New York Times* article, “Soundings: At Last, an ‘Event’ That Really Is an Event,” Crutchfield writes of a recorded concert of superstars Kathleen Battle and Plácido Domingo:

The best thing on the disk is the Tomb Scene from “Lucia.” . . . The piece is done a half-step lower than written, and though it remains a fairly high aria, the

111. Bahny, interview.

112. Crutchfield, “The Well-Tempered Cut,” 23.

113. See interviews with Deaton and Krogh in Appendix C.

114. Bahny, interview.

115. Gossett, 332.

116. Donnell and Stewart, interview.

117. Gossett, 343.

difference seems to put Mr. Domingo especially at ease. He should transpose more of the . . . music he sings.¹¹⁸

Gossett finds “nothing exceptional about these transpositions.” Furthermore, he argues strongly that a singer should not be judged harshly for singing in a key that better suits the singer’s voice. “Pitch is not celestially ordained; it is relative,” he explains. The contemporary standard concert pitch, between 440 and 444 (vibrations per second), is often set even a bit higher to give the orchestra a “brighter sound.” When the push to regulate pitch occurred in the 1880s, 435 was the generally agreed-upon level, however some countries did not follow this formula. Gossett explains:

Asking a prima donna to sing . . . the mad scene in *Lucia di Lammermoor* in its original key (beginning in *D minor* and concluding in *F major*), rather than transposing the whole scene down a full tone, is not the same when *a* was set at 430 vibrations per second, as it might have been heard in Milan in 1831 or Naples in 1835, rather than in the higher tunings of today.¹¹⁹

Despite a former prevalent use of transpositions, current audiences are often more critical of key changes. Crutchfield writes:

What is certain is that in all generations before our own, transposition was practiced a lot more frequently than it is in our museum-oriented opera houses. The less we do it, the more we talk about it: just now, the Internet is buzzing with debate over “Lucia” and Mr. Domingo. But any Met season 50 or 100 years ago involved far more transposition and far less consternation.¹²⁰

As mentioned above, reasons for transpositions may include accommodation of the singer’s voice, or the singer’s wish to interpolate extra high notes (either as requested by the singer or as suggested by the conductor), or from the specific version of the opera

118. Will Crutchfield, “Soundings: At Last an ‘Event’ That Really Is an Event,” *New York Times*, November 26, 1989.

119. Gossett, 332-333.

120. Will Crutchfield, “Tailoring Arias to Suit the Vagaries of the Voices,” *New York Times*, October 17, 1999.

being produced. For obvious reasons, the conductor (and, potentially, the opera company as well) will ultimately play a role in this decision-making process, as the orchestra will need the correct parts, unless they are able to transpose at sight. For example, three pieces in *Lucia* have been traditionally sung in keys transposed from the original autographed manuscript (these will be discussed further in Chapters IV and V). The reason for the key changes of these particular scenes has been the focus of much debate. Crutchfield theorizes:

[I]t has been easy to assume that the high notes have been added at their conclusion, it has been easy for many to assume that the high notes are the reason for the transpositions. But history does not bear this out; the Lucia arias were being sung (and published) in the familiar transpositions within a decade of the opera's premiere, long before the ultrahigh added notes became standard.

. . . .

[It] is clear that as late as the turn of the expiring century, more Lucias sang the role without high E flats than with. And yet, they were singing in the lower keys. It is much more a matter of the usual reason for transposition: general vocal "fit" between singer and music."¹²¹

Finally, although this dissertation will not delve too deeply into this area, as mentioned in Chapter I, it is still pertinent to acknowledge that doublings, instrumentation, and orchestration are often changed. Doublings are frequently altered for color and balance. In particular, changes in doublings occur when the size of the orchestra performing is different than the size of orchestra for which the composer originally wrote the score. Deaton has had to alter doublings by ear in the production he conducted, because the orchestra owned a score with a reduced orchestration, yet they were playing with a full orchestra.¹²² Instrumentation may be altered, as in the case of

121. Crutchfield, "Tailoring Arias."

122. Deaton, interview.

Lucia's famous mad-scene, which was originally scored for glass armonica with flute and then changed later, omitting the glass armonica (this will be discussed further in Chapter IV). Reasons for changes range from the availability of specific performers and/or instruments to the overall desired sound or effect. Current productions also have the option of choosing period instruments over modern instruments. Finally, the orchestration itself may be altered, either through the editing and publishing process or for versions scored for different sizes of orchestra. Often the difference is in the dynamic or articulation markings, which may be altered to accommodate the capabilities of the modern instruments that will typically be played. On the far extreme, orchestra members may own entirely different sets of parts. Wilson mentions such a case in his interview, referring to a production for a summer company in Europe. The orchestra brought their own parts, which were completely different from the version the conductor and singers had brought. The orchestra's parts had musical lines assigned to completely different instruments. Wilson explains, "in this specific scene, the clarinets were playing a different note than what was in my part."¹²³

The Manners of Determining and Negotiating Musical Alterations

. . . [O]pera routinely involves the dictates not of an authorial intention but of multiple (often vigorously competing) authorial intentions. . . . In opera other creators always have their say; performers often exert considerable power, and practical considerations can confuse the issue still further.¹²⁴

The determination and negotiation of musical alterations during the development of new works were frequently decided by the composer working closely with the singer,

123. Wilson, interview.

124. Parker, *Remaking the Song*, 8.

often editing or revising throughout the rehearsal process. Historically, performers determined many of the alterations, evidently even to the extent that different voice types would sing the secondary roles and the orchestra simply accommodated the sporadic change in casting. Crutchfield expounds on this latter practice:

The role-books for individual parts also disclose an interesting practice for secondary characters: many of them exist in versions that could be performed by either tenor or bass, soprano or mezzo—depending presumably on the personnel available for a given performance.¹²⁵

Cadenzas and embellishments in the past were, and continue to be, largely determined by the singer, with some guidance from the conductor for performance considerations.

Elliott explains that some singers during the nineteenth century improvised their cadenzas during performance, while others were more studious in creating their embellishments.

Ultimately, at that time, singers had the final say in what they performed:

Some singers kept notebooks in which they worked out possible variations and cadenzas in advance. . . . During the period of Italian bel canto opera-singers and composers worked closely together on matters of ornamentation. In the end, however, whether the composers approved or not, it was the singers—particularly the famous stars—who controlled what happened in performance.¹²⁶

Nevertheless, interviews with Deaton and Krogh indicate that in current practice the absolute final say on cadenzas has shifted to the conductor.¹²⁷ The process of studying, stealing, and working out cadenzas to best suit the singers' capabilities seems to be fairly consistent among modern singers. Krogh worked out her cadenzas by listening to recordings, consulting the Ricci books, stealing portions, and finding the best fit for her

125. Crutchfield, "What is tradition?," 244.

126. Elliott, 143-144.

127. See interviews with Deaton and Krogh in Appendix C.

voice. She then modified her ornaments as conductor Robert Larsen requested.¹²⁸

Likewise, famed coloratura Diana Damrau (b.1971) admitted in an interview,

Some of them I'm stealing. [Laughs] Some of them I'm working out with conductors. I have not a special single person. . . . [I]t happened that I worked with a fantastic Japanese pianist. He's also a composer, and he helped me to figure out the Salieri scores, because they're handwritten and in old keys. . . . We tried out several embellishments, repeating and repeating and finding the structure of each aria, of each situation and characterization I wanted to do, to find what was the best for each piece. . . . I always find somebody who is a specialist or somebody who knows me and knows what I can do, and with whom I can work.¹²⁹

Finding what works best for the individual singer is paramount. Although the effect of improvised, spontaneous vocal brilliance is preferable, the Lucias of today rarely improvise much, unlike some of their nineteenth century predecessors. In all probability, they meticulously work out all of their cadenzas beforehand. Renowned American soprano Ruth Ann Swenson (b.1959) explains:

The rubati, the cadenzas, the business with the flute are all worked out in advance, in the practice room. I have my own ideas about Lucia's cadenzas. I've listened to all the famous Lucias and taken a bit from here and from there. I try not to sing Lucia like any other singer, I worked out the cadenzas on my own—with [husband] David [Bernakus, an excellent pianist as well as a singer], naturally.¹³⁰

In her interview with Niel Rishoi, coloratura Gruberová expressed a desire for more guidance from conductors regarding cadenzas. She remarks:

In general I must write them out myself, which does not bother me, because I can tailor them exactly to my type of voice and technique. But many times I wish to receive some direction in this vein from a conductor. There are only a few, perhaps three or four, who seriously concern themselves in general with such stylistic customs.¹³¹

128. Krogh, interview.

129. F. Paul Driscoll, "La Virtuosa," *Opera News*, March 2011, 24.

130. Stephanie von Buchau, "Ruth Ann Rising," *Opera News*, January 1999, 22.

131. Niel Rishoi, "Donizetti Kammersängerin: An Interview with Edita Gruberova," *The Opera Quarterly* 14, no.3 (Spring 1998), 80.

The information gleaned from various interviews maintains that in general, depending on the size of the opera house, among other considerations, the conductor will make the ultimate determination of a production's cuts and *tacet* in an opera.¹³² In Europe, where there is generally a longer rehearsal process than in the United States, Wilson (and the other singers) in Koburg's *Lucia* production were consulted on all cuts, and the entire decision-making process was essentially collaborative.¹³³ Depending on status (and on the singer's relationship with the conductor and company), the singer may have a more significant influence on cuts and *tacet*.¹³⁴ In some instances, the conductor will allow the stage director to determine the alterations.¹³⁵ Particularly in smaller-scale productions, the stage director may have more influence, especially when the production's stage and technical assets are limited.¹³⁶ Company management also may play a determining role, particularly if there are considerations of time.¹³⁷ In smaller companies, the producer or artistic director may make the final decisions.¹³⁸ Although sometimes the decisions might be difficult, it seems, from the interviews, that the process is accomplished amicably with the conductor having the final say.¹³⁹

132. See interviews with Donnell and Stewart, Holkeboer, Hastings, Luedloff, Wilson, Deaton, and Krogh in Appendix C.

133. Wilson, interview.

134. See interviews with Donnell and Stewart, Holkeboer, Hastings, Bahny, Luedloff, Deaton, and Krogh.

135. See interviews with Donnell and Stewart, Hastings, Bahny, Deaton, and Krogh in Appendix C.

136. See interviews with Hastings and Bahny in Appendix C.

137. Luedloff, interview.

138. See interviews with Hastings, Bahny, Luedloff, and Krogh in Appendix C.

139. See interviews with Donnell and Stewart, Holkeboer, Hastings, Bahny, Wilson, Deaton, and Krogh in Appendix C.

Transpositions in the past were determined initially by the singer and conductor working together (as mentioned in the earlier sections of this chapter). The casting of the singer would determine the key, with the implication that the singer chooses the key best suited to his or her voice. French composer and singer Pauline Viardot (1821-1910) wrote to Italian conductor Luigi Arditi (1822-1903) regarding her upcoming performances of Verdi's *Macbeth*:

Caro Maestro: Here are the transpositions which I am making in the part of Lady Macbeth. The most difficult of all, which will necessitate certain changes in the instrumentation, will be that of the cavatina. The recitative in D flat, the andante, "Vieni t'affretta", in B flat and the allegro, "or tutti sorgete", in D flat, consequently, the whole scene must be a minor third lower. Not bad! All the rest of the act may be given as written. The cabaletta, "Trionfai", is not sung.¹⁴⁰

Presumably, for modern productions, transpositions requested by the singer will need to be approved by the conductor, and the orchestra will need to have the transposed parts. If the company aims to present an authentic production, the singer will be requested and expected to sing in the originally composed key. Nevertheless, Henry Pleasants notes an instance in which José Carreras sang, with observable difficulty, the original key of Edgardo's final scene in *Lucia* for the Royal Opera's premiere of López-Cobos' critical edition production; and then in a following performance sang it half a tone lower, in D-flat.¹⁴¹

Initially, changes in doubling, instrumentation, and orchestration were determined by the composer. Publishers and editors may also alter these elements in the printing process. In modern productions, the orchestra may own its own parts, and the conductor

140. Henry Pleasants, "Of Pitch and Transposition," in *Opera in Crisis: Tradition, Present, Future* (New York: Thames and Hudson, Inc., 1989), 62.

141. Pleasants, 60.

will need, as Deaton experienced, to alter as necessary. The conductor may purchase and bring his own parts for the orchestra as well, as Deaton now chooses to do.¹⁴²

The alterations in nineteenth-century Italian *bel canto* opera were derived from a long-standing performance tradition stretching back to the seventeenth century. Such alterations included the suitcase aria, tempo fluctuations or fluidity, rhythmic flexibility, *tempo rubato*, *portamento*, a wide variety of ornamentation, cuts and *tacet*, transpositions, as well as changes in doublings, instrumentation, and orchestration. The singers' needs and desires, fueled by the aspiration to please demanding audiences, largely instigated many of the alterations. Composers often found themselves at the mercy of singers' "whims" and had little control of what transpired on stage once the scores left their hands. Many of the traditions of the nineteenth century endure in today's performance practice, although power behind what transpires has shifted more, but not entirely, from singer to conductor. Additionally, as in the past, the capabilities of the performers and the production values often largely determine many of the alterations enacted. Alterations specific to *Lucia* will be examined further in Chapter IV, followed by an exploration of the potential ramifications of such alterations in Chapter V. Before navigating these concepts, a brief look at Donizetti's biography and an overview of the background, plots, and early performance history of the opera is given in Chapter III.

142. See interviews with Wilson and Deaton in Appendix C.

CHAPTER III

A HISTORICAL OVERVIEW OF
LUCIA DI LAMMERMOOR

The metamorphosis of Walter Scott's *Bride of Lammermoor* (1819) in *Lucia di Lammermoor* (1835) represents one of the happiest lyric translations in the history of opera, especially because its story focuses upon the "other" great bel canto theme, passionate love plighted and thwarted, but also because Donizetti's best-known opera (and he wrote seventy) happens to be based upon one of the most highly regarded of the thirty-two epoch-making and epoch-delighting Waverley novels.

—Gary Schmidgall, *Literature as Opera*

Sir Walter Scott's (1771-1832) alluring and tragic tale of *The Bride of Lammermoor* inspired several composers to write operatic works¹⁴³ before Donizetti's 1835 setting for the Teatro San Carlo in Naples.¹⁴⁴ Scott's writings fostered considerable creative musical output, as Richard Maxwell observed:

143. For example, the story was also set by French composer Adolphe Adam (1803-1856) in 1827, as well as by Italian composers Michele Carafa (1787-1872) in 1827, Luigi Rieschi (1799-1880) in 1831, and Alberto Mazzucato (1813-1877) in 1834. See Jeremy Tambling, "Scott's 'Heyday' in Opera," in *The Reception of Sir Walter Scott in Europe*, ed. Murray Pitcock (New York: Bloomsbury Academic, 2014), 290. Danish composer Ivar Frederick Bredal (1800-1864) also composed a setting in 1832 to a libretto written by Hans Christian Andersen (1805-1875). See also footnote number 8 (on page 109) in Herbert Weinstock's *Donizetti and the World of Opera in Italy, Paris, and Vienna in the First Half of the Nineteenth Century* (New York: Pantheon Books, 1963). See Claus Røllum-Larsen's article: "Andersen, Hans Christian," *Oxford Music Online: The New Grove Dictionary of Opera*, Oxford University Press, accessed January 15, 2016, <http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article/grove/music/O900288>.

144. Note that the Schirmer vocal score states erroneously that *Lucia* was "First Performed at the Teatro Fondo, Naples": see Donizetti, *Lucia*, Schirmer, III.

During the nineteenth century, there were about fifty operas based on the Waverley novels (as well as two on *The Lady of the Lake*) The most popular of them was Donizetti's *Lucia di Lammermoor*, (Sixth, last, and best of the *Bride of Lammermoor* adaptations).¹⁴⁵

No stranger to Scott's works, Donizetti had already used the novelist as a literary source before *Lucia*, in his 1829 opera *Elizabetta al castello di Kenilworth*. Scott's gothic tragedy *The Bride of Lammermoor* was particularly well-received and was pirated as soon as it was published. Dramatizations appeared throughout Great Britain and Europe. Ellen H. Bleiler notes: "It would be safe to say that it was one of the best-known works of fiction in all Western Europe by the time that Donizetti and Cammarano began to work with it."¹⁴⁶

Following its successful premiere in Naples, Donizetti's *Lucia* ran another twenty-one performances from September to February. Though initially not as popular as *Belisario* (1836),¹⁴⁷ it quickly achieved international fame and continues to be a standard in the repertory of opera houses throughout the United States and Europe.

Brief Biography of Gaetano Donizetti

Born into poverty in Bergamo, Italy, in 1797, Domenico Gaetano Donizetti received his early musical training from Johann Simon Mayr (1763-1845) at the Lezioni

145. Richard Maxwell, "Scott in France," in *The Reception of Sir Walter Scott in Europe*, ed. Murray Pitcock (New York: Bloomsbury Academic, 2014), 22.

146. Gaetano Donizetti, *Dover Opera Guild and Libretto Series: Lucia di Lammermoor*, trans. and intro. by Ellen H. Bleiler (New York: Dover Publications, Inc., 1972), 31.

147. William Ashbrook, "Popular Success, the Critics and Fame: The Early Careers of *Lucia di Lammermoor* and *Belisario*," *Cambridge Opera Journal* 2, no. 1 (March 1990): 65-81.

Caritatevoli.¹⁴⁸ Mayr, recognizing Donizetti's talent, mentored the young musician and assisted Donizetti throughout his lifetime, finding financial backing for his musical studies and providing recommendations for work. Mayr sent seventeen-year-old Donizetti to Bologna to study with the teacher of Gioachino Rossini (1792-1868), Padre Stanislao Mattei (1750-1825), arranging for patrons and himself to fund Donizetti's studies at the Palazzo della Misericordia.¹⁴⁹ While in Bologna, Donizetti penned his first opera, *Il Pigmaliione* (1816). Then in 1818, he received his first opera commission from impresario Paolo Zancla (dates unknown) for the Teatro San Luca in Venice,¹⁵⁰ for which he wrote *Enrico di Borgogna* (1818). *Enrico di Borgogna* served as his debut operatic composition and lead to a following commission.

In 1820, Marianna Pezzoli Grattaroli (dates unknown) generously paid for Donizetti's exemption from conscription into the military service. Shortly after, Mayr declined a contract from the impresario Giovanni Paterni (dates unknown) of the Teatro Argentina in Rome, recommending Donizetti in his place.¹⁵¹ The resulting composition, *Zoraida di Granata* (1821), was so well received that, after its third performance, Donizetti and the leading tenor Domenico Donzelli (1790-1873) were honored with a

148. This institution, subsidized by the local authorities through Mayr's petition, provided free music instruction and is now named the Istituto Musicale Gaetano Donizetti. See page 5 in William Ashbrook's *Donizetti and his Operas* (New York: Cambridge University Press, 1982).

149. Ashbrook, *Donizetti and his Operas*, 6-7.

150. Ashbrook, *Donizetti and his Operas*, 15. According to Ashbrook, the contract has never been recovered, but a letter from Italian librettist and impresario Bartolomeo Merelli (1794-1879) to Mayr mentions it. Merelli had studied privately with Mayr at the time Donizetti had been Mayr's student in the music school. Merelli wrote the libretto for Donizetti for this first commissioned opera, *Enrico di Borgogna* (1818).

151. Ashbrook, *Donizetti and his Operas*, 20-21.

serenaded, torch-lit carriage ride through Rome to a banquet.¹⁵² Donizetti enjoyed success and steady contracts throughout the following years. His personal life featured his marriage to Virginia Vasselli (1808-1837) in 1828.¹⁵³ The overwhelming success of *Anna Bolena* (1830), composed for the Teatro Carcano in Milan, established him as one of the leading composers of his era. In November of 1834, Donizetti signed a contract with the Royal Theaters of Naples for three operas. The first of these would be his legendary *Lucia* (1835), which essentially propelled him to stardom. According to Weinstock,

With Rossini operatically inactive and Bellini dead, *Lucia di Lammermoor* went far toward establishing Donizetti as the most eagerly sought-for of living Italian composers of opera—and therefore of all Italian composers—for the rest of his active life.¹⁵⁴

Donizetti composed prolifically in Italy, France, and Austria, completing nearly seventy operas during his lifetime. He also composed nearly thirty cantatas, as well as a vast collection of other vocal music, which includes sacred works for soloists and orchestra, hymns, solo art songs and works for two, three, or more voices. His instrumental compositions include orchestral works and chamber music, as well as piano compositions for two and four hands. Although some musicologists (such as Rodolfo Celletti) argue that Donizetti's serious works fall definitely under the category of

152. Ashbrook, *Donizetti and his Operas*, 23. Also, see Weinstock, *Donizetti and the World of Opera*, 27.

153. Virginia gave him three children, none of which survived, and died in 1837.

154. Weinstock, *Donizetti and the World of Opera*, 111.

Romantic opera, rather than under the *bel canto* style, as they “admit realism,”¹⁵⁵ most maintain that Donizetti’s compositions define the nineteenth-century *bel canto* tradition. His well-loved operas *L’elisir d’amore*, *Don Pasquale*, *Lucrezia Borgia*, *La fille du régiment*, *La Favorite*, and *Lucia* continue as standards in the current opera repertory.

Plot Summary of *Lucia*

Donizetti and Cammarano’s adaptation of Scott’s gothic tragedy, *The Bride of Lammermoor*,¹⁵⁶ is set in Scotland in and around the Ravenswood Castle and the ruins of the Wolf’s Crag Tower near the end of the seventeenth (beginning of the eighteenth) century.¹⁵⁷ For the purposes of this discussion, the plot of the traditional Italian language libretto¹⁵⁸ will be explained in three acts, corresponding to the Schirmer score.¹⁵⁹ The traditional Ricordi instrumental score divides the score into two parts instead of three

155. Rodolfo Celletti, *A History of Bel Canto*, translated by Frederick Fuller (New York: Oxford University Press, 1991), 10. See also pages 188-210: Celletti finds that Romantic opera breaks with *bel canto* opera by using real-life types or recognizable characters instead of mythological characters, which previously took stock poses to portray the drama. Also, romantic opera differed from the *bel canto* through the use of “emotional, violent portrayal of events and passions.” He notes further, “the ‘oratorio’ tone and the excitement and melismatic singing are linked to an element virtually unknown earlier on: the nervous change of the phrasing, which is the equivalent of the free expression of passions advocated by Hugo. . . . [I]n Romantic opera, plain singing and vocalizes both tend towards the state of feverish excitement which . . . is one of the keys to the conversion of the free interpretation of overwhelming feelings and passions into music” (191).

156. For a summary of Scott’s novel, see pages 34-37 of Bleiler’s discussion in *Dover Opera Guide*. For more discussion on the adaptations made to the story by librettist Salvatore Cammarano (1801-1852), see pages 21-24 of the *Opera Classics Library: Donizetti’s Lucia di Lammermoor*, ed. by Burton D. Fisher (Coral Gables, Florida: Opera Journeys Publishing: 2003).

157. Note that the KVS/SVS has the date set at “the close of the Sixteenth Century” (see page III).

158. For a direct translation of the libretto (as well as IPA transcription), see Castel’s *Italian Belcanto*, 207-267.

159. DFS/RIS indicates a two-part division.

separate acts. Act I of the Schirmer vocal score is labeled in the Ricordi instrumental score as the First Part, titled, “Parte Prima—La Partenza” (The Departure), and contains a solitary act titled (“Atto unico”). The Second Part, “Parte Seconda—Il Contratto Nuziale” (The Wedding Contract), is comprised of two acts, “Atto Primo” and “Atto Secondo” (Act I and Act II). These correspond to Act II and Act III in the Schirmer vocal score. According to Gabriele Dotto and Roger Parker's currently unpublished notes for the critical edition, this two-part division of the score first appeared in the 1835 score *Prima edizione a stampa del libretto, Napoli, Tipographia Flautina*.¹⁶⁰ In his original manuscript, Donizetti marked the divisions as Acts I, II and III.¹⁶¹

The following table (Table 2) provides a breakdown of the principal characters in Donizetti's *Lucia*.

160. Donizetti, *Lucia, Edizione critica a cura di Gabriele Dotto e Roger Parker*, 1 and 35.

161. Donizetti, *Lucia, riprodotta integralmente per mandato di Giovanni Treccani degli Alfieri*, 3, 85, and 125.

Table 2. Principal Characters in *Lucia*

Character	Relationship
Miss Lucia Ashton (Lucy)	Sister of Lord Enrico (Henry) In love with Sir Edgardo di Ravenswood (Edgar)
Lord Enrico (Henry)	Brother of Lucia Rival of Sir Edgardo di Ravenswood (Edgar)
Sir Edgardo di Ravenswood (Edgar)	Youngest son of Ravenswood family In love with Lucia
Raimondo Bidebent (Bide-the-Bent)	Presbyterian or Calvinist cleric Lucia's tutor and confidant
Normanno (Norman)	Captain of the guard and huntsmen of Ravenswood Reports to Lord Enrico
Alisa (Alice)	Maidservant Lucia's companion
Lord Arturo Bucklaw (Arthur)	Neighbor to the Ashton family and politically powerful landowner Lucia's arranged bridegroom

Act I, scene 1, opens with the huntsmen of Ravenswood, led by Normanno, searching for an unidentified intruder (Edgardo) upon the grounds. Meanwhile, Lord Enrico confides to his cleric Raimondo that he is upset with his sister Lucia, who refuses to marry Lord Arturo. Extremely worried about the dwindling family fortune, Enrico feels certain that his family's arch-rival Edgardo is mocking him. He believes a union between Arturo and Lucia is his only salvation. Raimondo explains that Lucia is mourning her mother's death. However, Normanno reveals that Lucia has been meeting every dawn with the unidentified man who had saved her life from a wild bull while she visited her mother's gravesite. To the distress of Enrico, Normanno relates that he believes the intruder (and the unidentified lover) is Edgardo. When the huntsmen return

and report that Edgardo is in fact the intruder, Enrico becomes enraged and swears to Normanno and Raimondo that he will quench the unholy flame of Lucia and Edgardo's love with blood.

Act I, scene 2, opens with Alisa scolding Lucia who is awaiting Edgardo by the fountain of the castle grounds. Alisa notices that Lucia seems terrified. Lucia admits to having seen the ghost of a woman, who had been murdered by her jealous lover, haunting the fountain. She tells Alisa how the ghost vanished after beckoning her to the water of the fountain, which then turned red with blood. Alisa, believing the incident serves as a bad omen, warns Lucia to abandon her perilous love for Edgardo. Lucia, however, exclaims that he is her light and comfort and that their love brings her close to heaven.

Edgardo arrives, and Alisa leaves to keep watch. Edgardo apologizes to Lucia for asking to meet at such a strange time and explains that he will sail to France on behalf of Scotland but promises that he will ask her brother for a pledge of peace before he leaves. Lucia, knowing her brother's hatred of Edgardo, begs him to desist. Edgardo does not understand why Enrico, who caused his father's death and stole his inheritance, seeks to punish him further. He explains to Lucia that he swore over his father's grave to wage eternal war with her family line; however, upon seeing her, his anger was quelled and another passion ignited. Upset, he exclaims that he can still fulfill his vow. Lucia begs him to restrain himself, asking him if her suffering isn't enough. She demands he yield to their love. They perform a secret ceremony of marriage, exchanging rings and pledging themselves to each other until death. As Edgardo leaves, Lucia begs him to send her a letter. Edgardo reminds her that they are bound now by heaven.

Set in a room in the Ravenswood Castle, Act II, scene 1, opens with Normanno and Enrico discussing the impending nuptials between Lucia and Arturo. Normanno calms Enrico's fears that Lucia will refuse to marry Arturo by reminding him of Edgardo's long absence and their covert action of intercepting his letters to Lucia. They intend to further encourage Lucia to accept marriage to Arturo by deceiving her with a fake letter to lead her to believe that Edgardo has fallen in love with another woman.

Normanno exits and Lucia enters. Enrico notes her sadness, and she replies that she hopes God will forgive him for causing her such anguish and for his inhumanity. They begin an argument during which Lucia reveals that she has already promised herself to Edgardo. Angry, Enrico gives Lucia the fake letter. Lucia, dismayed, believes Edgardo has betrayed her love. Enrico tells her that she has been betrayed but that a reward (Arturo) still awaits her, that he is just arriving, and the marriage bed is being made. To this, Lucia replies that her grave is being made. Enrico pleads with Lucia to marry Arturo, for Mary will soon take the throne of Scotland, and the party he supported has been overthrown. Arturo is his only salvation from certain beheading. Lucia, realizing she must choose between saving her brother's life and honoring her pledge to Edgardo, begs God to take her life: death will be a blessing. Enrico rushes out in anger.

Raimondo enters to find the distraught Lucia. He mentions that he had her letter for Edgardo delivered with great effort to France, but that Edgardo has clearly not replied. Believing her vows to Edgardo were invalid as they had not been blessed by a minister, he counsels her to marry Arturo and to save her brother's life; unhappily, Lucia finally consents.

Act II, scene 2, opens upon a large hall in the castle, filled with wedding guests. Enrico and Arturo arrive and await Lucia. Enrico assures Arturo that any sadness Lucia displays stems from her overwhelming grief over her mother's passing. Arturo, concerned about a rumor he has heard regarding Edgardo and Lucia, begins to question Enrico, but Lucia's entrance interrupts his query. Enrico quickly instigates the signing of the marriage contract. Lucia wavers, and Enrico compels her to sign, after which Lucia says she has signed her death warrant. Edgardo arrives and—upon seeing Lucia's distraught appearance—feels certain she has betrayed him but exclaims he still loves her. Overcome with empathy, Enrico realizes he has betrayed his sister by forcing her to marry Arturo. In the tension of the situation, Arturo and Enrico draw their swords against Edgardo. Raimondo momentarily prevents bloodshed. Edgardo returns the ring Lucia gave to him and demands she return the ring he gave to her when they pledged vows. Edgardo begs Enrico to kill him there in front of Lucia; instead Enrico's men throw him out.

Set in the Wolf's Crag Tower, Act III, scene 1, opens with a lone Edgardo contemplating the storm. Enrico appears, and they confront each other and arrange for a duel to the death at dawn.

Act III, scene 2, returns to the hall in the Ravenswood Castle where the wedding guests continue celebrating. Raimondo interrupts the guests and informs them that Arturo has been stabbed to death in the wedding bed by Lucia, who has gone mad. Lucia arrives, clearly insane. Enrico arrives while Lucia holds an imaginary conversation with Edgardo. Lucia faints, and Enrico asks for her to be taken away. Raimondo confronts Normanno about his role in the events, laying the blame on him.

Act III, scene 3, opens upon Edgardo, in the graveyard of Ravenswood, lamenting his fate. A group of men approach, weeping over Lucia's tragic situation and her impending death. They inform Edgardo that Lucia is calling for him as she is dying. Upon hearing the ring of the death bell, Edgardo starts to run in hope of seeing Lucia before she dies, but Raimondo restrains him and admits she no longer lives. Edgardo calls out to Lucia, saying they can be reunited then in death, and to the horror of the men and Raimondo, stabs himself.

Historical Background of *Lucia*

After an eighteen-day deliberation, Donizetti chose Scott's *The Bride of Lammermoor* as the subject matter for one of his three commissioned works for the Teatro San Carlos in Naples. Encountering numerous issues with censorship on his previous work, *Maria Stuarda* (1834), he carefully chose a topic that he felt would avoid similar problems and insisted upon its approval by the royal commission before he would begin work on the libretto. Slow to approve a librettist for the project, the commission significantly delayed the production. Additionally, the commission's bankruptcy announcement and refusal to pay singers in the midst of rehearsals caused Donizetti extreme anxiety.¹⁶²

Salvadore [Salvatore] Cammarano (1801-1852), Donizetti's requested and eventually approved librettist for *Lucia*, had staged the composer's *Anna Bolena* at the San Carlo and had reworked one scene of the libretto by Felice Romani (1788-1865) for Donizetti. Donizetti would continue to work with him on six further operas following *Lucia*. Cammarano's synopsis of *Lucia*, prepared before the libretto, reveals a more

162. Ashbrook, *Donizetti and his Operas*, 93-97.

intricate plot than was eventually realized in the score's libretto. Furthermore, in his study of Cammarano's libretto, John Black states that, of the 690 lines of libretto Cammarano submitted, 117 lines are different from what is found in Donizetti's opera score. Black asserts that some lines may have been altered by the censors, but feels most were very likely altered by Donizetti in order to "suit the flow of the music."¹⁶³ Changes were not limited to minor wording; for example, one such change eliminated Alisa's presence during Lucia's incident with the bull and Edgardo (as retold by Raimondo to Enrico in Act I, scene 1). Before *Lucia di Lammermoor* became the accepted title, Cammarano wanted to call the work, *Lucia Asthon* [sic] and Donizetti referred to it as *Sposa di Lamermoor*.¹⁶⁴ Cammarano's position as *Poeta e concertatore* at the *Teatro di San Carlo* required him to oversee the staging of the *Lucia* production. Though somewhat sparse, his staging notes, published by John Black in *The Donizetti Journal*, reveal a wealth of information, such as Cammarano's solutions for staging concerns and costuming preferences.¹⁶⁵

Another production featuring the same storyline may have influenced Cammarano and Donizetti's *Lucia*. In 1829, the opera *Le Nozze di Lammermoor* by Michele Carafa (1787-1872) had been performed in Paris. Bleiler speculates that, as Donizetti and Carafa shared the same social groups in Paris, he was most undoubtedly aware of Carafa's work.

163. John Black, *The Italian Romantic Libretto: A Study of Salvatore Cammarano* (Edinburgh: Edinburgh University Press, 1984), 21.

164. Black, *The Italian Romantic Libretto*. See pages 21, 309, 221, 235-236, and 29.

165. Black, "Cammarano's Notes," 29-45.

She also notes also that the librettos of Donizetti and Carafa's operas share many striking similarities, including the unique spelling of the last name "Asthon."¹⁶⁶

Scott's lurid story was inspired by a real event in Scotland. In 1669, Janet Dalrymple was forced by her father to marry a man she didn't love, while she had already secretly betrothed herself to another man. Janet attacked her bridegroom but did not kill him.¹⁶⁷ Cammarano, like Scott, edited the story to suit the needs of Donizetti's opera. Changes include the removal of Lady Ashton (Lucia's mother, who in Scott's story forces the undesired marriage), the exchange of rings instead of a broken gold-piece split between the lovers, the death of Arturo, and the alteration of Edgardo's fate. In Scott's story, Edgardo, instead of killing himself, tragically disappears into the quicksand while on his way to duel with Enrico.¹⁶⁸ The table below shows the significant plot differences among the three stories: the original legend of Janet Dalrymple, Scott's *Bride of Lammermoor*, and Donizetti and Cammarano's *Lucia* (see table 3). In analyzing the stories, musicologist John Allitt concludes:

On reading Scott's novel, our admiration grows for composer and librettist. In no way did they seek to reproduce an artificial recreation like an epic film might seek to represent history, a famous novel or a play. They sought to pierce out what they

166. Donizetti, *Dover Opera Guide*, 33. Bleiler provides a brief background of Carafa and *Le Nozze di Lammermoor* in Appendix A, as well as a plot summary. See pages 156-163.

167. See Sir Walter Scott's "Introduction" to *The Bride of Lammermoor*, which is now in public domain and available for free at Project Gutenberg: <http://www.gutenberg.org/ebooks/471> (accessed January 17, 2016). For a discussion of the real life event and Scott's novel, see Christopher Morgan's *Don Carlos and Company: The True Stories Behind Eight Well-Loved Operas* (New York: Oxford University Press, 1996), 109-129.

168. For a more detailed discussion of the transformation of Scott's story into Cammarano's libretto, see pages 22-27 of *Opera Classics Library*, ed. by Fisher.

considered to be the pearl from Scott's shell and set it in the genius of their own tradition.¹⁶⁹

169. John Allitt, "Lucia di Lammermoor," *Donizetti Society Journal* 2 (1975): 211.

Table 3. Significant Differences in Plot Between the Storylines

Character	1. <i>Dalrymple Legend</i>	2. <i>Bride of Lammermoor</i>	3. <i>Lucia</i>
(father) 1. Sir James Dalrymple 2. Sir William Ashton 3. NA	Forces daughter Janet, along with his wife, to marry David Dunbar.	Takes less active role, sympathetic to Edgar, but does not oppose his wife.	Has died before the story begins.
(mother) 1. Lady Stair (Margaret Ross) 2. Lady Ashton 3. NA	Forces daughter, along with husband, to marry David Dunbar.	Forces daughter to marry Francis, Laird of Bucklaw. Forbids correspondence between Lucy and Edgar. Intercepts letter Lucy has written to Edgar, begging for her release from their secret vows.	Has just died before the story begins.
(brother) 1. John Stair 2. Henry Ashton 3. Lord Enrico Ashton	Is not mentioned.	At Lucy's funeral, upon seeing Edgar whom he blames for his sister's death, demands Edgar face him in a duel.	Forces Lucia to marry Arturo Bucklaw. Intercepts letters between Lucia and Edgardo. Plants a fake letter to make Lucia think Edgardo has betrayed her love. Demands Edgardo face him in a duel when Edgardo shows up at the wedding.
(forbidden lover) 1. Lord Archibald (Andrew) Rutherford 2. Edgar, Master of Ravenswood 3. Sir Edgardo di Ravenswood	Becomes secretly engaged to Janet Dalrymple after breaking a golden coin to seal vow (each keeping half). After broken engagement, goes abroad and dies 16 years after.	Saves Sir William (father) and Lucy from a wild bull and falls in love upon seeing Lucy. Becomes secretly engaged to Lucy after breaking a gold coin (each keeping half). Dies in quicksand while riding to meet Henry for a duel.	Saves Lucia from a wild bull (in Cammarano's libretto-was also Alisa) and falls in love with Lucia when he sees her. Makes secret vow of marriage to Lucia with an exchange of rings. Stabs himself to death upon learning of Lucia's death.
(heroine) 1. Janet Dalrymple 2. Lucy Ashton 3. Miss Lucia	Is found huddled and covered in "gore," clearly insane, in corner of chimney in bridal chamber after sounds of screaming are heard. Dies two weeks later.	Stabs and wounds Francis, Laird of Bucklaw on wedding night in bridal chamber. Clearly insane, goes into convulsions and dies a few days later.	Stabs and murders Arturo Bucklaw and then descends to the wedding party covered in blood and clearly insane. Dies soon after.
(bridegroom) 1. David Dunbar of Baldoon 2. Francis, Laird of Bucklaw 3. Lord Arturo Bucklaw	Is found bloodied near door of bridal chamber. Recovers and marries again. Refuses to speak of the incident.	Is stabbed by Lucy in bridal chamber, but recovers. Refuses to say what happened.	Is stabbed to death by Lucia in their bridal chamber.

Overview of Early Performance History of *Lucia*

Since its premiere in 1835, the vogue for *Lucia di Lammermoor* has endured with little hint of decline. . . . The gory subject matter and Donizetti's striking musical numbers are no doubt largely responsible for this profusion of performances. *Lucia*'s continual popularity, however, has been enhanced—at least in part—by its ongoing malleability, its capacity for change in the face of myriad shifting social conditions and aesthetic concerns. Herbert Weinstock's description of *Lucia*'s suitability as a “study in the morphology of taste” surely relies upon this flexibility.¹⁷⁰

The first cast of *Lucia* featured the extraordinary Fanny Tacchinardi-Persiani (1812-1867), who was under contract with the impresario Alessandro Lanari, and was married to an opera composer, Giuseppe Persiani (1799-1869). Tacchinardi-Persiani insisted that the curtain should fall after her mad-scene and gave performances that evidently made Donizetti concerned she was intentionally sabotaging *Lucia* to favor her husband's works. Donizetti historian William Ashbrook finds that the reason for the somewhat initial slow reception to *Lucia* in Italy lies with her performances. After she left Italy to perform *Lucia* in Vienna and Paris, productions in Italy increased considerably when other sopranos took over the role, beginning with Giuseppina Strepponi (1815-1897).¹⁷¹

Tacchinardi-Persiani also swapped Donizetti's aria “Perché non ho del vento,” from *Rosmonda d'Inghilterra* for Lucia's first aria by the fountain in Act I, scene 2, “Regnava nel silenzio,” in the first revival of *Lucia* in Venice (1836).¹⁷² As aria substitution was prevalent in the era, “Regnava nel silenzio” in its entirety or portions of

170. Poriss, “A madwoman's choice,” 1.

171. Ashbrook, “Popular Success,” 69-72.

172. Donizetti wrote the role of Rosmonda for Tacchinardi-Persiani. See Gossett, 350.

it were often replaced with other selections, such as “Nell’ ebbrezza dell’ amore” (*Ines de Castro* by Persiani), “Io talor più no rammento” and “Se contro lui mi parlano” (*Sancia di Castiglia* by Donizetti), “Al sol pensiero del mio contento” (*Il precipizio, o Le fucine di Norvegia* by Nicola Vaccai), and “Al pensier m’ appare ognora” (*Marino Faliero* by Donizetti).¹⁷³ The mad-scene aria was also subject to substitution. According to Hilary Poriss, this practice began with soprano Palazzesi (1802-1842), during the carnival season of 1836-1837 at the Teatro Ducale in Parma, possibly due to her suspected declining vocal ability.¹⁷⁴ Palazzesi inserted “Tu che voli” and “Non, qui morir degg’io” (*Fausta* by Donizetti). However, Poriss speculates that the substitution may have been made because, at that time, the mad-scene aria was potentially ineffective and was “outshone by Edgardo’s finale.”¹⁷⁵ It is important to note that the famous flute cadenza that now entralls audiences did not appear until later. Research by Romana Margherita Pugliese dates the famous cadenza’s appearance as late as 1889. She writes:

The first unassailable evidence of the cadenza’s existence crops up very late: in 1889 to be precise, the year in which *Lucie de Lammermoor* was produced at the Opéra Garnier after an absence of twenty years, with Nelly Melba in the role of Lucia.¹⁷⁶

173. Poriss, *Changing the Score*, 102. See also pages 2-3 of Poriss’ article “A madwoman’s choice.”

174. Poriss, “A madwoman’s choice,” 6-22. At this time, The Teatro Ducale, which had contracted Palazzesi, had received multiple complaints about her performances, which reportedly were not up to the standard of her very high reputation. The Teatro Ducale considered firing and replacing her and it was in this time that Palazzesi chose to replace the mad-scene aria with the rondo from *Fausta*, which at that time was exceedingly popular. Whether or not Palazzesi suffered from vocal problems, other health issues, or if the mad-scene aria was simply not well-suited to her voice are not entirely known. However, she received rave reviews after the change in the aria and restored confidence in her performing capabilities.

175. Poriss, “A madwoman’s choice,” 9-10, and 13.

176. Romana Margherita Pugliese, “The Origins of *Lucia di Lammermoor*’s Cadenza,” trans. Martin Deasy, *Cambridge Opera Journal* 16 no. 1 (March 2004): 31.

Palazzesi's alteration was well received by audiences and other sopranos: for example, Streponi in 1837 in Bologna, and Eugenia Tadolini (1809-1872) in 1837 in Pergola. Streponi eventually reverted back to the original aria by 1838.¹⁷⁷

Around the same time that the famous mad-scene cadenza surfaced (late nineteenth century), the opera frequently ended after that scene, resulting in the omission of Edgardo's final aria. Clearly, the now-often-cut recitative following the mad-scene, between Raimondo and Normanno would have also been omitted. Edgardo's final aria was also often repositioned, when it was not cut, to allow Lucia the desired final curtain. The Wolf's Crag scene, which initially had been considered essential by Italian audiences, was also frequently cut to allow Lucia more sustained stage time. Also, nineteenth-century productions frequently omitted the Raimondo/Lucia duet in Act II.¹⁷⁸ Cammarano's notes for staging *Lucia* (apparently for a colleague outside of Naples), indicate that (just as Deaton experienced with the Anchorage Opera¹⁷⁹) Raimondo might not be able to sing his aria "Cedi, o cedi," (from Act II, scene 3), and that he should sing, at minimum, the recitative. Cammarano writes, "I do not know what singer is destined to take the part of Raimondo, but if by chance he is not up to singing his aria, I consider it essential for him to sing at least the recitative which comes before it." Black further notes, "Clearly the problem of Raimondo's aria, 'Cedi, o cedi, o più sciagure' in Act II, scene 3 is as old as the opera itself,"¹⁸⁰ indicating that this aria was often cut. In the text of the recitative, Raimondo reveals to Lucia that he suspects her brother of cutting off her

177. Poriss, "A madwoman's choice," 22-26.

178. Poriss, "A madwoman's choice," 26 and 2.

179. Deaton, interview.

180. Black, "Cammarano's Notes," 38 and see note 39 on page 44.

correspondence to Edgardo and that he took it upon himself to have one of Lucia's letters delivered to Edgardo. However, Edgardo has not answered, and Raimondo feels that is evidence enough of her lover's faithlessness. He then advises Lucia to marry Arturo, as the vow she took secretly with Edgardo was not blessed by a minister, and therefore, is not binding.

Donizetti himself made drastic alterations to the score when he composed the French version in 1839 for the Théâtre de la Renaissance in Paris. Ashbrook writes, "The score is considerably changed, principally to accommodate the limited resources, financial as well as artistic, of the company at the Renaissance." Notably, Donizetti followed in Parsiani's footsteps, removing "Regnava nel silenzio" and replacing it with "Perché non ho del vento." However, a letter written in 1841, regarding a substitute aria for Fanny Maray (dates unknown), reveals his displeasure with the "trunk-aria" tradition. He writes:

What? You have the courage to ask for a new cabaletta to use in *Lucia*? From the composer of *Lucia*? Ah, why am I not within reach of you, disgraceful man! And why indeed? For a woman the Romans did not want [in the first place], a woman who performs *Lucrezia* and lacks the talent to sing Lucia's *rondo* in some fashion! Oh, tell her to go to Mass, in my name! In sum, if she wants, sacrilegiously, to do it, let her take a cabaletta from where she likes. . . . [G]ive her Agata's aria from *Le convenienze* [an aria for baritone to sing partly in falsetto]¹⁸¹

In Naples, from 1835-1848, complete performances of *Lucia* were given one hundred forty-times, as well as fifty-six incomplete performances. Black notes,

The practice of performing isolated acts of operas was well established in Naples. Whatever we may think today, dramatic integrity was not notably a quality sought by Donizetti's audiences, who were more interested in singing than drama. It was

181. Ashbrook, *Donizetti and his Operas*, 381, 210-211.

quite usual to find evenings made up of odd acts of different operas, just as it was normal practice to insert full length ballets between the acts of an opera.¹⁸²

Alterations notwithstanding, the success of *Lucia* reveals itself through its repeated inclusion in opera-house repertoire. Rome's Teatro Valle brought *Lucia* to audiences in 1836. In 1837, *Lucia* was heard in Vienna and in Paris in Italian. It was performed in French translation in 1839 (Paris) and in German translation in 1843 (Vienna). In 1838, *Lucia* was performed at the Teatro Argentina and in London (at Her Majesty's Theater), and in 1839, it made its La Scala premiere. In Paris, on the first of October of 1839, it was performed simultaneously in two different theaters—one in Italian and one in French. *Lucia*'s United States debut occurred in New Orleans in French in 1841, and thereafter in New York in Italian in 1843. From 1837 to 1890, *Lucia* was performed 286 times in Vienna's leading opera house.¹⁸³ From its premiere at the MET in 1883 until the 1959-1960 season, it was performed 202 times¹⁸⁴ and continues to be a standard in the repertory of opera houses throughout the United States and Europe. Great interpreters of the role include the famed Lily Pons, Maria Callas, Renata Scotta, Joan

182. John Black, *Donizetti's Operas in Naples 1822-1848* (Eynsham, England: The Donizetti Society, 1982), 65. In the Appendix, Black has listed all of the dates of performances of *Lucia* in Naples from 1835-1848. See pages A.19-A.51 and 47.

183. Weinstock, *Donizetti and the World of Opera*, 348-349. See also: Charles Osborne, *The Bel Canto Operas of Rossini, Donizetti and Bellini* (Portland, Oregon: Amadeus Press, 1994), 241.

184. George Martin, *The Opera Companion: A Guide for the Casual Operagoer* (Apollo Edition) (New York: Dodd, Mead & Company, 1961), 205. Note—another version of this book was published in 1962 by Macmillan Publishers Ltd. with a different part-three section (instead of statistics, he covers synopses of the operas). See: *The Opera Companion*. London: Macmillan Publishers Ltd., 1984.

Sutherland, and June Anderson.¹⁸⁵ As explored in Chapter II and in the discussion of the early performance history of *Lucia* above, alterations were an expected and integral part of the nineteenth century Italian *bel canto* tradition.

185. Kelly Rae Thiele, "Donizetti's Lucia: Five Great Interpreters of the Title Role at the Metropolitan Opera," M.M. Thesis, California State University (Long Beach, August 2005). Thiele's thesis provides an in-depth discussion of each singer's contributions to the role.

CHAPTER IV

THE MUSICAL ALTERATIONS OF
LUCIA DI LAMMERMOOR

We can be sure, for example, that Donizetti never thought of any of his operas as in a “definitive” state; in a fixed condition that must always be respected, no matter what the changes in performance conditions or cultural context. Each work was simply suspended, awaiting new revivals, new performers to reanimate creative energies.

—Roger Parker, “*Lucia di Lammermoor* begins afresh”

Although no longer currently accepted in performance practice, the use of the “suitcase” aria, described in Chapter II, reveals the somewhat fluid impression of *bel canto* opera composers’ works in nineteenth-century Italy. In many respects, the current variety in performance practice today still reflects this malleable view. For example, performances that attempt to follow the autograph manuscript may still incorporate the stylistically incorrect mad-scene cadenza. Likewise, traditional performances that embrace many performance conventions developed since the premier may incorporate the use of the originally-conceived glass armonica. This chapter examines many of the continuing traditions of musical alterations in *Lucia* and options for the current performer in the context of contemporary performance practice.

Before delving into specific details, this section explores the available critical editions based on studies of Donizetti’s autograph manuscripts. Though not yet exceptionally popular, performances of critical editions are slowly being integrated into productions at major opera houses. The discussion continues to address the “standard”

musical alterations chosen in performances using traditional scores. These alterations specifically include transpositions, interpolated material (such as cadenzas), the re-introduction of the glass armonica, as well as episodes of cuts and *tacet*.

In this document, sections of music discussed are designated by the page number, stanza number, measure number, and beat number provided from the various *Lucia* scores consulted. Select music examples provided have been extracted from public domain scores available online at *IMSLP* and from the facsimile of Donizetti's original autograph where needed. G. Schirmer and Josef Weinberger have provided permission to reprint for the examples provided from their sources. The Dover full score (DFS) is a reprint of the Ricordi full score (RIS). The Kalmus vocal score (KVS) is a reprint of the Schirmer vocal score (SVS). Table 4 provides the abbreviations for the individual scores used in this document.

Table 4. Abbreviations of *Lucia* Scores for the Purpose of this Document

Title	Abbreviation Used
Dotto and Parker's Critical Edition	DPCE
Dover Full Instrumental Score (Reprint of RIS)	DFS
Facsimile of Donizetti's Original Autograph of <i>Lucia</i>	FDOA
Jesús López-Cobos' Critical Edition	LCCE
Kalmus Vocal Score (Reprint of SVS)	KVS
Ricordi Full Instrumental Score	RIS
Ricordi Vocal Score	RVS
Schirmer Vocal Score	SVS

The Critical Editions of *Lucia*

The critical editions of *Lucia* currently available for rental by Ricordi are not to be confused with the traditional scores listed in the table above. The traditional scores are

those widely available for purchase and used predominantly in performances of *Lucia*. The critical editions have been created by studying Donizetti's autograph manuscript(s), early manuscript copies, and the first printed versions of the score while the composer may have still held influence over what was printed. This section 1) explores briefly the process of score production during the time of Donizetti, 2) discusses the two versions of critical editions available for rental, 3) provides a cursory look at the large-scale differences between the critical edition scores and the current traditional scores in circulation and 4) examines notable recordings of historical critical edition productions available.

As the critical editions are for rental-use only, no music examples from them will be provided. However, where applicable, examples from Donizetti's autograph manuscript, along with the corresponding section of music excerpted from the traditional scores, have been included for visual reference.

The Process of Score Production in the Early Nineteenth Century

The lucrative business of opera score rentals undertaken by Ricordi lent itself to creating rental scores and parts containing a multitude of errors. These have become the traditional scores currently in use today. Discrepancies were due, in part at least, to the flexible and incomplete nature of the original score. The original score drafted by the composer was conceived within the parameters of the company performing the work at the time and was composed very quickly, with changes often made on the spot during the very short rehearsal period. The composer thus created a "skeletal" score with the singers' parts outlined and often adjusted as needed for the performers during rehearsals. Often the singers were allowed to decide how to articulate certain passages. Meanwhile,

the orchestral parts were realized quickly and then adjusted, often during the final week of rehearsal. Copyists would then notate the scores and parts based on the composed materials (these included the changes enacted for the singers) so that they could be disseminated to other opera companies that wished to produce the opera. The hastily prepared autograph manuscript (often with sections still unrealized) remained in Casa Ricordi's archive for future reference only.¹⁸⁶

Such a process explains why so many discrepancies are found in the scores of works by famous Italian *bel canto* composers. Gossett explains:

While it was rare for large-scale alterations to be introduced into Verdi operas, those of Rossini, Bellini, and Donizetti, victims of an earlier system of distribution, suffered innumerable distortions.

He continues:

There was no malicious intent to falsify, but the entire system encouraged a laissez-faire attitude. Contrast the situation in Germany or France, where composers controlled printed editions of their music, taking a direct interest and correcting proofs. Since most Ricordi materials were transitory manuscripts, copied, sent around, then destroyed, the composer could hardly control them. With few exceptions, Ricordi published no full orchestral scores of the operas of Rossini, Bellini, Donizetti, or Verdi until the 1880s¹⁸⁷

The Critical Editions Available for Rental

Two critical editions of *Lucia* currently are available for rental by Ricordi: the first created by Spanish conductor Jesús López-Cobos (b.1940) and the second by renowned Italian musicologist and director of Ricordi's Historical Archive Gabriele Dotto (b.1952) with esteemed British musicologist and professor Roger Parker (b.1951).

186. Gossett, 33-106.

187. Gossett, 104.

Correcting over one hundred discrepancies,¹⁸⁸ López-Cobos drafted an initial critical edition in 1976 that provides both an orchestral and vocal score. This edition is somewhat of a hybrid score of Donizetti's autograph manuscript and the traditional version(s), and has not addressed all of the discrepancies between the two. The monumental 2003 critical edition provided by Dotto and Parker¹⁸⁹ proves exceedingly more thorough in cataloging amendments to the score than López-Cobos' version. Much can be learned in the commentary notes of both critical editions regarding the process by which the discovered errors in the traditional scores have been rectified. According to the unpublished and unfinished notes of their critical edition, Parker and Dotto eventually will be publishing a performance practice commentary accompanied by detailed notes of comparative analysis.¹⁹⁰ Their tremendous undertaking will provide an extremely helpful resource for those wishing to make informed decisions in their own performances.

Although the three separate acts are broken up similarly between the critical editions and the traditional editions (see discussion in Chapter III), Dotto and Parker's edition divides the individual scenes into nine, instead of the fifteen found in the Ricordi instrumental and vocal scores, and the sixteen scenes of the Schirmer vocal score. López-Cobos' edition follows Schirmer's breakdown into sixteen-scenes.

188. Bridget Paolucci, "Gaetano Donizetti: *Lucia di Lammermoor*," in *The Metropolitan Guide to Recorded Opera*, ed. by Paul Gruber (New York: W.W. Norton & Company, 1993), 118-119.

189. References to page number/stanza/measure number/beat for Dotto and Parker's critical edition score will henceforth be notated as DPCE. Likewise, any for Jesús López-Cobos' version will be LCCE.

190. Donizetti, *Lucia*, *Edizione critica a cura di Gabriele Dotto e Roger Parker*: see page 39 of Critical Commentary of provisional version.

A Cursory Look at Large-Scale Discrepancies Between the Original Autograph, Critical Editions, and the Traditional Scores

Errors abound in the currently-used traditional versions of *Lucia*. These include, but are not restricted to, incorrect notes, markings, omitted material, differences in key, and differences in instrumentation/orchestration and doublings.

Incorrect Notes, Markings, and Omitted Material

In their critical edition, Dotto and Parker have painstakingly corrected the superabundance of errors found in the traditional versions of the scores. Discrepancies between Donizetti's autograph manuscript and the traditional versions in circulation include incorrect notes. For example, one mistake that has been mostly corrected in current performance practice occurs in the tenth measure of the *Prelude*. In the traditional score, the timpani part is instructed to play the pitch of F2 under a G-flat chord (see measure two in Music Example 1). The critical edition by Parker and Dotto has corrected this to a concert B2-flat pitch. López-Cobos' edition, however, did not correct this error. A corrected timpani part is provided by the Timpany Part Library - PDF Downloads web-page; the founder of the page, Dwight A. Thomas principal timpani player for the Omaha Symphony, notes,

All Donizetti parts are a mess, this one is about as bad as they come. Some of the numbers (like the opening) are written as transposing parts, some are not. Always

check for that in literature from this period. Also this part has the final aria transposed down a half step. At least with a timpani part that's easy to mark.¹⁹¹

Thomas' marks include cuts and *tacet* markings along with corrected notes, rhythms, and added markings.

	AS FOUND IN CURRENT TRADITIONAL SCORES	AS FOUND IN THE FACSIMILE OF DONIZETTI'S AUTOGRAPH
Clarinet in B \flat		
E \flat Cornet		
E \flat Cornet		
Cornet		
Trombone		
Bassoon		
Timpani		

Ex. 1. Incorrect Pitch in Timpani Line Found in Traditional *Lucia* Score (DFS/RIS 1/2/1 to 1/2/2). Data adapted from from Donizetti, *Lucia*, Dover/Ricordi Full, 1, and from Donizetti, *Lucia*, *riprodotta integralmente per mandato di Giovanni Treccani degli Alfieri*, 2.

Note: The original autograph score has the timpani part written as a transposing instrument in the key of B-flat, however for ease of reading here, the pitch has been notated in concert pitch.

Interesting minor changes in Lucia's arias of the mad-scene (Scene No. 14, No. 8 in Dotto and Parker's critical edition) include some pitches in the vocal line (and optional

191. See Dwight A. Thomas: Principal Timpany – Omaha Symphony. “Timpany Part Library – PDF Downloads,” accessed November 20, 2013, datimp.com/partlibrary.html; and Dwight A. Thomas: Principal Timpany – Omaha Symphony, “Lucia Di Lammermoor: Timpani Part,” accessed November 20, 2013, <http://datimp.com/operas/Donizetti%20Lucia%20di%20Lammermoor.pdf>.

offerings termed *ossia* or *oppure*) different from in the traditional score. For example, the traditional score (DFS/RIS 463/2/5/1) offers Lucia the option to sing a D5 ascending to an F5 as a lower alternative to the leap up of a sixth from an E5-flat up to a high C6. This occurs over a B-flat (V) chord (see the fifth measure in Music Example 2). In Dotto and Parker's critical edition, this lower option is absent, requiring the soprano to leap up a sixth to a high D6 from an F5 (DPCE 506/2/5). It is important to note that this section falls in "Spargi d'amaro pianto," which, in the original score, was written one step higher in the key of F (as opposed to the lowered traditional key of E-flat). This will be discussed further in the next section of the chapter. Donizetti provided a completely different alternative that allows an initial move from the F5 of measure four down to C5 (which is a direct transposition of the traditional score). However, instead of a small leap of a third as given in the later traditional score, he originally offers a leap up of a seventh to a high B5-flat with a straight descent down the scale as the option for those unsure about singing the high D6.

Donizetti Original Autograph

Lucia (oppure)

per _____

per _____

Traditional Score

Lucia opp.

per _____

Ex. 2. Comparison of Traditional *Lucia* Score with Donizetti's Original Autograph (DFS/RIS 463 & SVS/KSV 207). Material excerpted from Donizetti, *Lucia, riprodotta integralmente per mandato di Giovanni Treccani degli Alfieri*, 167 and Donizetti, *Lucia*, Schirmer, 207. Used by Permission of G. Schirmer, Inc.

Another example is found with the option provided at DFS/RIS 438/1/4/3 on the word "grato" where an optional lower D5 is offered by the traditional score as an option to replace the high B5-flat (see Music Example 3). The typesetting indicates that the high B5-flat (over a V chord) is the offered option, where the lower D5 appears to be the original line. However, in Dotto and Parker's critical edition (DPCE 480/1/4/3), the high note is the original line, not the optional (and as it is in the key of F, one step higher, it is a high C6 for Lucia to sing.) The lower version is provided in a note at the bottom of the page of the critical edition by Dotto and Parker. They indicate that the first edition of the

vocal score reduction edited by Donizetti supplied the lowered version.¹⁹²

Traditional Score

Lucia (opp.)

The traditional score for Lucia's vocal line is in 3/4 time, E-flat major. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a bass line with a half note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The lyrics 'gra' and 'to,' are written below the vocal line.

Donizetti Original Autograph

Lucia

The original autograph for Lucia's vocal line is in 3/4 time, F major. The vocal line begins with a half note F4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a bass line with a half note F3, a quarter note G3, a quarter note A3, and a quarter note B3. The lyrics 'gra' and 'to,' are written below the vocal line.

Ex. 3. Comparison of Traditional *Lucia* score with Donizetti's Original Autograph (DFS/RIS 438 & SVS/KVS 197). Material excerpted from Donizetti, *Lucia, riprodotta integralmente per mandato di Giovanni Treccani degli Alfieri*, 158, and Donizetti, *Lucia*, Schirmer, 197. Used by Permission of G. Schirmer, Inc.

Furthermore, in the measure directly preceding the usual location of the famous inserted flute-voice cadenza, the flute and vocal lines in the traditional scores follow a completely different melodic path from what is written in the original autograph. Once again, this section falls in a place where the key is different in the original autograph than in the traditional score (E-flat in the traditional and F in the original). Music Example 4

192. Donizetti, *Lucia*, *Edizione critica a cura di Gabriele Dotto e Roger Parker*, 480.

shows what is provided in current scores. In Donizetti's original autograph manuscript on page 159 (corresponding with DPCE 483/1/2), the voice accends from a G5 up to a high B5-flat (over a ii6 chord in the key of F) instead of descending from an F5 (over a ii6 chord in the key of E-flat) down the octave, as is found in the traditional scores (DFS/RIS 441/2/3). (See Music Example 5). The flute and armonica part (note that the traditional scores do not designate an armonica part, however the flute and armonica are given the same melodic line in the original autograph) begin on a B5-flat, move up to a high C6, and then descend down to a D5, move one step up to and E5-flat, and then descend down to land on an A4 on the second half of the measure (beat four of the 6/8). From this point on in the measure, the lines match the traditional score (in transposition). In the original autograph, Donizetti has lightly scratched out the armonica part.

Lucia

(Flute)

Ex. 4. Excerpt from Traditional *Lucia* Score SVS198/4/1 (DFS/RIS 441/2/3). Material excerpted from Donizetti, *Lucia*, Schirmer, 198. Used by Permission of G. Schirmer, Inc.

Flute & Armonica

Lucia

Ex. 5. Excerpt from Donizetti's Original Autograph in the Key of F (DPCE 438/1/2). Material excerpted from Donizetti, *Lucia, riprodotta integralmente per mandato di Giovanni Treccani degli Alfieri*, 159.

Liebling actually provides a transposition of the vocal line and the flute and armonica lines found in Donizetti's autograph manuscript (and in Dotto and Parker's critical edition) in her edited version of the aria in *Fifteen Arias for Coloratura Soprano*.¹⁹³ The part for flute or armonica (transposed into the key of Eb) has been cleverly written into the top line of the piano accompaniment (see Music Example 6).

193. Donizetti, Gaetano. "Ardon gli'incensi," ed. Estelle Liebling, in *Fifteen Arias for Coloratura Soprano* (Milwaukee, WI: G. Schirmer, Inc. 1944), 35-44.

López-Cobos' critical edition, though providing the original higher key, does not correct the vocal and flute lines in this location of the music.

Lucia

(Flute & Armonica line as in original autograph)

Ex. 6. Liebling's Suggestion in comparison with that found in Donizetti's Original Autograph for SVS198/4/1 (DFS/RIS 441/2/3). Material extracted from Donizetti, *Lucia, riprodotta integralmente per mandato di Giovanni Treccani degli Alfieri*, 159, and Estelle Liebling, *Fifteen Arias for Coloratura Soprano*, 42. Used by Permission of G. Schirmer, Inc.

Not only pitches, but also other markings differ from the original score. One interesting direction Donizetti wrote in the autograph manuscript (and is therefore reprinted in Dotto and Parker's edition) occurs in the mad-scene aria. In the measures preceding the place where the famous flute and voice cadenza normally occurs (FDOA 159 and DPCE 482/1/2/1), Donizetti has indicated that the voice should sing the measures exactly as written together with the flute or the voice should continue alone beginning at "ra." This begins at DFS/RIS 441/2/1/1 in the traditional scores.¹⁹⁴

Besides a large number of incorrect notes and other pertinent markings, differences in rhythms, doublings, articulations and accent marks abound between Donizetti's autograph manuscript and the traditional scores. Omissions are no exception.

194. Donizetti, *Lucia, Edizione critica a cura di Gabriele Dotto e Roger Parker*, 482 and Donizetti, *Lucia, riprodotta integralmente per mandato di Giovanni Treccani degli Alfieri*, 198. Dotto and Parker clarify on page 48 of their notes for measure 377 of the critical edition.

Four complete measures of chorus material in the Act II Finale are missing from the Ricordi instrumental score from DFS/RIS 329/1/5/4 to 330/1/2/1.

Differences in Key

As mentioned in the examples above, differences in key also occur between Donizetti's autograph manuscript and the traditional scores in three scenes: 1) Act I: Lucia's opening scene by the fountain, 2) Act II, Lucia and Enrico's opening duet, and 3) Lucia's Act III mad-scene. In Donizetti's autograph manuscript and in the critical editions, the Act I aria "Regnava nel silenzio" begins in the key of E-flat and ends in A-flat. In the published traditional scores, this scene is in D and ends in G. Dotto and Parker note in their critical commentary to the score that the lowered version appears in the first edition of the vocal score reduction by publisher Girard in Napoli (1835) which was edited by Donizetti, and also in the first edition of the Ricordi's vocal score reduction in Milan (1835-1836). However, this second version was not necessarily edited by Donizetti, indicating that the composer transposed this aria himself (at least for performances in Napoli).¹⁹⁵

Gossett notes that the lowered key in the traditional scores transitions somewhat "abruptly" from a final tonic chord of G Major in the last measure of "Regnava" to the scene that follows (Alisa's opening recitative), where Alisa is given a repeated C5 to sing. In the original, the transition was from a final A-flat Major chord, with Alisa singing the C5. According to Gossett, an earlier Ricordi traditional score contained an

195. Donizetti, *Lucia*, *Edizione critica a cura di Gabriele Dotto e Roger Parker*: see Critical Commentary, 1 and 7.

entirely different transition into the subsequent scene from what is found in current scores, which have Alisa singing a repeated B3. Gossett explains:

Technical problems arise immediately *after* the Lucia cavatina, in the recitative for Alisa that precedes Edgardo's entrance. The first Ricordi edition continues the transposition down a semitone for the first part of this recitative (through Lucia's "E me nel pianto abbandoni così"), but when the recitative picks up again with Edgardo's "Pria di lasciarti" to introduce the duet for the lovers ("Sulla tomba che rinserra"), it abruptly returns to the original tonality. The chord linking the two parts is actually printed once in the lower key, then reprinted in the higher key, an absurdity Donizetti would never have sanctioned. But the modern Ricordi edition is no better. After Lucia's cavatina closes in the transposed *G major* it returns immediately to the original key for the recitative, so that Alisa begins with the pitch of *c*. This provides no link whatsoever between the two passages, although it was a perfect link when the cabaletta ("Quando rapito in estasi") concluded in its original *Ab major* (*c* is the third degree of the *Ab-major* chord).¹⁹⁶

According to Gosset, Donizetti's provided a modification for the transition for the transposed key of "Regnava." Interestingly, Donizetti's own modification for the transition written in his autograph manuscript in Milan Ricordi archives (reprinted by Gossett in his example for his discussion)¹⁹⁷ is nearly identical to Liebling's suggestion for Alisa in her "Traditions of Performance" included in the introduction of the Schirmer vocal score.¹⁹⁸ Example 7 compiles the various options. The first line labeled "Donizetti OA" is from Donizetti's original autograph (transposed from soprano clef here for ease of reading). This line was lightly sketched above the original line in the autograph manuscript and looks as if it may have been erased or rewritten (though it is difficult to tell from the facsimile). Further above this, also lightly written is "nel tono" ("in the

196. Gossett, 349-350.

197. Gossett, 349-350, and see note 49 on page 580.

198. See page IX of Donizetti, *Lucia*, G. Schirmer vocal score and Gossett, page 350.

key”).¹⁹⁹ Dotto and Parker indicate in their notes of the critical edition that it was probably not written by Donizetti himself.²⁰⁰ The second line labeled “Donizetti MS” reveals Gosset’s findings in the score housed in Milan. The third line is Liebling’s suggestion provided in her introduction of the Schirmer vocal score. Finally, the fourth line is the line found in the traditional score (SVS/KVS 42 and DFS/RIS 111). As previously noted, Liebling’s suggestion very closely resembles the versions provided in the original autograph and Milan scores, indicating she possibly shared Gosset’s sentiments about the abrupt transition. Donizetti’s version has Alisa sing a D5 on “van,” resolving down to the C5, with the Milan score providing a dotted quarter note followed by a sixteenth note on “gli s’a.” (See Music Example 7.)

"Sulla tomba che rinserra"

Alisa

Donizetti OA: E-gli s'a - van-za!

Donizetti MS: E-gli s'a - van-za!

Liebling: E-gli s'a - van-za!

Traditional: E-gli s'a - van-za!

Ex. 7. Alisa’s “Egli s’avanza!” Variations. Material extracted and compiled from Donizetti, *Lucia*, *Edizione critica a cura di Gabriele Dotto e Roger Parker*, 40; Gosset, 350; and Gaetano Donizetti, *Lucia*, G. Schirmer, IX and 42. Used by Permission of G. Schirmer, Inc.

199. Donizetti, *Lucia*, *riprodotta integralmente per mandato di Giovanni Treccani degli Alfieri*, 40.

200. Donizetti, *Lucia*, *Edizione critica a cura di Gabriele Dotto e Roger Parker*. See critical notes on page 11.

The next difference of key occurs in Act II (designated Act I of Part II in the Ricordi scores), the duet between Enrico and Lucia, “Il pallor funesto, orrendo.” In the critical editions and Donizetti’s autograph manuscript, this duet is in the key of A; in the traditional version, this scene is in the key of G. The opening recitative begins identically in both versions in measure 10 starting with “Sperai” (see Music Example 8). However, in the eleventh measure of the recitative, the two versions differ. In the original autograph, the vocal line changes in measure eleven, rising one whole step higher on “in questo di ve”²⁰¹ and arriving at the key of A at the Moderato (beginning of the duet).

Original Autograph (providing transition to upcoming key of F)

Enrico

Traditional Version

Enrico

Ex. 8. Act II Key Change in Donizetti’s Original Autograph (DPCE 179/2/4 to 179/2/3 & DFS/RIS 163/2/1 to 163/2/5). Material extracted and compiled from Donizetti, *Lucia*, riprodotta integralmente per mandato di Giovanni Treccani degli Alfieri, 62, and Donizetti, *Lucia*, Schirmer, 63. Used by Permission of G. Schirmer, Inc.

Finally, Lucia’s Act III mad-scene (No. 14 in the traditional score and No. 8 in Dotto and Parker’s edition) was originally scored by Donizetti in the key of F. The traditional version is scored in E-flat. The transition occurs at the Lento 2/4 time signature preceding Raimondo’s “Eccola” on G3 (at DFS/RIS 423/1/4/1). In the

201. On what would be the equivalent of page DFS/RIS 163/2/5/3 (page 162/1 of LCCE instrumental score edition).

traditional score, the strings are instructed to play D-natural (see the fourth measure in Music Example 9). In the critical editions (DPCE 463/1/2/1) and Donizetti's autograph manuscript, the strings play one whole step higher on the pitch of E and Raimondo sings on an A3-natural (DPCE 463/1/6/1 –corresponding to DFS/RIS 423/1/8/1), providing a transition to the key of F for Lucia's mad-scene (see Music Example 10).²⁰² Note that there is a discrepancy of rhythm and where the meter change occurs between the two scores. There is a rest before Raimondo sings "Eccola" in the traditional Schirmer vocal score. In the original autograph, Donizetti waits to change meter until the measure following "Eccola," whereas the traditional score has the change in meter occurring before. Note that in the Ricordi and Dover instrumental scores the meter change happens as Donizetti has indicated with "Eccola" starting on the first beat of the measure (at RIS423/1/1/1 to RIS 423/1/8/1).

202. See DFS/RIS 424/1/1/1 and DPCE 464/1/1/1.

Lento
Raimondo

Ec-cola!

Ex. 9. Traditional Score at “Eccola!” (SVS/KVS 189/1/4 to 189/2/1). Material excerpted from Donizetti, *Lucia*, Schirmer, 189. Used by Permission of G. Schirmer, Inc.

Lento
Raimondo

Ec - co-la!

Ex. 10. Donizetti’s Original Autograph at “Eccola!” Material adapted from Donizetti, *Lucia, riprodotta integralmente per mandato di Giovanni Treccani degli Alfieri*, 151.

Much speculation regarding the reasons for these transpositions exists. Some feel that the keys were lowered to allow more opportunity for higher cadenzas. As the tessitura of the original keys was already quite high (often demanding a high D6 of Lucia in the unadorned vocal line), higher notes in the cadenza were potentially not possible. Thus, lowering the key would theoretically allow higher notes in the cadenzas. Others theorize that it was a matter of comfort for the singer’s voice. López-Cobos’ critical edition provides all three scenes in both the original autograph keys and then, following, once again in the traditional keys. Dotto and Parker’s critical edition only provides the original keys according to Donizetti’s autograph manuscript.

Differences in Instrumentation/Orchestration

In addition to different keys, a study of Donizetti's autograph manuscript also reveals differences in instrumentation/orchestration. One notable occurrence is found with instrumental solo in Lucia and Enrico's Act II duet (No. 6 *Duetto* "Il pallor funesto, orrendo"). In the traditional scores, the solo is designated for oboe (DFS/RIS 163), whereas Donizetti scored it for clarinet in his autograph manuscript (corresponding with DPCE 179).²⁰³

Other significant instrumental differences include the cadenza for harp occurring at the seventh measure of Lucia's aria, "Regnava nel silenzio." For this cadenza, Donizetti originally wrote a nearly four-octave descending arpeggio (see Music Example 11). The Ricordi instrumental score provides Donizetti's original cadenza, but includes an optional ornamented version above it. This optional cadenza is one-and-a-half octaves found at DFS/RIS 75/1/1 and is absent in Donizetti's autograph version (and subsequently, in Dotto and Parker's and López-Cobos' critical editions as well (DPCE 78/1/1). However, the optional ornamented one-and-a-half octave cadenza is presented as the only cadenza for the harp in the Schirmer vocal score (KVS/SVS 29/4/1) (see Music Example 11). Thus, Schirmer's version is missing Donizetti's originally-intended harp cadenza.

203. Donizetti, *Lucia, riprodotta integralmente per mandato di Giovanni Treccani degli Alfieri*, 62.

**Harp line provided by Donizetti in
Original Autograph**

Harp line provided in Schirmer Vocal Score

Ex. 11. Comparison of Harp Cadenza in “Regnava nel silenzio.” Material excerpted from Donizetti, *Lucia*, *riprodotta integralmente per mandato di Giovanni Treccani degli Alfieri*, 27, and Donizetti, *Lucia*, Schirmer, 29. Used by Permission of Schirmer, Inc.

Possibly the most famous difference in the critical edition score is the re-introduction of the original obbligato glass armonica part into Lucia’s mad-scene (as was briefly mentioned in Chapter II). Parker and Dotto’s notes indicate they will discuss the background story of this in depth in the introduction of their critical edition.²⁰⁴ According to Dotto, new research indicates that Donizetti had rehearsed with the glass armonica player, Domenico Pezzi (dates unknown), both in the studio and with orchestra in the

204. Donizetti, *Lucia*, *Edizione critica a cura di Gabriele Dotto e Roger Parker*: see page 45 of provision critical edition notes.

theater, and that the change to flute was due to a contract dispute between the theater and Pezzi.²⁰⁵ Donizetti's autograph indicates that the flute was marked as an alternative to the glass armonica, and this is notated in the Dotto and Parker's critical edition. The glass armonica, therefore, seems to have been Donizetti's original choice of instrumental color for the mad-scene and would have occurred at the premiere, if not for the contract dispute.

Critical Edition Recordings

Those wishing to hear the critical edition versions of *Lucia* have several options of recordings. In 1976, López-Cobos conducted a production of *Lucia* in Covent Garden, with legendary Montserrat Caballé and José Carreras in the leading roles and a young Samuel Ramey as Raimondo. This production used López-Cobos' own critical edition score, which is now available for rental through Ricordi.²⁰⁶ The resulting recording is available through Philips (426563-2) and DECCA Music Group Limited (470 421-2).²⁰⁷ This production featured a return to the original keys and the "skeletal" mad-scene cadenza (see Music Example 12) as notated by Donizetti (however, López-Cobos did not

205. See page 3 of Gabriele Dotto's article, "The Glass Harmonica in *Lucia di Lammermoor*," in the *Long Island Opera Guild Newsletter*: Stony Brook University. accessed February 17, 2016, <http://www.stonybrook.edu/commcms/music/opera/2014-2015/Newsletter.Mar.2015.mobile.pdf>.

206. See Mary Ellyn Hutton's March 2, 2004, *Music in Cincinnati* article, "Chicago Lyric Opera: 'Lucia di Lammermoor,'" provided on Jesús López-Cobos's website at <http://jesuslopezcobos.com/press/acclaim.php> (accessed December 9, 2013). The full article "Old Friend Returns to Cincinnati" can also be read on *The Cincinnati Post: Music in Cincinnati* website at http://www.musicincincinnati.com/site/news_2004/Old_Friend_Returns_to_Cincinnati.html (accessed February 14, 2016).

207. Gaetano Donizetti, *Lucia di Lammermoor*, CD [1977], Philips Classics Productions 426563-2, 1990 and Donizetti, *Lucia* [1977], DECCA Music Group Limited (470 421-2).

correct the preceding measures before the cadenza—these measures are the same as in the Ricordi traditional scores and the Schirmer score as mentioned above). Ashbrook criticizes Caballé’s unadorned cadenza as notated directly in the score for ignoring the conventions of the time. Agreeing with Pugliese, Ashbrook maintains that the simple outlined cadenza provided by Donizetti was simply a “framework” upon which Fanny undoubtedly elaborated.²⁰⁸ Also, in this recording, the oboe solo at the beginning of the No. 6 *Duetto* “Il pallor funesto, orrendo” (in Lucia and Enrico’s Act II duet) was restored to clarinet.

Lucia

Ex. 12. Donizetti’s Unadorned “Skeletal” Mad-Scene Cadenza. Material excerpted from Donizetti, *Lucia*, Schirmer, 198. Used by Permission of Schirmer, Inc.
Note: This corresponds with DPCE 483 and DFOA 159.

Sir Charles Mackerras consulted with Crutchfield to create stylistically appropriate cadenzas for his *Lucia* production for a 1997 recording (Sony Classical Recording S2K 63174) with soprano Andrea Rost as Lucia.²⁰⁹ Mackerras used a score he prepared himself by studying Donizetti’s autograph manuscript. His production featured

208. Ashbrook, *Donizetti and his Operas*, 376. See also, Pugliese, 23.

209. Anthony Tommasini, “‘Lucia’ Returns, Restored And With Few Frills,” *New York Times*, September 29, 1999. See also liner notes page 31 to Donizetti, *Lucia*, Sony Classical Recording S2K 63174.

period instruments, including wood flute for the mad-scene, with the famed British orchestra, The Hanover Band. The flashy high notes at the ends of cadenzas were removed, as Mackerras maintains, “the practice of changing Donizetti’s low notes into high ones at the end of an aria to make a brilliant climax comes from a time at least 60 years after Donizetti’s death”²¹⁰ This production, first performed concert-style as part of the Edinburgh Festival, was brought to the MET in 1999, employing the use of the glass armonica.²¹¹ Mackerras’ production was the first occasion for the audiences of the MET to hear an original version of the Italian *Lucia*.²¹²

Subsequently, López-Cobos made another critical edition recording (ERATO 0825646219018) in 2013 with famed soprano Diana Damrau as Lucia. This production includes the famous inserted cadenza attributed to Marchesi, however, performed with glass armonica transcribed from the flute part. Following closely afterwards, in September 2014, the Bergamo Donizetti Music Festival produced a critical edition *Lucia* under the baton of Roberto Tolomelli using period instruments.²¹³ The recording of this performance has not yet been released; it is to be hoped that it will be in video format, as was the Festival’s 2006 traditional *Lucia* production.²¹⁴

210. See page 31 to the liner notes of Donizetti, *Lucia*, Sony Classical Recording S2K 63174.

211. Paul Griffiths, “Opera Review: A ‘Lucia’ Shorn of Accrued Acrobatics,” *New York Times*, October 1, 1999.

212. Charles Mackerras, “Will the Real Lucia Please Stand Up?” *Opera News*, October 1999, 54-55.

213. Stephen Hastings, “In Review-International: ‘Lucia di Lammermoor (9/28/14) & Betly (9/27/14),” *Opera News*, December 2014, accessed February 16, 2016, http://www.operanews.com/Opera_News_Magazine/2014/12/Reviews/BERGAMO_Lucia_di_Lammermoor,_Betly.html.

214. Donizetti, *Lucia* [2006], DVD, 33535.

Although the critical-edition recordings attempt to strictly follow Donizetti's original concept for *Lucia*, alterations occur even in these performances. As noted, López-Cobos reincorporated the famous mad-scene flute cadenza (which was not composed by Donizetti), but substitutes the original mad-scene instrumentation of the glass armonica. Thus we have interpolated melodic material from later productions played by the originally intended instrument. Likewise, as mentioned in Chapter II, Pleasants remarks in his article, "Of Pitch and Transposition," that Carreras sang his scene in the key of D-flat in a radio broadcast of a critical edition rendering with López-Cobos, since he had struggled with the critical edition's higher key in the premiere at the Royal Opera in 1981.²¹⁵ Thus, even while attempting to adhere strictly to the score in a critical-edition performance, the key was changed to accommodate Carreras' voice. Nevertheless, this action remains true to the original intention of Donizetti, who would most likely have adjusted the score similarly had Carreras sung with him. In reflection of the true *bel canto* fashion of Donizetti's time, alterations evolve out of the needs of the individual performance and production.

The Musical Alterations of the Traditional *Lucia* scores

The traditional scores of *Lucia* widely available for purchase are the Ricordi Full Score (which has been reprinted by Dover), the Ricordi vocal score (reprinted by Carish S.p.A.²¹⁶), and the Schirmer vocal score (reprinted by Kalmus). *IMSLP* provides the 1992 Dover reprint, a handwritten score from Ricordi (republished by Kalmus), a C. F. Peters Edition vocal score (in Italian and German), a Ricordi vocal score (even though the plate

215. Pleasants, 60.

216. Page 1 of the Ricordi equals page 5 in the Carish printing.

numbers are the same, this is not the same as the one currently available for purchase), and the Schirmer vocal score, as well as two of the French *Lucias* (an Edmond Mayaud publication and an L. Grus et cie/Jules Tallandier version).²¹⁷

A variety of resources providing traditional performance practices exist. The following section discusses the large-scale musical alterations enacted in traditional performances of *Lucia*: namely transpositions, interpolated material, the glass armonica, and episodes of cuts and *tacet*, as well as resources that may be used in determining these alterations.

Transpositions

Although not as common as in the nineteenth century (see Chapter II), changes in key still occur as needed in performance today. As discussed previously, these include the MET's 2009 production with Rolando Villazón in the role of Edgardo,²¹⁸ and Domingo's Tokyo MET concert performance of Edgardo.²¹⁹ Transpositions are also found in recordings. Each of the traditional recordings studied includes transpositions. In the live 1967 Turin recording, Pavorotti sings his final scene down a half step.²²⁰ The orchestra simply begins in the key of D at the top of the scene instead of E-flat. As Stewart mentioned in his interview, the role of Edgardo sits particularly high,²²¹ therefore, it is not surprising to find this alteration.

217. Donizetti, "*Lucia*," *IMSLP*.

218. Anne Midgette, "Singers' Return to The Met Falls Flat," *The Washington Post*, January 28, 2009.

219. Will Crutchfield, "Soundings: At Last, an 'Event.'"

220. Donizetti, *Lucia* [1967], CD, PTP-2-5125-1, n.d.

221. Donnell and Stewart, interview.

As mentioned previously, Sutherland's mad-scene was transposed down a whole step from E-flat to D-flat for her final *Lucia* performance.²²² This transposition occurs in the middle of the scene directly at the Andante (DFS/RIS 433, Rehearsal #28). The printed key was restored at the Allegro (DFS/RIS 443, Rehearsal #32). Also occurring in the middle of a scene, another example is found in the 1992 Teatro alla Scala production:²²³ Mariella Devia (in the role of Lucia) alters her recitative at “E il giuramento?” (DFS/RIS 213/1/2/1, see Music Example 13). Rather than singing what is written in the top excerpt in Music Example 13 (the traditional score), she sings an E5 on “-men” (instead of a D5-sharp) and an F on “-to?” (instead of an E5) and the orchestra shifts down a half step for the following measure (at DFS/RIS 213/1/3/1). Carlo Colombara (in the role of Raimondo) then sings “Tu pur” on a B3-natural, moving up to a C4-sharp on “va,” then moving to an A3 (as written in the score—possibly Colombara was not quite used to the transition in this spot) on “neggi,” which clashes slightly with the orchestra, which has already shifted down. He then sings “I nuziali” on an E3-flat, completing the transition down in order to sing the remainder of the scene (“Ah! cedi, cedi”, starting at DFS/RIS 214/1/1/1) a half step lower.

222. Donizetti, *Lucia* [1982], DVD, BCS-D0451.

223. Donizetti, *Lucia* [1992], DVD, LS3003 D.

Lucia
E il giu-ra-men-to?

Raimondo
sti-no Tu pur va - neg-gi! I nu-zi-a-li vo-ti

1992 Teatro alla Scala key change into "Ah! cedi, cedi"

Lucia
E il giu-ra-men-to?

Raimondo
sti-no Tu pur va - neg-gi! I nu-zi-a-li vo-ti

Ex. 13. Teatro alla Scala Key Change into “Ah! cedi, cedi” (DFS/RIS 213/1/2 to 213/2/4). Material transcribed from Donizetti, *Lucia*, DVD LS3003 D [TAS1992] and excerpted from Donizetti, *Lucia*, Schirmer, 83. Used by Permission of Schirmer, Inc.

Unlike during the era of Donizetti, the majority of orchestras today are not able to transpose music on sight. Presumably, the conductor (or his assistant) must prepare new parts in the event of transpositions.

Interpolated Material

As discussed in Chapter II, a wide variety of small ornaments, such as the passing note, are expected to be introduced in *bel canto* singing, particularly, in the delivery of recitative. Some slight embellishments on specific words have become traditional in *Lucia*, in addition to traditional cadenzas. Cadenzas are not limited to the title character.

In a few places, not only the vocalists, but also the instrumentalists partake in moments of virtuosic display. Two scenes, briefly discussed above, offer extreme embellishment opportunities that highlight instrumentalists: the harp cadenza in “Regnava,” and the famous flute obbligato-voice mad-scene cadenza. The following discussion will explore their current place in a traditional performance context, as well as their available resources. Yet, another variation occurs when the flute obbligato in the mad-scene is replaced with glass armonica in traditional performance versions.

The Embellishment Resources

Notable resources providing performance practice traditions for vocalists include individual collections by Liebling, Ricci, Sutherland, Larsen, and Marchesi. A student of Marchesi, American soprano and voice instructor Estelle Liebling (1880-1970) began her singing career with *Lucia* in 1898 at the Dresden Royal Opera House.²²⁴ Liebling eventually taught the famed Beverly Sills. Liebling provides embellishments and cut and *tacet* options in three publications: 1) the introduction of the Schirmer vocal score, 2) *The Estelle Liebling Book of Coloratura Cadenzas*—formerly titled *The Estelle Liebling Coloratura Digest* (1943),²²⁵ and 3) Schirmer’s *Fifteen Arias for Coloratura Soprano*. Although all three sources offer different alternatives, there is some slight repetition. For instance, the final three large mad-scene cadenzas are the same in both the *The Estelle*

224. Alandra Dean Fowler, “Estelle Liebling: An exploration of her pedagogical principles as an extension and elaboration of the Marchesi method, including a survey of her music and editing for coloratura soprano and other voices,” (D.M.A. diss, University of Arizona, 1994), 13, University of Arizona Campus Repository, accessed February 8, 2016, <http://hdl.handle.net/10150/186675>. For more information, see also Charlotte Greenspan, “Estelle Liebling,” Jewish Women’s Archive in JWA Encyclopedia, accessed February 8, 2016, <http://jwa.org/encyclopedia/article/liebling-estelle>.

225. Fowler, “Estelle Liebling”, 158-159.

Liebling Book of Coloratura Cadenzas and in the Fifteen Arias for Coloratura

Soprano.²²⁶

Legendary Italian vocal coach, Luigi Ricci (1893-1981) notated cadenzas from famous singers with whom he either worked or heard on gramophone records.²²⁷ Ricci provides three monumental volumes of cadenza and ornamentation options, essential to every *bel canto* singer's library. Furthermore, in the *Variazioni-Cadenze-Tradizioni Per Canto: Appendice (Voci miste)*, Ricci provides a discussion of the use of *appoggiatura* in Italian recitative that, while it does not specifically discuss *Lucia*, serves as an invaluable resource nonetheless.²²⁸

Joan Sutherland, in collaboration with conductor Richard Bonyngne, has published embellishment options and cadenzas to Lucia's arias (and notated some traditional cuts) in two volumes of edited aria anthologies. A survey of Sutherland's aria anthologies reveals thirty-two individual places in the mad-scene where Dame Sutherland offers suggestions for embellishments, and ten places in "Regnava nel silenzio" (see Table 5).

226. See pages 39-40 of *The Estelle Liebling Book* and pages 43-44 of G. Schirmer's *Fifteen Arias*.

227. Michael Aspinall, "The *Lucia* Cadenza," in *Secondo Convegno Europeo di Analisi Musicale, Analisi Dell'Esecuzione Musicale: Problem e Metodi*, eds. Rossana Dalmondo and Mario Baroni (Trento, Italy: Università degli Studi, Dipartimento di Storia della Civiltà, 1992), 16.

228. Ricci, "L'Appoggiatura nei Recitativi," in *Variazioni, Appendice (Voci miste)*, 66-77.

Table 5. *The Art of Joan Sutherland* Cadenza Options

Aria	Embellishment options (measure numbers provided are within the aria)
Mad-scene	1. Measure 40 2. measure 74 3. measure 78 4. measures 82-83 (<i>portamento</i> suggestion) 5. measures 86-87 6. measure 106 7. measure 107 8. measure 110 9. measure 112 10. measure 115 11. measure 118 12. measures 124-125 13. measure 128 14. measures 130-131 15. measure 136 16. measure 143 17. measure 147 18. measure 148 19. measure 160 20. measures 161-164 (famous flute/armonica and Lucia cadenza insert usually occurs after this) 21. measure 181 22. measure 183 23. measure 186 24. measure 196 25. measure 198 26. measure 225 27. measures 333-336 28. measure 340 29. measure 352-344 30. measures 349-351 31. measures 366-368 32. measures 413-426 (text change suggestion also)
“Regnava nel silenzio”	1. measures 19-20 2. measures 41-42 3. measures 56-60 4. measures 116-120 5. measure 126 6. measure 128-131 7. measure 134 8. measure 136 9. measure 145 10. measure 162-167 of aria

Sources: Donizetti, “Il Dolce” *Art of Joan Sutherland*, vol. 1, 1-27; and Donizetti, “Regnava,” *Art of Joan Sutherland*, vol. 3, 14-29.

Conductor and vocal coach Robert L. Larsen has also provided cadenza options to both of Lucia's arias in his aria anthology published by Schirmer, *Coloratura Arias for Soprano*.²²⁹ Finally, Mathilde Marchesi's compilation of ornaments and cadenzas are found in *Variantes et points d'orgue, composés pour les principaux airs du répertoire par Mathilde Marchesi pour les élèves de ses Classes de Chant*. This volume is now in the public domain and available for free online download at archive.org.²³⁰ Options for the famous mad-scene cadenza with flute are addressed in all of these publications.

Marchesi's collection contains embellishments for both "Regnava" and for the first aria of the mad-scene, "Il dolce suono mi colpi di sua voce!" She does not provide ornamentation for the second aria of the mad-scene, "Spargi d'amaro pianto." The first aria of the mad-scene, "Il dolce suono," is presented with French as the first language and Italian as the second. The embellishments provided for the aria fit both languages equally well. Marchesi's "Regnava" ornaments are only provided for the Italian (the "Regnava" aria was omitted from the French version of the opera). A comparison of Marchesi's collection of embellishments for *Lucia* reveals that Liebling has incorporated a large percentage of Marchesi's embellishments into her own *The Estelle Liebling Book of Coloratura Cadenzas*, with a few slight adjustments, other offerings, and the occasional different text setting. The famous flute-voice cadenzas for insertion are nearly identical. Liebling offers approximately twenty embellishment options for "Regnava" and fourteen

229. Donizetti, "Il dolce suono," *Coloratura Arias*, 122-143.

230. Mathilde Marchesi, ed, *Variantes et points d'orgue: composés pour les principaux airs du repertoire*, in Internet Archive, accessed February 25, 2016, <https://archive.org/details/variantesetpoint00marc>.

for “Il dolce suono” (first aria of the mad-scene), the three large flute-voice cadenzas, and five options for “Spargi d'amaro pianto” (the second aria of the mad-scene). In her edition of *Fifteen Arias for Coloratura Soprano*, she presents roughly fifteen options for the first aria of the mad-scene, “Il dolce suono,” and the three flute-voice cadenzas. The flute-voice cadenzas are exactly the same in both of her publications. She does not cover “Spargi d'amaro pianto” in this anthology. Larsen covers “Regnava,” and both arias in the mad-scene in his *Coloratura Arias for Soprano* anthology. He also provides two flute-voice cadenzas, which strongly resemble Marchesi and Liebling’s. Sutherland also includes the second aria of the mad-scene, “Spargi d'amaro pianto” in her “Famous Mad Scenes” edition (volume one of her collection). She contributes one extended flute-voice cadenza that, in the opening material, resembles those of Marchesi/Liebling/Larsen, but then she deviates and shares some new material. “Regnava” is included in volume three of her editions. Ricci offers entire flute-voice cadenzas and sections of the flute-voice cadenza in both the first volume (for women) and the appendix volume. Both volume one and the appendix provide various embellishment for selections throughout the opera. The appendix provides embellishments for both male and female roles. Volume two provides embellishments for the male roles (and a few options for the duets with Lucia).

Resources exist for instrumental cadenzas, as well as vocal. Extended harp cadenzas for the “Regnava nel silenzio” scene are available in a variety of resources, including *Orchester Probespiel Harfe/Test Pieces for Orchestral Auditions Harp* edited

by Konhäuser and Storck, which features an extended cadenza in the key of D.²³¹ Carlos Salzedo's *Famous Cadenzas for Pedal Harp* provides an extended option (also in the key of D),²³² as well as Johannes Snoer's *Orchester Studien für Harfe, Heft I*.²³³ Sources that provide the harp cadenza in Donizetti's original key of E-flat include Henriette Renié's appendix to her *Complete Method for Harp* (the book is provided on *IMSLP*, but unfortunately has omitted the appendix which contains the cadenza)²³⁴ and Albert Zabel's cadenza in *Album of Solo Pieces for the Harp: Compiled and Edited by Annie Louis David, Volume 2*.²³⁵ Although she does not provide an extended cadenza, but rather a modest ornament, Sarah Bullen offers the harp solo in both keys (D and E-flat) in her *Principal Harp Book 2: A Guidebook for the Orchestral Harpist*, which comes with a supplemental audio CD.²³⁶ Appendix A provides a compilation of those cadenza resources currently available and their purchasing locations.

231. Ruth Konhäuser and Helga Storck, ed., *Orchester Probespiel Harfe: Sammlung wichtiger Passagen aus der Opern- und Konzertliteratur/Test Pieces for Orchestral Auditions Harp: Excerpts from the Operatic and Concert Repertoire* (Schott Music GmbH & Co. KG, 2012), 18-21.

232. Carlos Salzedo, ed., *Famous Cadenzas for Pedal Harp* [1965] (Larchmont, NY: Colin Harp Music, 2006), 6-8.

233. Johannes (Johs) Snoer, *Orchester Studien für Harfe, Heft I* (1900), in Internet Archive, uploaded June 21, 2011, accessed January 2, 2016, <https://archive.org/details/orchesterstudien01snoe>.

234. Henriette Renié, *Complete Method for Harp*, trans. into English by Geraldine Ruegg (Paris: Alphonse Leduc & C, 1946), 205-208.

235. Donizetti, "Harp Solo from the Opera *Lucia*," arr. by Albert Zabel, in *Album of Solo Pieces for the Harp*, vol. 2, compiled and ed. by Annie Louis David (Boston, MA: The Boston Music Company, 1916), 32-39.

236. Sarah Bullen, *Principal Harp Book 2: A Guidebook for the Orchestral Harpist* (Bloomington, Indiana: Vanderbilt Music Company, 2008), 21-27.

Embellishments

Although a comprehensive study of the multiple embellishments available, and those taken in current performance practice, exceeds the scope of this project and warrants further study, a cursory examination is explored here. Many of the recordings reveal that performers often still follow the published recommendations for embellishments. Some vocalists may take the suggestion to ornament on the suggested word(s) but, in true *bel canto* tradition, may not follow the suggestion exactly. For example, in the 1982 MET broadcast,²³⁷ Pablo Elvira (as Enrico) takes the suggestion by Ricci and Liebling to alter “Perfido,” in the aria “Cruda funesta smania.” However, he does not follow either suggestion strictly. Liebling suggests two thirty-second notes on “-fi-” following a dotted eighth on “per-,” while Ricci recommends “per” sung to an eighth note, followed by two sixteenth notes for “-fi-.” Elvira’s version (see Music Example 14—please see note for key to abbreviations) is reminiscent of both, while striving to be unique.

237. Donizetti, *Lucia* [1982], DVD, BCS-D0451.

ENRICO

MET 1982
per - fi - do a

RV.II
per - fi - do a

ELSVS
per - fi - do a

SVS / RIS
/ RVS
per - fi - do a

Ex. 14. Pablo Elvira's (Enrico) 1982 "*Perfido*" Ornamentation in Comparison with Recommendations in Resources. Material transcribed from Donizetti, *Lucia* [1982], DVD, BCS-D0451, and excerpted and compiled from Ricci, *Variazioni*, vol. 2, 25, Donizetti, *Lucia*, Schirmer (Kalmus), VIII and 14. Used by Permission of G. Schirmer, Inc.

Note: MET 1982 = MET Lucia production with Sutherland, RV.II = Ricci, *Variazioni*, vol. 2, ELSVS = Liebling's "Traditions of Performance" found in the Lucia Schirmer vocal score, SVS/RIS/RVS = Schirmer Vocal Score/Ricordi full Score/Ricordi vocal score.

High notes, such as Enrico's G4 at the end of "Cruda funesta smania" (DFS/RIS 71/1/1), mentioned by Wilson in his interview and recommended by Liebling, have also become traditional²³⁸ (see Music Example 15). As noted earlier, this practice is not considered stylistically correct for the time period. However, audiences have become

238. Wilson, interview.

accustomed to the high notes and feel disappointed when they are deprived of these vocal displays.

Suggestion by Liebling

Enrico



spe - - - gne - - - rò!

Traditional Score



spe - - - gne - - - rò!

Ex. 15. Liebling's Suggestion for Enrico at DFS/RIS 71/1/1. Material excerpted and compiled from Donizetti, *Lucia*, Schirmer, IX and 28. Used by Permission of G. Schirmer, Inc.

Lucia offers many opportunities for cadenzas. Some performers are fairly understated in their cadenzas, while others thoroughly ornament the music with vocal acrobatic feats. For example, in the 1982 MET Broadcast, Sutherland embellished far more than her edited anthology recommends. The following table shows a compilation of the listing of ornamentation options for the Larghetto of Lucia's opening aria, "Regnava nel silenzio," provided in a few of the resources examined. Some places, such as measures 26 to 28 and 41 to 42 have a variety of suggestions (see Table 6).

Table 6. Ornamentation Options for the Larghetto of “Regnava nel silenzio”

Larghetto—“Regnava nel silenzio”		
Measure number(s) within aria	RVS page/stanza/measure	Printed Resource
11	38/3/1	Ricci V.1
11-12	38/3/1—38/3/3	Liebling’s <i>Coloratura Cadenzas</i>
19-20	38/5/3—39/1/2	Sutherland V.3 (text alteration also) Liebling’s <i>Coloratura Cadenzas</i> Ricci V.1 (4 options) <i>Coloratura Arias for Soprano</i> (Larsen) [see Music Example 16]
26-28	39/3/1—39/3/3	Liebling’s <i>Coloratura Cadenzas</i> (2 options) Ricci V.1 (2 options) [one of Liebling’s <i>Coloratura Cadenzas</i> & Ricci V.1 are nearly identical for m.26]
28	39/3/3	<i>Coloratura Arias for Soprano</i> (Larsen)—same as one of Liebling’s <i>Coloratura Cadenza</i>
34	39/5/3	Liebling’s <i>Coloratura Cadenzas</i> Ricci V.1
41-42	40/3/1—40/3/2	Liebling’s <i>Coloratura Cadenzas</i> (2 options) Sutherland V.3 Ricci V.1 (5 options) <i>Coloratura Arias for Soprano</i> (Larsen) [provides a simplified version of one from Liebling’s <i>Coloratura Cadenzas</i>]

Sources: Ricci, *Variazioni*, vol.1, 42-43; Liebling, *The Estelle Liebling*, 34-35; Donizetti, “Regnava,” *Art of Joan Sutherland*, vol. 3, 14-29; and Donizetti, “Regnava,” *Coloratura Arias*, 106-121.

Note: Liebling’s *Coloratura Cadenzas* = *The Estelle Liebling Book of Coloratura Cadenzas*.

The following music example shows a compilation of options for one of the traditional cadenzas for Lucia in “Regnava.” The bottom three lines show the unadorned traditional scores: the Kalmus/Schirmer vocal score (KVS), the Dover/Ricordi full score (DFS), and the Ricordi vocal score (RVS). From the top of the example down, the resource samples are as follows: Ricci’s *Variazioni*, volume one (RV.I) with four options

(a, b, c, and d); *The Estelle Liebling Book of Coloratura Cadenzas* (ELCC); Larsen's *Coloratura Arias for Soprano* (CAS) with two options (a and b); Schirmer's *Prima Donna Album* (PDA) which essentially provides no ornamentation options, but has some different markings (note the slurs, and use of accent mark instead of a fermata); and Sutherland's cadenza from the third volume of her editions (JSV.III) (see Music Example 16). We can see the embellishments in context to the original line. Many of the options contain direct quotes of each other. Of further note, the unadorned original lines from three traditional scores provided at the bottom of the sample (KVS, DFS, RVS) are all different from each other. Theoretically, these should all be the same, particularly the Dover (Ricordi) full score (DFS) and the Ricordi vocal score (RVS), as they are both essentially Ricordi's rendering of the traditional score and vocal line. Note the C-natural (the fourth note of the descending thirty-second run) in both the Kalmus (Schirmer) vocal score (KVS) and the Dover (Ricordi) full score (DFS), while the Ricordi vocal score (RVS) has left the C-sharp in the vocal line. Furthermore, in the Kalmus (Schirmer) vocal score the syllabification of "-si a" is different from the other two, while the Ricordi/Dover full score (DFS/RIS) has an accent on the final "Ah!"

LUCIA

RV.I a mar-gin, ah! l'om-bra mo-strar-si, l'om-bra mo-strar-si a me, ah!

RV.I b mar-gin, ah! l'om-bra, l'om-bra mo-strar-si a me, ah!

RV.I c mar-gin, ah! su quel mar-gin l'om-bra mo-strar-si a me, ah!

RV.I d strar-si a me, ah!

ELCC mar-gin, ah! l'om-bra, l'om-bra mo-strar-si a me, Ah!

CAS a mar-gin, ah! l'om-bra mo-strar-si l'om-bra mo-strar-si, l'om-bra mo-strar-si a me, ah!

CAS b mar-gi-ne l'om-bra mo-strar-si, l'om-bra mo-strar-si a me, ah!

PDA mar-gi-ne, l'om-bra mo-strar-si, si, l'om-bra mo-strar-si a me, ah!

JSV.III mar-gin, ah! l'om-bra mo-strar-si l'om-bra mo-strar-si l'om-bra mo-strar-si a me, ah!

KVS mar-gi-ne, l'om-bra mo-strar-si, l'om-bra mo-strar-si a me, Ah!

DFS mar-gi-ne l'om-bra mo-strar-si, l'om-bra mo-strar-si a me, ah!

RVS mar-gi-ne l'om-bra mo-strar-si, l'om-bra mo-strar-si a me, ah!

p

Ex. 16. Ornamentation Options for measures 19-21 of “Regnava nel silenzio.” Material excerpted and compiled from Ricci, *Variazioni*, vol. 1, 42; Liebling, *The Estelle Liebling Book*, 34; Donizetti, “Regnava,” *Coloratura Arias*, 107, Donizetti, “Regnava,” *Prima Donna*, 171; Donizetti, “Regnava,” *Art of Joan Sutherland*, vol. 3, 15; Donizetti, *Lucia*, Schirmer/Kalmus, 33; Donizetti, *Lucia*, Dover/Ricordi Full, 84; and Donizetti, *Lucia*, Ricordi, vocal, 38-39. Gaetano Donizetti, “Regnava nel silenzio” from *The Art of Joan Sutherland Volume 3* © Josef Weinberger, London. Used by permission of the copyright owner. Used by Permission of G. Schirmer, Inc.

The roles of Enrico, Edgardo and Raimondo also have traditional locations for where cadenzas are often inserted, which are compiled in Table 7.

Table 7. “Traditional” Cadenza Locations for Enrico, Edgardo, and Raimondo

Character	Beginning measure of cadenza location (DFS/RIS)
Enrico	37/1/2/2
	57/1/2
	71/1/1
	174/1/3
Edgardo	169/1/3/1
	169/1/4/1
	486/2/3
	486/2/5/4
	490/2/3
	521/1/7/1
Raimondo	217/1/4
	412/2/3

Sources: Donizetti, *Lucia* [1967], CD, PTP-2-5125-1 [TUR1967]; Donizetti, *Lucia*, DVD, BCS-D0451 [MET1982]; Donizetti, *Lucia*, DVD LS3003 D [TAS1992], Ricci, *Variazioni*, vol. 2, 25-27, and Ricci, *Variazioni, Appendici*, 32-38.

Instrumental Cadenzas

Large-scale cadenzas for instruments include the harp cadenza in “Regnava nel silenzio” and the flute-obbligato/Lucia cadenza in the mad-scene. Snoer’s cadenza is one of the many versions of notated harp cadenzas available (see Music Example 17).

The image displays a musical score for a harp cadenza. It consists of five systems of piano accompaniment, each with a treble and bass staff. The first system is marked "Kodenz". The fifth system includes markings for "rall." and "mf". The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and a variety of chordal textures.

Ex. 17. Snoer's Harp Cadenza. Material extracted from Snoer, *Orchester Studien für Harfe*, 33-35.

Regarding the famous voice-flute cadenza that is traditionally inserted (in all of its variants), Parker notes in his article "*Lucia di Lammermoor* begins afresh" that this cadenza, "offers a kind of vocal writing that jars in many ways with Donizettian practice. . . . the fact remains the elaboration à la Nellie Melba was an extravagance undreamt of

by Donizetti's generation."²³⁹ Multiple theories exist to explain the origins of the famous mad-scene cadenza. Ashbrook felt that it was "highly unlikely" that Fanny Tacchinardi-Persiani would have sung the cadenza, as she frequently varied her cadenzas from performance to performance. The flute obbligato part would have required rehearsal beforehand and not allowed the flexibility she demanded. Parker mentions the speculation that the first interpreter of Gilda (*Rigoletto*, Verdi), soprano Teresa Brambilla (1813-1895), may have begun the tradition.²⁴⁰ British musicologist and singer Michael Aspinall maintains that the famous cadenza originated with Adalina Patti, when she performed *Lucia* throughout Europe and the United States (1859-1896), and that all famous *Lucias* thereafter "modelled their interpretation on Patti's."²⁴¹ Following (and essentially discrediting) the research of Aspinall, Pugliese's *Cambridge Opera Journal* article, "The Origins of *Lucia di Lammermoor*'s cadenza," suggests that the mad-scene's famous flute-voice cadenza likely originated with Marchesi, who may have written the cadenza for legendary Australian soprano Dame Nelli Melba (Helen Porter Mitchell) (1861-1931). Pugliese finds, "It is highly probable that the cadenza with flute was written expressly for Melba by Marchesi herself, for *Lucia*'s 1889 return to the Opéra Garnier."²⁴² The first of the three cadenzas listed in Marchesi's *Variantes et points*

239. See Roger Parker's article provided on page 3 of the *Long Island Opera Guild Newsletter: Stony Brook Opera 2014-2015 Season* (Program Notes): "*Lucia di Lammermoor* begins afresh," Stony Brook University, accessed February 17, 2016. <http://www.stonybrook.edu/commcms/music/opera/2014-2015/Newsletter.Mar.2015.mobile.pdf>.

240. Ashbrook, *Donizetti and his Operas*, 376.

241. Aspinall, 16.

242. Pugliese, 35.

d'orgue is indicated as “*Cadenza écrite pour Mme. Melba*” (Cadenza written for Madam Melba).²⁴³ Pugliese writes:

It is clear that by 1893 the cadenza had achieved a pre-eminent status, already known as “famous cadenza with flute.” And if between 1835 and 1840 the more successful of the opera’s arias had received applause, now it was the cadenza that was encored, as if it were a freestanding piece: “It was a new triumph for Signora Melba who, as on the first evening, was made to repeat the cadenza from the mad scene.”²⁴⁴

The Glass Armonica

The reinsertion of the glass armonica in the critical editions provides another alternative for traditional productions. Bahny mentioned in his interview how much he would really enjoy a performance like the 1970 production in which Beverly Sills sang with glass armonica.²⁴⁵ Bahny refers to the armonica as the “glass harp,” which was a predecessor of the armonica and visually resembles the modern design of the armonica more than the original instrument Benjamin Franklin designed. The armonica player in the Sills production used a modern glass armonica with glasses separated, sitting upright, instead of Franklin’s original creation with the glasses stacked on their sides and mounted on a spindle.²⁴⁶ The modern construction allows for a louder sound production, as using

243. Marchesi, 51.

244. Pugliese, 12. In this excerpt, Pugliese quotes from the *Gazzetta musicale di Milano* (March 19, 1893), 192–3.

245. Bahny, interview.

246. See *YouTube*, “Beverly Sills Introduces the Glass Harmonica” (video), uploaded July 24, 2007 accessed February 24, 2016, https://www.youtube.com/watch?v=U_WROD35aeU. For an explanation of the modern construction, see *YouTube*, “Glass harmonica & Natalie Dessay-Lucia at the Mariinsky” (video), uploaded September 24, 2010, accessed February 24, 2016, <https://www.youtube.com/watch?v=LCfsMN1-R8w>. See also, *YouTube*, “The Glass Harmonica in LUCIA DI LAMMERMOOR” (video), published February 6, 2015, accessed February 24, 2016, <https://www.youtube.com/watch?v=uZPKVRgOfWE>.

the much softer original instrument designed by Franklin proves difficult in modern performance situations.²⁴⁷

Natalie Dessay mentions in an interview for the 2010 Mariinsky *Lucia* production, which used the instrument, that she has often performed with glass armonica in the mad-scene.²⁴⁸ In 2007, the MET also incorporated the instrument in a production with Dessay;²⁴⁹ and then, once again in their 2009 production for Anna Netrebko's first *Lucia*, which is available on DVD.²⁵⁰ In his article for website *Opera Today*, Chris Mullins notes the potential woe of the flute player:

Flute players in opera orchestra around the world must look forward to the frequent appearances of Donizetti's *Lucia di Lammermoor*, knowing that while the stage spotlight in the mad scene will be on the soprano, the orchestral spotlight will be on their instrument. Unless . . . the conductor follows the fashion of adhering to the composer's original thought and employing a glass armonica in place of the flute. And that occurs more and more often.²⁵¹

“Standard” Cuts and Episodes of *Tacet*

Along with adding material, excising material to suit the needs of the production values is a widely accepted practice. Some “standard” cuts and episodes of *tacet* exist in the performance tradition of *Lucia*. However, as noted by Crutchfield (see Chapter II), “traditions” in performance practice of *Lucia* may be an unsubstantiated concept, as his

247. *YouTube*, “The Glass Harmonica in LUCIA DI LAMMERMOOR.”

248. *YouTube*, “Glass harmonica & Natalie Dessay-Lucia at the Mariinsky.”

249. Anthony Tommasini, “Resonance is a Glass Act for a Heroine on the Edge,” *New York Times*, October 5, 2007, accessed February 25, 2016, http://www.nytimes.com/2007/10/05/arts/music/05glas.html?_r=0.

250. Anthony Tommasini, “Bel Canto Magic in a Scottish Castle Haunted by Pesky High Notes,” *New York Times*, January 27, 2009.

251. Chris Mullins, “Lucia and the glass harmonica,” *Opera Today: Reviews*, March 24, 2012, accessed March 16, 2016, http://www.operatoday.com/content/2012/03/lucia_and_the_g.php.

research from *Zentralbibliothek Zürich* indicates that potentially no common “traditions” were observed actually observed. As previously discussed, cuts may encompass the space of one beat of music, an entire scene, or multiple scenes.

For this discussion, the cuts and *tacet* from three recordings were compiled: a live 1967 Turin Auditorium production (seats 1,750); the 1982 Live MET Broadcast production (with stage direction by Donnell and discussed in his interview); and finally, an RAI television recording of a live 1992 Teatro alla Scala production (seats 2,800). Information on cuts and *tacet* were also collected through interviewing conductors, stage directors, coaches, and performers of several productions from opera houses of various sizes, and collecting data from their personal scores used in these productions. Productions included those mounted at the Dallas Opera, NYCO, Anchorage Opera, Des Moines Metro Opera, Belleayre Festival Opera, Opera Fort Collins, and Union Ave Opera of St. Louis. Finally, the cuts and *tacet* from printed resources were also compiled. These include Ricci’s volume two book of cadenzas, *The Estelle Liebling Book of Coloratura Cadenzas*, “Traditions of Performance” by Liebling (located in the introduction to the Schirmer vocal score), Sutherland’s aria anthologies volumes one and three, and Robert Larsen’s *Coloratura Arias for Soprano*; as well as five scores (each with different omissions marked by hand)—four donated scores found in the University of Northern Colorado’s Skinner Music Library, and one from the NYCO. This final source had a note stating that it is incomplete from a 1977 production and contained some stage manager’s markings. All of the collected and compiled data is provided in Appendix B for future reference.

Table 8 provides the abbreviations used for the information compiled for the cuts and *tacet* appendix. The date next to the abbreviation is the year of the production performances.

Table 8. Source Abbreviations for Table 9

Abbreviation	Source	Reference
ELSVS1926	Estelle Liebling's "Traditions of Performance" from KVS/SVS	Printed Resource
RVII 1937	Ricci <i>Variazioni</i> : Vol. 2	Printed Resource
TUR1967	1967 Turin Auditorium live recording	CD
MET1982	1982 Live MET Broadcast	DVD
TAS1992	Live 1992 Teatro alla Scalla production	DVD
DH	David Holkeboer personal scores	Interview with David Holkeboer: Appendix C
EH	Elizabeth Hastings personal scores	Interview with Elizabeth Hastings: Appendix C
DMO1992	1992 Des Moines Metro Opera production	Interview with Dr. Dawn Pawlewski Krogh: Appendix C
UAO2005	2005 Union Avenue Opera of St. Louis production	Interview with Brian Clay Luedloff: Appendix C
TDO2011	2011 The Dallas Opera production	Interview with Brian Clay Luedloff: Appendix C
ANC2013	2013 Anchorage Opera Production	Interview with Tyson Deaton: Appendix C
OFC2015	2015 Opera Fort Collins production	Interview with Brian Clay Luedloff: Appendix C

The timespan of productions covered by this study ranges from 1926 to 2015. Although the sources studied in no way reflect all options for the cuts and *tacet* performed across the history of *Lucia* productions, the table reveals some obvious trends in performance and offers some non-traditional options for those interested.

For example, a look at Act I, "Cruda, funesta smania," and "Come vinti da stanchezza" shows that of the four suggested "traditional" alternatives (four by Liebling and one by Ricci which was the same as one of Liebling's), three were chosen by at least one production, though only one was performed by several of the sources surveyed.

Furthermore, some of the more popular options in recordings of performances were not listed by any of the printed sources (see Table 9).

Table 9. Cut and *Tacet* Options Taken in Act I, “Cruda, funesta smania,” and “Come vinti da stanchezza”

ALT	DFS/RIS	RVS	KVS/SVS	NOTE	SOURCE
C	26/2/4.4.5 to 27/1/3/4.5	12/3/1/4.5 to 12/4/2/4.5	10/2/1/4.5 to 10/3/2/4.5	E cuts recit “Solo una mano raffermar mi puote nel vacillante io poter”—sings “e ride!” and then “Lucia...”	TUR1967
C	28/2/2/4.5 to 29/3/4/4.5	13/4/2/4.5 to 15/4/2/4.5	11/3/1/4.5 to 12/4/2/4.5	R sings “Oh detto” then cut to E’s “Io fremo”	EH ELSVS1926
C (T)	29/3/2/2 to 29/3/4/3	15/1/2/2 to 15/2/1/3	12/3/3/2 to 12/4/2/3	N & E cut from N’s “L’amò” to E’s “Io fremo”; strings play eighth note on beat 2 (C & G from measure 4 which occurs on beat 3), E comes in directly with “Io fremo. Ne tu...”; N <i>tacets</i> entire measure of DFS/RIS 29/3/4 (“via-le”)	TUR1967
T	35/1/3/1 to 35/1/3/2	17/3/1/1 to 17/3/1/2	15/1/2/1 to 15/1/2/2	N & R <i>tacet</i> “Ciel!”	ELSVS1926
T	37/1/3/1 to 37/1/3/3.75	18/3/1/1 to 18/3/1/3.75	15/3/4/1 to 15/3/4/3.75	R & N <i>tacet</i> through E’s “for-a-men-rio”—and then join on pick-up going into next measure on “do-lor”	MET1982
T	37/1/3/1 to 37/1/5/2	18/3/1/1 to 18/3/2/2	15/3/4/1 to 16/1/2/2	N & R <i>tacet</i> (“crudel” and “O ciel”)	TUR1967 TAS1992 ANC2013
C	38/1/1/1 to 51/1/1/1	19/1/1/1 to 24/1/1/1	16/1/3/1 to 20/3/4/1		DH
C	40/1/1/3 to 41/1/2/3	20/1/1/3 to 20/3/1/3	16/3/6/3 to 17/1/1/3	Small stage	EH
C	51/1/1/1 to 52/1/3/1	24/1/1/1 to 24/4/1/1	20/3/4/1 to 21/1/4/1	Small production	EH
C	57/1/2/4 to 69/1/2/1	25/5/3/4 to 32/1/3/1	22/3/2/4 to 27/3/2/1	Cut as suggested by both ELSVS1926 (p. IX) & RVII (p. 25)	ELSVS1926 RVII 1937 TUR1967
C	57/1/3/1 to 65/1/3/1	26/1/1/1 to 30/1/1/1	22/4/1/1 to 26/1/1/1		DH TDO2011 UAO2005 OFC2015
C	57/1/3/1 to 69/1/3/1	26/1/1/1 to 32/1/3/1	22/4/1/1 to 27/3/2/1	EH recommends this for small companies with amateur chorus (as well as for an audition excerpt)	EH DH ELSVS1926 DMO1992 TAS1992 ANC2013
C	65/1/3/1 to 69/1/3/1	30/1/1/1 to 32/1/3/1	26/1/1/1 to 27/3/2/1	Embellishment & C: E takes high F-sharp on fermata going into cut and then high G on final cadence	MET1982
T	70/1/2/2 to 70/1/6/1	32/2/3/2 to 33/1/3/1	28/1/3/2 to 28/2/3/1	Enrico <i>tacets</i> then sings “Spe-gner-” (dotted half note to eighth note) and takes “-ro” up to high G	TAS1992

Sources: Data compiled from Donizetti, *Lucia* [1967], CD, PTP-2-5125-1 [TUR1967]; Donizetti, *Lucia*, DVD, BCS-D0451 [MET1982]; Donizetti, *Lucia*, DVD LS3003 D [TAS1992]; Donizetti, *Lucia*, G. Schirmer; Donizetti, *Lucia*, Kalmus; Donizetti, *Lucia*, Dover; Donizetti, *Lucia*, Ricordi Full Instrumental, Donizetti, *Lucia*, Ricordi Vocal, Ricci, *Variazioni*, vol. 2; and Appendix C.

As discussed in interviews and confirmed by the collected data, large-scale cuts that are commonly taken and still popular include the entirety of Scene No. 7 (“Ah cedi, cedi” and “Guidami tu, tu reggimi” with Lucia and Raimondo), Scene No. 11 (the Wolf’s Crag scene: “Orrida é questa note” and “Qui del padre ancor respira” with Edgardo and Enrico), and Scene No. 15 (“Si tragga altrove” with Enrico, Raimondo, and Normanno—note that in the Ricordi Full Score this scene is included at the end of No. 14). A plethora of other cuts and *tacet* options were enacted as the chart displays. Of the productions surveyed, the 1967 Turin recording chose many alterations that were different from other companies.

The Ultimate Cut—Excerpting Scenes

For those wishing to provide a shorter production for a scenes program, Mary Elaine and Robert Wallace have provided some cut options in their *Opera Scene for Class and Stage*.²⁵² They suggest six excerpts: Lucia’s haunted fountain scene, Lucia and Edgardo’s first duet, Lucia and Enrico’s duet at the top of Act II, the beloved sextet, the enjoyable “D’immenso giubilo” chorus (No. 12), and the Edgardo’s final tomb scene. Wallace and Wallace provide cut options for these excerpted scenes, shown in Table 10.

252. Mary Elaine Wallace and Robert Wallace, *Opera Scenes for Class and Stage* (Carbondale, IL: Southern Illinois University Press, 1979), 115-117.

Table 10. Wallace and Wallace Cut Options for Scenes

DFS/RIS	RVS	KVS/SVS
No. 3. <i>Scena e Cavatina</i> : “Regnava nel silenzio” (Lucia and Alisa)		
103/1/1/1 to 108/1/4	47/4/1 to 49/2/2	40/5/1 to 42/1/1
No. 4. <i>Scena e Duetto—Finale I</i> : “Sulla tomb che rinserra” (Lucia and Edgardo)		
151/1/1 to 152/1/1	71/1/1 to 71/2/2	58/2/3 to 58/4/3
No. 6. <i>Duetto</i> : “Il pallor funesto, orrendo,” “Soffriva nel pianto,” and “Se tradirmi tu potrai” (Enrico and Lucia)		
167/2/2 to 168/1/4	79/4/2 to 80/2/1	65/1/3 to 65/4/1
172/2/2 to 173/1/4	82/2/1 to 82/4/1	67/2/3 to 67/4/3
195/1/4 to 201/2/5	94/4/5 to 97/1/1	77/5/6 to 79/4/5
204/1/1 to 206/1/2	97/3/5 to 98/2/4	80/2/3 to 81/1/2
No. 8. <i>Finale II—Coro e Cavatina</i> : “Per te d’immenso giubilo” and “Per poco fra le tenebre” (Arturo and chorus);		
No. 9. <i>Finale II—Scena e Quartetto</i> : “Dov’è Lucia?” and “Chi raffre a il mio furore” (<i>Tutti</i>); and		
No. 10. <i>Sequito e Stretta del Finale II</i> : “T’allontana, sciagurato” and “Esci, fuggi” (<i>Tutti</i>)		
318/1/2 to 331/1/7	163/1/8 to 180/1/2	138/1/6 to 153/1/5

Source: Wallace and Wallace, 115-117.

The Un-altered Version

Just as excising portions has become traditional, the option to produce an un-cut, yet traditional version has also been pursued. NYCO performed a complete version in 1969.²⁵³ In 1988, the MET performed a nearly complete version (with only two minor

253. Raymond Ericson, “Music: A Full ‘Lucia’ Joins City Opera,” *New York Times*, October 10, 1969.

cuts as noted by Crutchfield).²⁵⁴ In 1989, both the Opera Company of Philadelphia and the Washington Opera (at the Kennedy Center Opera House) performed un-cut versions.²⁵⁵ Crutchfield notes in his article that, “It has long been possible to hear the complete score on records, but it is very rare to hear all these restorations in the opera house.”²⁵⁶

In surveying the performance history of *Lucia*, we find a wide variety of versions produced: from un-cut traditional versions to critical edition productions; from critical edition productions which incorporate elements of the traditional version (or feature changes in key) to traditional productions which re-integrate the originally desired, haunting glass armonica. Some productions keep alterations to a minimum, while others take full advantage of the wide variety of embellishments and omissions they are able to enact at will. Using all means available, *Lucia* is a work that exhibits unpredictability and fluidity that strives to reach its audience members by all means available. The resulting situations and potential problems created by these adaptations will be explored in Chapter V.

254. Will Crutchfield, “Gruberova and Araiza in Met ‘Lucia’: Review/Opera Restorations in the Score Provoke Fresh Examination,” *New York Times*, October 2, 1988.

255. Daniel Webster, “Donizetti’s ‘Lucia’ by Washington Opera,” *Philly.com*, October 31, 1989, accessed February 27, 2016, http://articles.philly.com/1989-10-31/news/26120216_1_washington-opera-title-role-mad-scene.

256. Crutchfield, “Gruberova and Araiza in Met ‘Lucia.’”

CHAPTER V

CONSIDERATIONS AND RAMIFICATIONS

The gory subject matter and Donizetti's striking musical numbers are no doubt largely responsible for this profusion of performances. *Lucia*'s continual popularity, however, has been enhanced—at least in part—by its ongoing malleability, its capacity for change in the face of myriad shifting social conditions and aesthetic concerns.

—Hilary Poriss, “A madwoman’s choice”

With the many choices available, those wishing to mount a production of *Lucia* may wish to consider each one's potential ramifications. Should you adhere to the authentic version, in consideration of Donizetti's original desires? Or should you remain with the beloved “traditional” version that, in itself, serves only as a loose framework as the basis for many variable outcomes? With all of the variances in performance, does a “traditional” version even exist? This chapter examines the possible dramatic consequences of some of traditional additions and cuts.

Incorporating Additions

As a matter of performance practice in any *bel canto* opera, the use of tempo fluctuations (or fluidity), rhythmic flexibility, *tempo rubato*, and abundant ornamentation by the singer are expected. This requires masterful and sensitive collaborating artists to

negotiate the modifications gracefully.²⁵⁷ The difficulties of conducting *bel canto* music are not lost on current performers (and conductors). In his interview for this dissertation, conductor Deaton comments on the difficulty of conducting *Lucia* and ranks it among the most difficult operas of the standard repertoire.²⁵⁸ In an interview with *Opera News*, renowned soprano Ruth Ann Swenson praised conductor Carlo Rizzi: “He’s a real *bel canto* conductor, and I’m looking forward to making beautiful music.”²⁵⁹ According to famous *Lucia* interpreter Edita Gruberová,

Sadly few conductors comprehend the stylistic essence of this composer [Donizetti]. Most of the famous conductors refuse to conduct *bel canto* operas, because they cannot demonstrate their skills as they can with other composers such as Verdi, Puccini, and Wagner. In *bel canto* opera the singer is more important than the orchestra, and so therefore it is more difficult to conduct a *bel canto* opera. . . . Most conductors cannot bring out the true beauties of a *bel canto* score, and they often have no idea of vocal expression and ornamentation. Above all, few conductors can lead an orchestra with true light and delicacy.²⁶⁰

As in all performance art, choices made by the performers need to create the feeling of spontaneity and life in order to create and maintain the suspended disbelief of the audience members. The ability to successfully negotiate these delicate changes—allowing them life while simultaneously carrying the orchestra along with the ebb and flow of emotionally driven musical choices—requires considerable skill and mastery, as well as sufficient rehearsal time for all moments to be addressed, explored, and realized.

It is difficult for the observer to notice what detail (or chain of events) specifically caused a less-than-believable performance. Was the singer emotionally stifled by the

257. Elliott, 132-134. See also Stark, 169-175; and Toft’s *Bel Canto*.

258. Deaton, interview.

259. Buchau, 22.

260. Rishoi, 78.

constraints of the conducting? Did the singer simply try something that was beyond his or her capability in the moment of that performance? Was the choice of ornamentation or variance not well-suited for the emotional and musical journey of the storyline?

Renowned musicologist and conductor Crutchfield cautions modern interpreters on ornamentation choices:

When it comes to ornamentation added by singers, both Handel and the Rossinians have musical forms involving repeated sections, which suggest themselves as a locus for decoration. But in fact this element is much exaggerated in our current ideas of performance practice. Embellishment was actually much less a function of repetition than a function of the type of music at hand. Movements that lend themselves to free ornament and provide room for it were decorated whether or not they *were* repeated; movements that did not do so (especially declamatory music) were not necessarily ornamented even if they were repeated. Many awkwardnesses arise in modern revivals when embellishments are shoehorned into the returns of *da capo* arias and other repeated passages that do not really benefit from them, while non repeating *cantabile* movements (or initial statement) that call out for coloration are presented in black and white. Of course, repeats that *do* lend themselves to decoration were ornamented *more* than their first statements—but the distinction is overdrawn today.²⁶¹

In his review of the 2009 MET *Lucia* production, “Bel Canto Magic in a Scottish Castle Haunted by Pesky High Notes,” Anthony Tommasini criticizes Anna Netrebko’s choice of two added high E-flats. Tommasini writes, “Ms. Netrebko’s attempt to dispatch the two traditionally interpolated high E-flats during the mad-scene proved a bad idea. Nothing in Donizetti’s score mandates those top notes.”²⁶² However, earlier in the article, Tommasini mentions that Netrebko, singing her very first *Lucia* at the Met, took the stage without ever having had a rehearsal with the orchestra, having only been allowed a piano

261. Will Crutchfield, “The bel canto connection,” *Opera News*, July 1997, 33-3. Note also that Crutchfield is reportedly working on a long awaited book on performance practice in the *bel canto* era.

262. Tommasini, “Bel Canto Magic.”

stage rehearsal. Whether the offending high notes were the fault of lack of adequate rehearsal and connection between singer and conductor, or a poor vocal choice for Netrebko in the moment, we may never know. However, the high notes diminished the experience enough for Tommasini to mention them in a review, forever lasting in print.

High notes may offend the listener for reasons other than aesthetic taste. As Wilson states in his interview, the traditional high G Enrico takes in “Cruda funesta smania,” (at KVS/SVS 16/1/1) is somewhat out of character.²⁶³ Aside from the issue of stylistic concerns brought up by those seeking more authentic performance practice (as discussed in Chapter IV), the question is whether or not the high G truthfully portrays the character’s intent. Enrico sings the high note to the text, “. . .it would be less bitter grief.”²⁶⁴ The high G seems to be at odds with Enrico’s text. Of course, if the singer chooses to sing the high G, he can turn the moment into an almost maniacal, triumphant rage. The audience may perceive the character quite differently if the singer chooses to sing the lower note as written. The character may come across as troubled and disturbed, which seems more in line with Enrico’s character at this point in the opera. The high G often sung at the very end of the scene (KVS/SVS 28/2/4/1) possibly reads better to the audience, as Enrico is speaking about extinguishing their love with blood. Though, all of the same issues apply as with the previous high G taken.

The character may also be altered by the demands of the expected embellishments and the singer’s performance may come across more vocally virtuosic than dramatically

263. Wilson, interview.

264. Translation from Nico Castel, 216.

believable. This seemed to be the case for the glorious Ruth Ann Swenson's first *Lucia* at the MET in 1999. Tommasini comments:

Her sound was radiant, warm and lovely. Few sopranos are more technically skillful. Ms. Swenson supports her voice and focuses her tone so that even her softest phrases shimmer and fill the house without any sense of force. Her handling of the coloratura embellishments and roulades was elegant and musical. She is still not the most textually incisive singer. But this is beautiful vocal artistry.

. . . .

Yet Ms. Swenson still does not delve deeply enough into Lucia's character. . . .As she slips into madness and murders the man she is forced to marry, the progression should seem inevitable, not a tragic turn coming out of nowhere. Ms. Swenson was perhaps too concerned with lovely singing, and her portrayal lacked emotional complexity and volatility.²⁶⁵

Swenson clearly conquered the role vocally in the opinion of Tommasini. However, for him, at least, her character was not believable. Again, as with Nebrekko, we will never really know if the problem stemmed from the singer's personal artistic choices and expressive capabilities, from the rehearsal process, or from within the spontaneous and delicate communication among conductor, singer, and audience during the performance. For example, if the singer's dramatic impulse is to move forward suddenly, but she must instead hold back to stay with the conductor to avoid musical mishaps, the resulting consequence to the dramatic characterization may be irreparable. Alterations, though desired and expected, still must connect to the drama in order to avoid appearing as simple displays of virtuosity. The art of implementing these changes successfully demands considerable skill, artistry, communication, and collaboration.

265. Anthony Tommasini, "Music Review: Now a Traditional 'Lucia,' With the Frills Fans Love," *New York Times*, December 18, 1999.

The matter of inserting the completely stylistically incorrect, but wildly beloved, mad-scene cadenza gives rise to many discussions. Should it be removed for authenticity's sake? Or should it remain, as it has become the trade-mark symbol of the opera? Poriss considers how operas become identified with certain scenes or musical numbers:

What is truly informative is not that changes of this sort were ever made, but that at a certain point, some of them became ludicrous in the eyes of spectators, composers, and critics. This reaction hints that at the same time that many bel canto operas were developing traditions of substitution during one or two moments in their scores, a parallel trend was developing as well. Specifically, many operas came to be associated with one or more of their arias and ensembles, and once these identities formed, removing those pieces became impossible.²⁶⁶

In this instance, Poriss is specifically discussing the mad-scene arias and not the cadenza itself. However, when we find the cadenza re-inserted even in productions based on the critical edition and touted as authentic (as seen in López-Cobos' recording with Diana Damrau), then we wonder whether or not the cadenza has taken similar prominence at this point in the evolution of the opera's performance history. Has the cadenza alone become the identifying symbol of the opera? When interviewed about his 2010 Seattle Opera *Lucia* production, Donizetti specialist Bruno Cinquegrani (who apparently studied every version of *Lucia* to determine which alterations to take) states,

We're using [for the mad scene] the big cadenza that Maria Callas sang, which was written long after Donizetti—he wrote a much smaller cadenza for the first *Lucia*, Fanny Tacchinardi Persiani. But the longer version became such a hit, when it was added, that now the public is expecting it.²⁶⁷

266. Poriss, "A madwoman's choice," 27-28.

267. Jonathan Dean, "A Chat with Maestro Bruno Cinquegrani." *Seattle Opera Blog*, September 30, 2010, accessed March 1, 2016, <http://www.seattleoperablog.com/2010/09/chat-with-maestro-bruno-cinquegrani.html>.

Does the audience feel compelled to attend only in order to witness this phenomenal vocal display? Do people really only come for the singers and the music, as stage director Donnell feels?²⁶⁸ And in the case of *Lucia*, does the spectator mostly desire the mad-scene vocal display, without which the famous cadenza would be somehow now lacking?

Any inserted material also poses the risk of detrimentally altering the sense of dramatic flow. For example, Bahny mentioned in his interview that the production in which he was singing at the time was encoring the ever-popular sextet occurring at the end of Act II effectively “stop[ping] the action.”²⁶⁹

Omitting/Excising Material

Perhaps even more problematic than added material, excised material wreaks some havoc with the character development of the storyline. However, as examined in Chapter II, removing material may be more desirable than leaving it in the production, despite the detrimental effects to the characters’ development. One moment of decision-making is revealed in the following statement by Crutchfield:

The case is similar with the stretta in *Lucia* after Edgardo’s curse: thrilling, menacing statement from the lower voices; soaring response from Lucia and Edgardo; then pages of noisy turgidity leading to a reprise and pages more of blustery coda. The reprise is exciting but not worth the wait.²⁷⁰

Often longer sections of “exciting” but repetitive music might lead directors and conductors to move forward despite losing Donizetti’s skillfully constructed musical moment.

268. Donnell and Stewart, interview.

269. Bahny, interview.

270. Crutchfield, “The well-tempered cut,” 26.

Likewise, with the cuts and *tacet* typically employed, the characters around Lucia are often treated as unimportant, perhaps even expendable. Take for example, the role of Alisa, Lucia's companion, whose role was already diminished by Donizetti from the first act by removing her from Normanno's retelling of the story of Edgardo saving Lucia from the mad bull. She is given a recitative with Lucia in "Regnava nel silenzio" (Act I) and also a short duet with Lucia in the ending of the aria. Often Alisa is requested not to sing during the duet. Additionally, some of her music is frequently cut. This demotes her to, as Hastings humorously describes in her interview, "mezzo-as-prop."²⁷¹ As Hastings further notes, she is there only to give Lucia a reason to sing downstage.²⁷² The text that is often removed contains Alisa's ominous warning that "Days of bitter tears are approaching for you, Lucia!" She begs Lucia, "Desist!"²⁷³ Though the audience is undoubtedly aware that the opera will end in tragedy, and the absence of the warning does not affect the overall dramatic flow of the opera, this excision severely diminishes the role of Alisa. Donizetti and his librettist conceived of her as an integral character who cares deeply enough about Lucia to step out of her station and warn her of the consequence of her actions.

From a dramatic standpoint, the standard cut of Raimondo's beautiful aria, "Ah cedi, cedi," and duet with Lucia, "Guidami tu, tu reggimi," removes his significant character development. In this scene, we learn that Raimondo, suspecting Enrico of thwarting Lucia's correspondence with Edgardo, has had one of Lucia's letters delivered

271. Hastings, interview.

272. Hastings, interview.

273. Translation provide by Nico Castel, 221.

to Edgardo by Raimondo's own means. However, Edgardo has not responded, and Raimondo fears that Edgardo is not faithful to Lucia's love. He advises the distraught Lucia that her vows to Edgardo were made without the blessing of any minister and, therefore, are not entirely binding. Knowing that her brother will die, and suspecting Edgardo of unfaithfulness, Raimondo convinces Lucia to marry Arturo as her brother wishes. If this scene is sung in its entirety, we see Raimondo's care and concern for Lucia's welfare, as well as Lucia's struggle to decide what is right. Furthermore, if the recitative at the end of the mad-scene is also cut, we lose Raimondo's harsh admonishment of Normanno for his role in the death of Arturo and Lucia's insanity and demise. Making these cuts seriously diminishes the role of Raimondo and undermines the moral compass of the characters involved. However, most find the recitative at the end of the mad-scene insignificant and expendable. Bahny, in his interview, claims he would love to ask Donizetti why those pages were included in the score at all, as he finds them completely worthless.²⁷⁴

Also considered by most to be completely extraneous, the Wolf's Crag scene—in its entirety—is traditionally cut. Bahny finds it merely a moment for the baritone and tenor to “sing something stirring in thirds,” and Luedloff maintains that the inclusion of it creates more dramatic problems than it clarifies.²⁷⁵ From a conducting standpoint, however, Deaton finds that the Wolf's Crag scene is necessary. Although he feels that action of the story comes to a standstill in the Wolf's Crag scene, and that the music itself

274. Bahny, interview.

275. See interviews with Bahny and Luedloff in Appendix C.

does not necessarily add to the opera, he finds that “it sets the pacing of the opera.”²⁷⁶ In future productions, he would like to make cuts in other places in order to keep the scene.²⁷⁷

Transpositions

As cuts and *tacet* may obscure the dramatic concept of the opera, changes in key may also lead to detrimental outcomes. Those contemplating undertaking a production of *Lucia* should consider that Donizetti’s original keys were determined for more than just their harmonic progression within the opera. Key characteristics might be worth some consideration, though the argument for this is not extremely strong. Although extensive examination of Donizetti’s use of key characteristics in *Lucia* exceeds the parameters of this study, the possible meanings of the original keys of the three transposed scenes from Donizetti’s original autograph score will be briefly discussed below.

“The concept of key characteristics—the association of a mood or meaning with individual keys—has long been a controversial matter,” writes musicologist Rita Steblin.²⁷⁸ Gossett agrees and finds that some attempts to prove the “organic cohesion of entire operas, push the evidence far beyond what it seems able to bear.” However, Gossett also believes that despite the controversy, some studies on Verdi’s *Rigoletto* in this area prove “convincing.”²⁷⁹ Music historians and musicologists have defined numerous theories regarding characteristics of individual keys. Rita Steblin’s *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries* catalogs and

276. Deaton, interview.

277. Deaton, interview.

278. Steblin, 1.

279. Gossett, 334-335.

explains many of the views surrounding the concept of analyzing tonality. Without any direct evidence from Donizetti, it is difficult to know which theories he might have embraced. A specific and separate study in this area might reveal more conclusive findings.

In general, before 1835 the key of E-flat was associated with devotion, love, and religious matters (the three flat signs were thought to express the Holy Trinity), as well as heroic and majestic concepts, gloom, and the night. The key of A-flat was considered to express love, majesty, gloominess, horror, death, purification, the premonition of death, and was considered to be the “key of the grave.”²⁸⁰ These elements could certainly fit the foreshadowing, ominous mood of the scene that feature Lucia’s aria “Regnava nel silenzio” (which Donizetti set in the keys of E-flat and A-flat), in which she tells of the murdered lover’s ghost appearing in the fountain, while she waits for Edgardo—her ill-fated and forbidden lover—who will precipitate her upcoming ghastly actions and death.

The characteristics of the transposed keys of D and G in the traditional version certainly do not fit the mood of the scene nearly as well. D is associated with feelings of joyfulness, grandeur, martial ardor, victory and rejoicing, heroic deeds, brilliance, valor, and noisy vulgarity. G portrays moods such as rustic and satisfied passion, innocence, gaiety, pleasantness, serenity, and frivolity.²⁸¹

The next scene in question, Enrico and Lucia’s duet in the beginning of Act II, was originally in the key of A (and transposed down to G in the traditional scores). Donizetti’s original key seems unsuitable for the mood of the scene if key characteristics

280. Steblin, 245-248 and 276-278.

281. Steblin, 238-241 and 270-272.

were motivation for key choice. The key of A was associated with songs of mirth and jesting, grandeur and magnificence, uplifting feelings, merriment, gaiety, friendliness, satisfaction, trust in God, and hope.²⁸² In the duet, Lucia sings about her pain and sorrow while Enrico pleads with her to save his life, making the case for Donizetti consciously choosing the key of A for its traditional key characteristics a miserable failure.

Finally, the last transposed scene—the mad-scene—was originally in the key of F. Some of the characteristics attributed to the key of F were gentleness, calmness, cheerfulness, peace, and majesty. If indeed Donizetti chose this key for a characteristic affect, it could feasibly serve to show, in juxtaposition, Lucia's extreme madness. Writing her aria in a key of utter calm and cheerfulness, while she moves around the stage drenched in Arturo's blood, completely out of touch with the reality of the horrific and gruesome situation at hand, may emphasize her confused state. However, one could argue that the transposed key in the traditional scores, the key of E-flat, with its association with death, gloom, the grave, devotion, love, etc., suits the situation just as well.

From a more practical viewpoint, transposition may affect performance if the key chosen does not sit well for the singer. Also, in the case of key changes outside of the traditional score, the transitions into the transposed keys may be too noticeable, which may be distracting. This is especially true if singers fumble slightly with the unfamiliar change. Though Gossett finds the transposed keys in the traditional score problematic, advocating instead for Donizetti's original intentions as found in the autograph manuscripts, he advises singers (and conductors) to choose the key that suits the singer's voice best:

282. Steblin, 281-284.

The important thing to remember is that no one is *obliged* to sing this music in the lower keys. Donizetti would never have sacrificed a singer's performance by insisting on a key that was awkward for a particular voice, nor should we. But in thinking about transpositions, we should be aware that the composer's own choices were rarely casual.²⁸³

Indisputably, the many musical alterations available may prove daunting to those preparing for a production of *Lucia*. The options available allow flexibility for the performers to attempt to reach their audience in the best manner possible, while still striving to be true to Donizetti's work. Do the alterations detract from the work, or do they enhance the work? The enduring love of the opera must stand as some testament to the fact that the alterations, at minimum, have not undermined the success of the opera. Indeed, they may have helped contribute to its enduring popularity among audience members. As Poriss so eloquently states, it is precisely the fact that each performance is allowed to be sculpted with the individual singers, orchestra, conductor, chorus, house, and audience in mind that *Lucia* has survived and remains a staple in the repertory today.

283. Gossett, 353.

CHAPTER VI

CONCLUSION

“Vanished from the opera is virtually everything of unimportance.”

—Gary Schmidgall, *Literature as Opera*

Gary Schmidgall’s quote above,²⁸⁴ in reference to Cammarano’s and Donizetti’s rendering of Sir Walter Scott’s gothic and tragic tale of *The Bride of Lammermoor*,²⁸⁵ might also, in some audience members’ opinions, apply to the operatic version of *Lucia* after careful musical alterations have been performed. The myriad of possibilities are, from the smallest one-note ornaments to transpositions to the elimination of entire scenes, not confined to *Lucia* but can be applied to virtually all nineteenth century Italian *bel canto* opera. None of the types of variations discussed in this study—cuts, cadenzas, *tacet*, transpositions, changes in instrumentation, and authentic productions—are restricted or specific only to *Lucia*. Although the overabundance of possibilities available may cause some to hesitate undertaking the production of a *bel canto* work, they also offer rich possibilities of vocal and musical expression. An examination of *Lucia*’s extensive history of alterations and the potential ramifications of changes enacted provides an archetype for studies of other *bel canto* works.

284. Gary Schmidgall, *Literature as Opera* (New York: Oxford University Press, 1977), 133. Schmidgall is an award-winning author.

285. Schmidgall, 139.

Depending on the aims of the production, the parameters of the production values, and the performers' capabilities, alterations may be necessary in order to provide the audience with the best attainable performance. As with any alteration, changes may alter the storyline and the significance of characters' roles. A wide variety of sources are available to aid those seeking to know more about the traditions of performance and to assist with the decision-making process. This document attempts to provide an updated and consolidated resource for those pursuing information. However, as in all continually evolving performance art forms, this document will be outdated before it is published. New productions of *Lucia* exploring different alterations and new traditions are developing as this document comes into creation. Fresh resources are undoubtedly being crafted at this very moment. Regardless, this resource still provides a stepping-stone for future studies attempted of the ever-transforming, living, breathing creation of performance.

This study may serve as a template for research on other operas. Further examination of other *bel canto* works, such as Rossini's ever famous *Il barbiere di Siviglia*, would prove helpful. Likewise, resources for French grand operas (such as Massenet's *Manon*), which also entertain numerous alterations in today's performances, would make those works more approachable. Furthermore, a reference series similar to Nico Castel's IPA transcription volumes, for both cuts (and *tacet*) and cadenzas would provide a tremendous resource to musicians. Complicating the issue, the reality of creating a consolidated cadenzas resource would require the cooperation and permission of numerous publishers of scores and recordings.

Other avenues of study may help those looking for more answers. An exhaustive study of the differences between the French and Italian versions would enlighten scholars and performers alike. Although Donizetti composed the French version to suit its particular French house, performers, and audience, the composition is, in essence, a revised draft or second edition of his initial work. Likewise, the published commentary and analysis of Dotto and Parker's critical edition (in combination with López-Cobos' notes) would provide us with valuable insight to Donizetti's initial intentions for *Lucia*. An inclusive study of each area of discrepancy (such as rhythmic differences) between Donizetti's autograph manuscript and the current traditional versions, would be revealing as well. More analysis of recordings will only assist in capturing the historical evolution of the alterations, as will the analysis of marked scores that can be salvaged. Finally, online resources making cadenzas and cuts and *tacet* available would prove invaluable.

As Donizetti's *Lucia* continues to maintain its popularity among opera lovers of the western world, one must consider that, just as Walter Scott modified the story of Jane Dalrymple to suit his art; Cammarano further modified the work to suit his own art; Donizetti modified the work even further; and the singers then modified the work. Each modification, made in the quest of creating the perfect version, embodies the overarching dream of connecting the audience with the story in a breathless moment of suspension and beauty. The audience member, not knowing what exactly will happen, has the opportunity to hover in a moment of delighted anticipation. The seemingly endless possibilities prevent the story and music from becoming stale and stagnant. Unquestionably, the alterations give the work an advantage in remaining in the repertory for the length of time it has, with the blessings, of course, of extraordinary sopranos who

risk their careers to reveal their vocal prowess, as they catapult along the treacherous lines of the mad-scene's challenges, while embedded in an alluring tale of ghosts, murder, madness, and tragic love. We, as performers, directors, producers, and conductors, are obliged to pursue all avenues available to bring both honesty and life to the work for the sake of the audience and for the sake of the art form. As Crutchfield declares, "we owe it to the music and the public alike to emancipate ourselves from the contrasting rigidity of the 'caricature tradition.'"²⁸⁶

286. Crutchfield, "What is tradition?," 258.

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APPENDIX A

CADENZA RESOURCES FOR
LUCIA DI LAMMERMOOR

This section contains information regarding cadenza resources. Table 11 is comprised of a chart with detailed information regarding harp cadenza resources. Table 12 contains detailed information regarding vocal cadenza (and cut) resources.

Table 11. *Lucia* Harp Cadenza Resources

Title and Key	Publisher	ISBN or Other	Where to Obtain (as of August 2015)
<i>Album of Solo Pieces for the Harp</i> (ed. Annie Louis David)—cadenza of Albert Zabel Key: E-flat	The Boston Music Company (Boston, MA) Lauren Publications (Addison, TX)	ISBN M-58007-000-5 PE.LAU051B	Free downloadable version (public domain): https://archive.org/stream/albumofsolopiece02davi#page/34/mode/2up For purchase at: http://www.sheetmusicplus.com/title/album-of-solo-pieces-for-the-harp-volume-2-sheet-music/19252033 http://www.amazon.com
<i>Complete Method for Harp</i> by Henriette Renié (translated and edited by Geraldine Ruegg) Key: E-flat	Alphonse Leduc (Paris, France)	AL 23707 Part # 707960-510 RE44	http://www.harp.com/info/products/pact_show/id_19395997/ http://www.vanderbiltmusic.com/harp-music/RE44.html http://www.lyramusic.com/Complete-Method-for-Harp-Book-1-and-2-English_p_1476.html From UK: http://www.boosey.com/shop/prod/Renie-Henriette-Complete-Method-Method-Complete-for-Harp/598710
<i>Famous Cadenzas for Pedal Harp</i> (edited by Carlos Salzedo) Key: D	Colin Harp Music (Larchmont, NY)	ISBN 978-1-934850-06-0 CHM-0107	www.colinharpmusic.com http://www.sheetmusicplus.com/title/famous-harp-cadenzas-sheet-music/17705109
<i>Orchester Probespiel (Test Pieces for Orchestral Auditions) Harfe (Harp)</i> (edited by Ruth Konhäuser and Helga Storck) Key: D	SCHOTT MUSIC GmbH & Co. KG (Mainz, Germany)	ISBN 978-3-7957-9733-1 ISMN 979-0-001-08144-3 ED 7856	http://www.halleonard.com/product/viewproduct.action?itemid=49007582&lid=6&keywords=Orchestra%20test%20pieces&subsiteid=1& From Germany: https://de.schott-music.com/shop/orchester-probespiel-harfe.html

Table 11, continued

Title and Key	Publisher	ISBN or Other	Where to Obtain (as of August 2015)
<i>Orchester-Studien für Harfe : Solobuch für die Harfe : eine Sammlung der wichtigsten Stellen und Soli der orchestralen Literatur dieses Instruments, Heft I</i> by Johannes Snoer	Carl Merseburger (Leipzig, Germany)	C. M. 1203	Free downloadable version (public domain): https://archive.org/details/orchesterstudien01snoe Kindle versions to purchase: http://www.amazon.com/Orchester-Studien-f%C3%BCr-Harfe-wichtigsten-orchestralen-ebook/dp/B005V5AR5W http://www.amazon.com/Lucia-di-Lammermoor-Harp-Excerpt-ebook/dp/B002C1Z2TY/ref=sr_1_1?s=digital-text&ie=UTF8&qid=1440001238&sr=1-1&keywords=lucia+di+lammermoor+harp For Purchase at: http://www.onlinesheetmusic.com/lucia-di-lammermoor-harp-excerpt-p206926.aspx
Key: D			
<i>Principal Harp Book 2: A Guidebook for the Orchestral Harpist</i> by Sarah Bullen (Lillian Lau, Assistant Editor) With instructional CD	Vanderbilt Music Company	ISBN 987-1-886339-01-9	http://www.vanderbiltmusic.com/product/OR77.html http://www.harp.com/info/index/pact_show/id_20421417/ http://stores.atlantaharpcenter.com/principal-harp-book-2-a-guidebook-for-the-orchestral-harpist/ http://researchguides.library.vanderbilt.edu/c.php?g=126280&p=826179 http://kolacnymusic.com/manage.numo?pid=699&module=shopping_cart&component=catalog&cid=3&PHPSESSID=6e0ab080b6c692df8d8e5019a0491cbe&ob=slot_5
Key: D E-Flat			

Table 12. *Lucia* Vocal Cadenza (and Cut) Resources

Title	Publisher	ISBN or Other	Where to Obtain (as of August 2015)
<i>The Art of Joan Sutherland: Vol. 1</i> (Edited by Joan Sutherland and Richard Bonyngé)	Josef Weinberger, Ltd.	NONE	http://www.boosey.com/shop/prod/Sutherland-Joan-Art-of-Joan-Sutherland-vol-1-Famous-Mad-Scenes-Voice-Piano/2059618 http://www.sheetmusicplus.com/title/the-art-of-joan-sutherland-sheet-music/5147459 http://www.amazon.com
<i>The Art of Joan Sutherland: Vol. 3</i> (Edited by Joan Sutherland and Richard Bonyngé)	Josef Weinberger, Ltd.	NONE	http://www.boosey.com/shop/prod/Sutherland-Joan-Art-of-Joan-Sutherland-vol-3-Romantic-Italian-Arias-Voice-Piano/905736 http://www.amazon.com
<i>Coloratura Arias for Soprano</i> (Edited by Robert L. Larsen & Martha Gerhart)	G. Schirmer, Inc.	ISBN 0-634-03208-9	Hal Leonard
<i>The Estelle Liebling Book of Cadenzas</i> (by Estelle Liebling)	G. Schirmer, Inc.	0-7935-5190-0	http://www.halleonard.com/product/viewproduct.action?itemid=50327860&lid=2&keywords=estelle%20liebling&subsiteid=1& http://www.sheetmusicplus.com/title/the-estelle-liebling-book-of-coloratura-cadenzas-sheet-music/3163767 http://www.amazon.com from UK: http://www.boosey.com/shop/prod/Liebling-Estelle-Coloratura-Cadenzas/2262836
<i>Fifteen Arias for Coloratura Soprano</i> (Edited by Estelle Liebling)	G. Schirmer, Inc.	1458411923 978-1-458-41192-1	http://www.halleonard.com/product/viewproduct.action?itemid=50327930& http://www.sheetmusicplus.com/title/fifteen-arias-for-coloratura-soprano-sheet-music/3163786 http://www.amazon.com

Table 12, continued

Title	Publisher	ISBN or Other	Where to Obtain (as of August 2015)
“Traditions of Performance” by Estelle Lieblich (within <i>Lucia</i> Schirmer vocal score)	G. Schirmer, Inc.	0793528623 (SVS) 978-0793528622 (SVS)	Free public domain download at: http://ks.imslp.info/files/imglnks/usimg/d/dc/IMSLP409318-PMLP51145-donizettiluciadilammermoorschirmervocalscore.pdf For Purchase at: http://www.halleonard.com/product/viewproduct.action?itemid=50337150&lid=1&keywords=lucia%20di%20lammermoor&subsiteid=1& http://www.sheetmusicplus.com/title/lucia-dilammermoor-sheet-music/3167887 http://www.amazon.com from UK: http://www.boosey.com/shop/prod/Donizetti-Gaetano-Lucia-Di-Lammermoor-P-b-Schirmer-Opera-Score-Editions/637111
<i>Variazioni-Cadenze-Tradizioni Per Canto: Appendice (Voci miste)</i> E. R. 1993 (by Luigi Ricci)	Universal Music Publishing Ricordi S.r.l.	ISMN: 979-0-041-81993-8 ISBN: 10: 0041819934 ISBN 13: 9780041819939	Hal Leonard
<i>Variazioni-Cadenze-Tradizioni Per Canto: Vol. 1 (Voci femminili)</i> E. R. 1903 (by Luigi Ricci)	Universal Music Publishing Ricordi S.r.l.	ISBN 10: 0041819039 ISBN 13: 9790041819037	Hal Leonard
<i>Variazioni-Cadenze-Tradizioni Per Canto: Vol. 2 (Voci maschili)</i> E. R. 1904 (by Luigi Ricci)	Universal Music Publishing Ricordi S.r.l.	ISMN: 979-0-041-8190-4 ISBN: 13: 9790041819044	Hal Leonard

Table 12, continued

Title	Publisher	ISBN or Other	Where to Obtain (as of August 2015)
<i>Variantes et points d'orgue, composes pour les principaux airs du répertoire par Mathilde Marchesi pour les élèves de ses Classes de Chant (by Mathilde Marchesi)</i>	Heugel et Cie (Paris, France)		Free public domain download: https://archive.org/details/variantesetpoint00marc

APPENDIX B

CUT AND *TACET* OPTIONS IN
LUCIA DI LAMMERMOOR

This appendix provides three tables (by act) of consolidated cuts and *taceted* material performed in *Lucia* (Tables 15, 16, and 17). Table 14 provides the abbreviations of the sources used in Tables 15, 16, and 17. Other abbreviations used are provided below in Table 13.

Table 13. Abbreviations Used in Appendix B Cuts and *Tacet* Charts

Abbreviation	Definition
ALT	Alteration
DFS/RIS	Dover Full/Ricord Instrument Score
RVS	Ricordi Vocal Score
KVS/SVS	Kalmus Vocal Score/Schirmer Vocal Score
C	Cut
T	<i>Tacet</i>
I	Insert
O	Other
L	Lucia
E	Enrico
A	Alisa
R	Raimondo
Ed	Edgardo
N	Normanno
Ar	Arturo

Table 14. Abbreviations for Sources Used in Appendix B (cut and *tacet* options in *Lucia*)

Abbreviation	Source	Reference
ELSVS1926	Estelle Liebling's "Traditions of Performance" from KVS/SVS	Printed Resource
RVII 1937	Ricci, <i>Variazioni</i> : Vol. 2	Printed Resource
ELCC1943	<i>The Estelle Liebling Book of Coloratura Cadenzas</i>	Printed Resource
CAS2011	Robert Larsen's <i>Coloratura Arias for Soprano</i>	Printed Resource
JSVI 1985	<i>The Art of Joan Sutherland: Vol. 1: Famous Mad Scenes</i>	Printed Resource
JSVIII 1985	<i>The Art of Joan Sutherland: Vol. 3: Romantic Italian Arias</i>	Printed Resource
TUR1967	1967 Turin Auditorium live recording	CD
MET1982	1982 Live MET Broadcast	DVD
TAS1992	Live 1992 Teatro alla Scalla production	DVD
SVS1 SVS2 SVS3 SVS4	SVS from UNC Skinner Music Library	Hand-marked cuts in printed score
NYCO1977	SVS from NYCO archives-1977 production (incomplete stage manager's score)	Hand-marked cuts in printed score
DH	David Holkeboer personal scores	Interview with David Holkeboer: Appendix C
EH	Elizabeth Hastings personal scores	Interview with Elizabeth Hastings: Appendix C
DMO1992	1992 Des Moines Metro Opera production	Interview with Dr. Dawn Pawlewski Krogh: Appendix C
UAO2005	2005 Union Avenue Opera of St. Louis production	Interview with Brian Clay Luedloff: Appendix C
TDO2011	2011 The Dallas Opera production	Interview with Brian Clay Luedloff: Appendix C
ANC2013	2013 Anchorage Opera Production	Interview with Tyson Deaton: Appendix C
BFO2014	2014 Belleayre Festival Opera production	Interview with Nathan Bahny: Appendix C
OFC2015	2015 Opera Fort Collins production	Interview with Brian Clay Luedloff: Appendix C

Table 15. Cuts and *Tacet* Options for *Lucia – Parte Prima – Act I*

<i>Parte Prima—La Partenza</i> <i>Atto Unico/Act 1</i>					
No. 1. <i>Preludio e Coro d'Introduzione: "Percorriamo le spiagge vicine"</i> Normanno and Chorus					
ALT	DFS/RIS	RVS	KVS/SVS	NOTE	SOURCE
C	1/1/1/1 to 1/1/7/1	1/1/1/1 to 1/2/1/1	1/1/1/1 to 1/2/2/1	Cut first six measures	TUR1967
C	4/1/6/1 to 8/1/8/1	2/3/1/1 to 3/2/6/1	2/3/1/1 to 3/1/1/1	small production	EH
C	6/1/2/1 to 6/1/4/1	2/4/8/1 to 2/5/1/1	2/4/8/1 to 2/4/10/1		NYCO1977
C	19/1/3/4 to 20/1/4/4	8/3/2/4/ to 9/3/4/4/	7/3/3/4 to 8/2/6/4	Flutes and clarinets cut off with vocalists	MET1982
No. 2. <i>Scena e Cavatina: "Cruda, funesta smania" and "Come vinti da stanchezza"</i> Normanno, Enrico, Raimondo and the Chorus of Huntsmen					
C	26/2/4/4.5 to 27/1/3/4.5	12/3/1/4.5 to 12/4/2/4.5	10/2/1/4.5 to 10/3/2/4.5	E cuts recit "Solo una mano raffermar mi puote nel vacillante io poter"—sings "e ride!" and then, "Lucia..."	TUR1967
C	28/2/2/4.5 to 29/3/4/4.5	13/4/2/4.5 to 15/4/2/4.5	11/3/1/4.5 to 12/4/2/4.5	R sings "Oh detto" then cut to E's "Io fremo"	EH ELSVS1926
C (T)	29/3/2/2 to 29/3/4/3	15/1/2/2 to 15/2/1/3	12/3/3/2 to 12/4/2/3	N & E cut from N's "L'amò" to E's "Io fremo," strings play eighth note on beat 2 (C & G from measure 4 which occurs on beat 3), E comes in directly with "Io fremo. Ne tu..." N <i>tacets</i> entire measure of DFS/RIS 29/3/4 ("via-le")	TUR1967
T	35/1/3/1 to 35/1/3/2	17/3/1/1 to 17/3/1/2	15/1/2/1 to 15/1/2/2	N & R <i>tacet</i> "Ciel!"	ELSVS1926
T	37/1/3/1 to 37/1/3/3.75	18/3/1/1 to 18/3/1/3.75	15/3/4/1 to 15/3/4/3.75	R & N <i>tacet</i> through E's "for-a-men-rio"— and then join on pick-up going into next measure on "do-lor"	MET1982
T	37/1/3/1 to 37/1/5/2	18/3/1/1 to 18/3/2/2	15/3/4/1 to 16/1/2/2	N & R <i>tacet</i> ("crudel" and "O ciel")	TUR1967 TAS1992 ANC2013
C	38/1/1/1 to 51/1/1/1	19/1/1/1 to 24/1/1/1	16/1/3/1 to 20/3/4/1		DH
C	40/1/1/3 to 41/1/2/3	20/1/1/3 to 20/3/1/3	16/3/6/3 to 17/1/1/3	Small stage	EH
C	51/1/1/1 to 52/1/3/1	24/1/1/1 to 24/4/1/1	20/3/4/1 to 21/1/4/1	Small production	EH
C	57/1/2/4 to 69/1/2/1	25/5/3/4 to 32/1/3/1	22/3/2/4 to 27/3/2/1	Cut as suggested by both ELSVS1926 (pg IX) & RVII (pg 25)	ELSVS1926 RVII 1937 TUR1967
C	57/1/3/1 to 65/1/3/1	26/1/1/1 to 30/1/1/1	22/4/1/1 to 26/1/1/1		DH TDO2011 UAO2005 OFC2015

Table 15, continued

ALT	DFS/RIS	RVS	KVS/SVS	NOTE	SOURCE
C	57/1/3/1 to 69/1/3/1	26/1/1/1 to 32/1/3/1	22/4/1/1 to 27/3/2/1	EH recommends this for small companies with amateur chorus (as well as for an audition excerpt)	EH DH ELSVS1926 DMO1992 TAS1992 ANC2013
C	65/1/3/1 to 69/1/3/1	30/1/1/1 to 32/1/3/1	26/1/1/1 to 27/3/2/1	Embellishment & C: E takes high F-sharp on fermata going into cut and then high G on final cadence	MET1982
T	70/1/2/2 to 70/1/6/1	32/2/3/2 to 33/1/3/1	28/1/3/2 to 28/2/3/1	Enrico <i>tacets</i> then sings “Spe-gner-” (dotted half note to eighth note) and takes “-ro” up to high G	TAS1992
No. 3. <i>Scena e Cavatina</i> : “Regnava nel silenzio” Lucia and Alisa					
T	81/3/1/2 to 82/2/1/1	37/3/3/2 to 38/1/2/1	32/2/1/2 to 32/4/2/1	<i>Tacet</i> Lucia—“m’appave l’ombra...”	TUR1967
C	81/3/2/1 to 82/1/1/1	37/4/1/1 to 37/5/1/1	32/2/2/1 to 32/3/3/1		TUR1967
C	82/1/2/1 to 82/1/3/1	37/5/2/1 to 37/5/3/1	32/3/4/1 to 32/3/5/1	Cut second measure of <i>Larghetto</i>	TUR1967
C	87/2/2/1 to 89/1/2/1	40/3/2/1 to 41/2/2/1	35/2/1/1 to 35/5/1/1		SVS2
C	95/2/2/1 to 99/1/2/1	44/5/2/1 to 45/5/1/1	38/3/3/1 to 39/2/2/1		SVS2
C	103/1/1/1 to 108/1/2/1	47/4/1/1 to 49/1/3/1	40/5/1/1 to 41/5/3/1	L sings “-me” as written on 40/5/1/1; TAS: Lucia sings G from 103/1/1/1	DH TUR1967 DMO1992 TAS1992 UAO2005
C	103/1/1/1 to 108/1/4/1	47/4/1/1 to 49/2/2/1	40/5/1/1 to 42/1/1/1	ELSVS instructs: L sing “me”	DH ELSVS1926 ELCC1943 MET1982 JSVIII 1985 Larsen2002 TDO2011 ANC2013 OFC2015
T	108/1/2/2 to 108/1/4/1	49/1/3/2 to 49/2/1/1	41/5/3/2 to 42/1/1/1	<i>L tacet</i>	TUR1967 MET1982
T	108/1/2/2 to 109/1/1/1	49/1/3/2 to 49/2/3/1	41/5/3/2 to 42/1/2/1	<i>L tacet</i>	TAS1992
T	108/1/3/1 to 109/1/4/2	49/2/1/1 to 49/3/2/2	41/5/4/1 to 42/1/5/2	<i>A tacet</i>	TUR1967 MET1982 TAS1992
T	108/1/4/1 to 109/1/4/2	49/2/2/1 to 49/3/2/2	42/1/1/1 to 42/1/5/2	<i>A tacet</i> (this occurs directly after a cut to this location)	ELSVS1926 ANC2013

Table 15, continued

No. 4. <i>Scena e Duetto—Finale I: “Sulla tomb che rinserra”</i> Lucia and Edgardo					
ALT	DFS/RIS	RVS	KVS/SVS	NOTE	SOURCE
T	113/2/3/4.5 to 113/2/4/2	51/4/2/4.5 to 52/1/1/2	44/1/3/4.5 to 44/2/1/2	L waits until Ed sings “-ro” on KVS/SVS 44/2/1/1 then sings “Che ascol-“	TUR1967
T	141/2/5/2 to 142/1/3/1	67/3/4/2 to 67/4/3/1	55/3/4/2 to 55/4/3/1	L <i>tacet</i>	TUR1967 ELSVS1926 MET1982 TAS1992
C	142/1/5/1 to 144/1/2/1	68/1/1/1 to 68/2/3/1	55/4/5/1 to 56/2/1/1	In combination with <i>tacet</i> —Ed RVS 68/2/3/2 to 68/3/1/1 (KVS/SVS 56/2/1/1 to 56/2/5/1)	EH DH ELCC1943
T	142/1/6/2 to 144/1/4/2	68/1/2/2 to 68/2/5/2	56/1/1/2 to 56/2/3/2	L & Ed <i>tacet</i>	ELSVS1926 TUR1967 MET1982 TAS1992 DMO1992 ANC2013
T	145/1/8/3 to 146/1/5/3	69/1/1/3 to 69/1/6/3	56/3/4/3 to 56/4/3/3	L <i>tacet</i>	TUR1967
O	150/3/1/1 to 151/1/2/1	70/3/1/1 to 71/1/2/1	58/1/3/1 to 58/3/1/1	Ed sings in unison with L (see RVII, p.26)	TUR1967
C	151/1/1/1 to 152/1/1/1	71/1/1/1 to 71/2/2/2	58/2/3/1 to 58/4/3/1	ELCC offers suggested change in vocal line; Ed sings D/L sings F from 151/1/1/1	EH DH ELCC1943 TUR1967 TAS1992 DMO1992 TDO2011 ANC2013 UAO2005 OFC2015
T	152/1/6/1 to 152/1/6/2	71/2/7/1 to 71/2/7/2	59/1/3/1 to 59/1/3/2	L delays entrance 1 beat—sings “ah” on d instead of f	TUR1967
T	153/1/8/1 to 153/1/9/1	72/1/4/1 to 72/1/5/1	59/3/1/1 to 59/3/2/1	Lucia <i>tacet</i> -then enters with Ed & sings same text on DFS/RIS 153/1/9/1	ELCC1943 TUR1967 TAS1992 DMO1992
T	152/1/2/1 to 152/1/2/3	71/2/3/1 to 72/2/3/3	58/4/4/1 to 58/4/4/3	Ed delays entrance turning “io” into a pick- up quarter note (<i>tacet</i> first two beats)	TUR1967

Sources: Data compiled from Donizetti, *Lucia* [1967], CD, PTP-2-5125-1 [TUR1967]; Donizetti, *Lucia*, DVD, BCS-D0451 [MET1982]; Donizetti, *Lucia*, DVD LS3003 D [TAS1992]; Donizetti, *Lucia*, G. Schirmer, VIII-X and 1-59, Donizetti, *Lucia*, Kalmus, VIII-X and 1-59; Donizetti, *Lucia*, Dover; 1-156; Donizetti, *Lucia*, Ricordi Full Instrumental, 1-156; Donizetti, *Lucia*, Ricordi Vocal, 1-72; Ricci, *Variazioni*, vol. 2; Liebling, *The Estelle Liebling Book*, 34-36 and 104-105; Donizetti, “Regnava,” *Art of Joan Sutherland*, vol. 3, 14-29. Donizetti, “Regnava,” *Coloratura Arias*, 106-121, and Appendix C.

Table 16. Cuts and *Tacet* Options for *Lucia – Parte Seconda – Act II*

<i>PARTE SECONDA—IL CONTRATTO NUZIALE</i>					
<i>ATTO PRIMO/ACT II</i>					
No. 5. <i>Scena</i> : “Lucia fra poco a te verrà” Enrico and Normanno					
ALT	DFS/RIS	RVS	KVS/SVS	NOTE	SOURCE
C	157/1/1/1 to 160/1/2/4	73/1/1/1 to 74/4/4/4	60/1/1/1 to 60/7/4/4		TUR1967
No. 6. <i>Duetto</i> : “Il pallor funesto, orrendo,” “Soffriva nel pianto,” and “Se tradirmi tu potrai” Enrico and Lucia					
C	167/2/2/1 to 168/1/4/1	79/4/2/1 to 80/2/1/1	65/1/3/1 to 65/4/1/1		EH ELSVS1926 TUR1967 MET1982 TAS1992 TDO2011 ANC2013 OFC2015 SVS1 SVS3 SVS4
C	172/2/2/1 to 173/1/4/1	82/2/1/1 to 82/4/1/1	67/2/3/1 to 67/4/3/1	MET1982: E sings F on beat 1 (not A)	EH ELSVS1926 TUR1967 MET1982 TAS1992 TDO2011 ANC2013 OFC2015 SVS1 SVS4
C	173/1/1/3 to 174/1/3/3	82/3/1/3 to 82/5/2/3	67/3/3/3 to 67/5/3/3		SVS3
C	178/1/5/3 to 179/1/4/1	84/4/4/3 to 85/3/2/1	69/2/4/3 to 69/5/1/1	L sings “Sof-“ as pick-up before orchestra begins in fermata silence	TUR1967 SVS1
C	194/2/4/1 to 201/1/3/1	94/3/4/1 to 96/3/5/1	77/4/5/1 to 79/3/2/1		UAO2005 ANC2013
C	195/1/4/1 to 201/2/5/1	94/4/5/1 to 97/1/1/1	77/5/6/1 to 79/4/5/1	In T1967, orchestra comes to a full stop at end of measure 195/1/3 before cut. In MET1982, orchestra and singers hold and then come to a full stop before moving into cut.	EH ELCC1943 ELSVS1926 TUR1967 MET1982 TAS1992 DMO1992 TDO2011 OFC2015 SVS1 SVS4
C	197/1/6/2 to 201/1/2/2	95/2/4/2 to 96/3/4/2	78/3/4/2 to 79/3/1/2		SVS2

Table 16, continued

ALT	DFS/RIS	RVS	KVS/SVS	NOTE	SOURCE
C	204/1/1/1 to 206/1/2/1	97/3/5/1 to 98/2/4/1	80/2/3/1 to 81/1/2/1		EH ELCC1943 ELSVS1926 TUR1967 TAS1992 TDO2011 OFC2015 SVS1 SVS4
C	204/1/1/1 to 207/1/5/1	97/3/5/1 to 98/4/3/1	80/2/3/1 to 81/2/5/1		EH DMO1992 ANC2013
C	204/1/1/1 to 208/1/1/1	97/3/5/1 to 99/1/1/1	80/2/3/1 to 81/3/2/1	Fermata on beat 1 (see Liebling cadenza book)—then cut to 208/1/1/1	MET1982
T	208/1/1/1 to 208/1/6/1	99/1/1/1 to 99/2/2/1	81/3/2/1 to 81/4/2/1	<i>Tacet</i> L & E	MET1982
T	208/1/4/1 to 208/1/6/1	99/1/4/1 to 99/2/2/1	81/3/5/1 to 81/4/2/1	L & E <i>tacet</i>	TUR1967 SVS1
T	208/1/4/1 to 208/1/6/3	99/1/4/1 to 99/2/2/3	81/3/5/1 to 81/4/2/3	E & L <i>tacet</i> —with fermata L takes high d, E takes high g	TAS1992
C	209/1/1/1 to 210/1/3/1	99/2/3/1 to 99/4/1/1	Missing in Schirmer score	Orchestra cuts—L & E sing final note of 209/1/1/1 on 210/1/3/1. These measures are omitted on page 81 of Schirmer score. In TAS1992, L & E sustain through end.	TAS1992 ANC2013
No.7. <i>Scena ed Aria</i> : “Ah cedi, cedi” and “Guidami tu, tu reggimi” Raimondo and Lucia					
C	211/1/1/1 to 240/1/1/1	100/1/1/1 to 113/1/1/1	82/1/1/1 to 92/3/1/1/1	Cut No. 7 “Ah, cedi, cedi” entirely	EH ELSVS1926 TUR1967 DMO1992 SVS2
C	223/1/1/1 to 231/1/4/1	106/1/1/1 to 109/1/3/1	87/2/4/1 to 89/3/4/1		EH
C	223/1/5/1 to 231/1/4/1	106/2/1/1 to 109/1/3/1	87/3/3/1 to 89/3/4/1		MET1982 TAS1992 UAO2005 TDO2011 ANC2013 OFC2015
C	237/1/3/3 to 238/1/2/3	112/1/1/3 to 112/2/1/3	91/5/1/3 to 92/1/1/3		MET1982
T	238/1/2/3 to 238/1/4/2	112/2/1/3 to 112/2/3/2	92/1/1/3 to 92/1/3/2	<i>Tacet</i> R	MET1982

Table 16, continued

No. 8. <i>Finale II—Coro e Cavatina</i> : “Per te d’immenso giubilo” and “Per poco fra le tenebre” Arturo and Chorus					
ALT	DFS/RIS	RVS	KVS/SVS	NOTE	SOURCE
C	240/1/5/1 to 244/1/1/1	113/2/1/1 to 114/1/2/1	92/4/1/1 to 93/3/1/1	If not much set or chorus	EH
C	260/1/3/1 to 261/1/1/1	112/2/3/1 to 123/1/2/1	101/1/3/1 to 101/2/2/1		TUR1967 MET1982 TAS1992
T	256/1/2/1 to 257/1/2/1	120/1/1/1 to 120/2/2/1	99/1/1/1 to 99/2/2/1	<i>Tacet</i> Ar	MET1982
No. 9. <i>Finale II—Scena e Quartetto</i> : “Dov’è Lucia?” and “Chi raffre a il mio furore” Tutti					
No cuts or <i>tacet</i> enacted					
No. 10. <i>Sequito e Stretta del Finale II</i> : “T’allontana, sciagurato” and “Esci, fuggi” Tutti					
T	306/1/1/2 to 306/1/2/4	153/5/1/2 to 153/5/2/4	128/4/2/2 to 128/4/3/4	<i>Tacet</i> Ed	TUR1967
T	306/1/1/2 to 306/1/3/2	153/5/1/2 to 153/5/3/2	128/4/2/2 to 128/4/4/2	<i>Tacet</i> Ed	MET1982 TAS1992
T	307/1/2/1 to 307/1/4/3	154/2/1/1 to 154/2/3/3	129/2/1/1 to 129/2/3/3	E & R <i>tacet</i> (live recording—it is possible I just could not hear them)	TUR1967
C	318/1/3/1 to 331/1/7/1	164/1/1/1 to 180/1/2/1	139/1/1/1 to 153/1/5/1	L—high d at end	EH ELSVS1926 TUR1967 MET1982 ANC2013
C	318/1/3/1 to 332/1/2/1	164/1/1/1 to 180/1/4/1	139/1/1/1 to 154/1/1/1		SVS2
C	327/1/1/1 to 331/1/7/1	174/1/1/1 to 180/1/2/1	148/1/1/1 to 153/1/5/1	L-high d at end	TAS1992 TDO2011 OFC2015
C	327/1/2/1 to 331/1/7/1	174/1/2/1 to 180/1/2/1	148/1/2/1 to 153/1/5/1	(previously marked to start next measure)	DMO1992

Sources: Data compiled from Donizetti, *Lucia* [1967], CD, PTP-2-5125-1 [TUR1967]; Donizetti, *Lucia*, DVD, BCS-D0451 [MET1982]; Donizetti, *Lucia*, DVD LS3003 D [TAS1992]; Donizetti, *Lucia*, G. Schirmer, X-XI and 60-155, Donizetti, *Lucia*, Kalmus, X-XI and 60-155; Donizetti, *Lucia*, Dover, 157-334; Donizetti, *Lucia*, Ricordi, Full Instrumental, 157-334; Donizetti, *Lucia*, Ricordi, Vocal, 73-182; Liebling, *The Estelle Liebling Book*, 104-105; and Appendix C.

Table 17. Cuts and *Tacet* Options for *Lucia – Parte Seconda – Act III*

PARTE SECONDA—ATTO SECONDO					
ACT III					
No. 11. <i>Uragano, Scena e duetto</i> : “Orrida é questa note” “Qui del padre ancor respira” Edgaro and Enrico					
ALT	DFS/RIS	RVS	KVS/SVS	NOTE	SOURCE
C	335/1/1/1 to 391/1/1/1	183/1/1/1 to 206/1/1/1	156/1/1/1 to 173/1/1/1	No. 11 cut entirely	BFO2014 DH EH ELSVS1926 TUR1967 MET 1982 DMO1992 UAO2005 ANC2013 OFC2015 SVS2
C	342/1/1/1 to 391/1/1/1	185/2/2/1 to 206/1/1/1	157/4/2/1 to 173/1/1/1		TDO2011 UAO2005
C	347/1/1/1 to 357/1/1/1	187/1/1/1 to 190/1/1/1	159/1/3/1 to 161/5/3/1	For small productions <i>Tacet</i> Ed on DFS/RIS 357/1/1/1	EH
C	353/1/2/1 to 356/1/1/1	189/2/3/1 to 189/5/2/1	161/1/1/1 to 161/4/3/1		TDO2011
C	362/1/3/1 to 364/1/2/1	192/3/3/1 to 193/3/1/1	163/5/2/1 to 164/3/3/1		TDO2011
C	375/1/1/1 to 383/1/1/1	198/1/1/1 to 202/1/1/1	167/3/3/1 to 170/1/3/1		TDO2011
C	379/1/1/1 to 387/1/1/1	200/1/1/1 to 204/1/1/1	169/1/1/1 to 171/3/1/1		EH TAS1992
C	388/1/4/1 to 389/1/2/1	204/3/2/1 to 205/1/1/1	172/ 1/2/1 to 171/2/2/1		TAS1992
C	389/1/2/1 to 389/1/4/1	205/1/1/1 to 205/2/1/1	172/2/1/1 to 172/3/1/1		TDO2011
No. 12. Coro: “D’immenso giubilo” Chorus					
C	392/1/1/2.5 to 394/1/2/2.5	206/2/4/2.5 to 206/5/5/2.5	173/2/4/2.5 to 173/5/3/2.5	For small houses	EH
C	399/1/7/1 to 405/1/2/1	209/2/5/1 to 211/3/2/1	176/1/2/1 to 178/2/5/1	For small houses	DH EH
C	399/1/7/1.5 to 403/1/2/1.5	209/2/5/1.5 to 210/3/5/1.5	176/1/2/1.5 to 177/2/4/1.5	Indicates that singers sing first half beat of SVS 176/1/2/1 before moving to second eighth note in 177/2/4/1.5	SVS2
No. 13. <i>Gran Scena con cori</i> : “Cessi, ah Cessi” and “Dalle stanze, ove Lucia.” Raimondo and chorus					
T	212/3/4/3 to 213/1/1/1	407/1/6/3 to 408/1/1/1	180/1/2/3 to 180/1/3/1	Raimondo <i>tacets</i> final “Ah” (Possible because of live recording and microphone placement that I just could not hear it).	TUR1967

Table 17, continued

ALT	DFS/RIS	RVS	KVS/SVS	NOTE	SOURCE
C	418/1/1/1 to 421/1/1/1	218/1/3/1 to 220/1/1/1	185/1/3/1 to 187/1/4/1	EL suggests P. X1	EH DH ELSVS1926 TUR1967 MET1982 ANC2013 SVS2
C	422/1/4/1 to 422/1/5/1	221/1/1 to 221/1/2	188/2/1/1 to 188/2/2/1		ANC2013
C	422/1/4/1 to 422/1/6/1	221/1/1 to 221/1/3/1	188/2/1/1 to 188/2/3/1	TAS1992: Fermata on 422/1/3/4	EH TUR1967 MET1982 TAS1992 TDO2011 UAO2005
No. 14. <i>Scena ed Aria</i> : “Alfin son tua,” “O gioia che si sente,” and “Spargi d’amaro pianto” Lucia, Enrico, Raimondo, Normanno, Alisa, and chorus					
C	426/1/3/1 to 427/1/3/1	224/1/1/1 to 224/5/1/1	191/2/1/1 to 191/5/2/1	Change “si” to “ci”	TUR1967
C	431/1/7/2 to 432/1/4/1	226/2/5/2 to 226/4/1/1	193/2/2/2 to 193/3/2/1		TUR1967
C	439/1/4/6.5 to 441/1/2/5.5	231/1/1/6.5 to 232/1/1/5.5	197/2/1/6.5 to 198/2/2/5.5	Cut to “a-noi-sa”	TUR1967
C	442/1/2/1 to 442/1/4/1	232/3/2/1 to 232/3/4/1	198/4/3/1 to 199/1/2/1	OFC2015: Cuts as necessary with flute cadenza	TDO2011 OFC2015
C	442/1/2/1 to 443/1/1/1	232/3/2/1 to 233/1/1/1	198/4/3/1 to 199/1/3/1	E-flat chord on downbeat of RVS 232/3/2 (KVS/SVS 198/4/3)	MET1982 TAS1992 ANC2013
T	442/1/2/1 to 443/1/1/1	232/3/2/1 to 233/1/1/1	198/4/3/1 to 199/1/3/1	<i>Tacet</i> N, R, and chorus	ELSVS1926
C	442/1/2/1 to 459/1/1/1	232/3/2/1 to 240/2/5/1	198/4/3/1 to 206/1/4/1	E-flat chord with interpolated high E-flat before moving into cut	DH
C	443/1/1/1 to 459/1/1/1	233/1/1/1 to 240/2/5/1	199/1/3/1 to 206/1/4/1		EH ELSVS1926 BFO2014 SVS2
C	452/1/4/1 to 453/1/6/1	237/2/1/1 to 237/3/4/1	203/2/2/1 to 203/3/5/1	TUR1967: L sings “an-cor” as written in measure KVS/SVS 203/2/2	TUR1967 JSVI 1985 TAS1992
T	453/1/6/1 to 453/1/6/2	237/3/4/1 to 237/3/4/2	203/3/5/1 to 203/3/5/2	<i>Tacet</i> E & R	TAS1992
T	464/1/1/1 to 464/1/4/2	244/1/1/1 to 244/1/4/2	208/1/1/1 to 208/1/4/2	<i>Tacet</i> E & R	TUR1967
T	464/1/1/1 to 467/1/4/2	244/1/1/1 to 245/2/3/2	208/1/1/1 to 209/2/4/2	<i>Tacet</i> E & R [SVS2 has chorus <i>tacet</i>]	ELSVS1926 BFO2014 SVS2

Table 17, continued

ALT	DFS/RIS	RVS	KVS/SVS	NOTE	SOURCE
C	471/2/2/1 to 475/1/1/1	247/4/2/1 to 251/1/1/1	211/5/1/1 to 214/2/3/1		BFO2014
T	472/1/1/1 to 472/1/2/1	248/1/1/1 to 248/1/2/1	212/1/1/1 to 212/1/2/1	<i>Tacet</i> chorus	SVS2
C	472/1/1/1 to 475/1/1/1	248/1/1/1 to 251/1/1/1	212/1/1/1 to 214/2/3/1	ANC2013: Chorus <i>tacet</i> on 251/1/1 only; JS: sing e down octave on KVS/SVS 214/2/3/1	EH DH ELCC1943 ELSVS1926 TUR1967 JSVI 1985 DMO1992 ANC2013
C	472/1/2/1 to 473/1/6/1	248/1/2/1 to 249/2/2/1	212/1/2/1 to 213/2/1/1		TAS1992
C	472/1/2/1 to 476/1/1/1	248/1/2/1 to 251/2/5/1	212/1/2/1 to 215/2/1/1		SVS2
T	472/1/3/1 to 476/1/1/1	248/1/3/1 to 251/2/5/1	212/1/3/1 to 215/2/1/1	L delays DFS/RIS 476/1/1/1 until chorus clears beat 1	MET1982
T	475/1/1/1 to 476/1/1/1	251/1/1/1 to 251/2/5/1	214/2/3/1 to 215/2/1/1	L <i>tacet</i> (TUR1967: possibly also R & E—can't quite tell on recording)	ELSVS1926 ELCC1943 TUR1967
C	475/1/1/1 to 476/1/1/1	251/1/1/1 to 251/2/5/1	214/2/3/1 to 215/2/1/1	L delays DFS/RIS 476/1/1/1 until chorus clears beat 1	TAS1992
T	475/1/2/1 to 476/1/1/1	251/1/2/1 to 251/2/5/1	214/2/4/1 to 215/1/1/1	L <i>tacet</i>	JSVI 1985
T	476/1/3/1 to 476/1/7/3	252/1/1/1 to 252/1/5/3	215/2/3/1 to 216/1/1/3	<i>Tacet</i> chorus	ELSVS1926
I	477	252	216	CURTAIN CALL following end of mad scene	MET1982
No. 15. <i>Scena</i> : “Si tragga altrove” (in DFS/RIS this scene is included in No. 14) Enrico, Raimondo, and Normanno					
C	478/1/1/1 to 480/1/1/1	253/1/1/1 to 255/1/1/1	217/1/1/1 to 219/1/1/1	No. 15 “Si tragga altrove” cut entirely	DH TUR1967 MET1982 DMO1992 TAS1992 UAO2005 TDO2011 ANC2013 BFO2014 OFC2015 SVS2

Table 17, continued

No. 15 (DFS/RIS)/No. 16 (KVS/SVS). <i>Aria Finale</i> : “Fra poco a me recovero” Edgardo, Raimondo, and men’s chorus					
ALT	DFS/RIS	RVS	KVS/SVS	NOTE	SOURCE
T	518/1/3/1 to 521/1/1/2	278/1/1/1 to 279/2/3/2	237/2/3/1 to 239/2/2/2	<i>Tacet</i> choir	MET1982 TAS1992
C	520/1/2/1 to 521/1/1/1	279/1/2 to 279/2/3	238/2/3/1 to 239/2/2/1	To <i>Poco piu</i> DMO1992 end of score missing— not sure where cut ended	EH DH TUR1967 MET1982 TAS1992 DMO1992 TDO2011 UAO2005 ANC2013 OFC2015 SVS2
T	521/1/3/2 to 522/1/1/3	280/1/1/2 to 280/2/1/3	240/1/1/2 to 240/2/3/3	<i>Tacet</i> R and chorus	BFO2014

Sources: Data compiled from Donizetti, *Lucia* [1967], CD, PTP-2-5125-1 [TUR1967]; Donizetti, *Lucia*, DVD, BCS-D0451 [MET1982]; Donizetti, *Lucia*, DVD LS3003 D [TAS1992]; Donizetti, *Lucia*, G. Schirmer, XI-XII and 156-240, Donizetti, *Lucia*, Kalmus, XI-XII and 156-240; Donizetti, *Lucia*, Dover; 335-522; Donizetti, *Lucia*, Ricordi Full Instrumental, 335-522; Donizetti, *Lucia*, Ricordi Vocal, 183-280; Ricci, *Variazioni*, vol. 2; Liebling, *The Estelle Liebling Book*, 41 and 104-105; Donizetti, “Il Dolce,” *Art of Joan Sutherland*, vol. 1, 1-27. and Appendix C.

APPENDIX C

TRANSCRIPTS OF SELECTED INTERVIEWS

Transcriptions of excerpts containing relevant information obtained from interviews are provided in the following pages. These are listed in the order the initial interviews were conducted. Follow-up interviews are provided in the section devoted to the interviewee. Biographical information about the interviewees is provided before each transcript. Questions and comments made to the interviewees by myself are indicated in bold font. [. . .] indicates where sections of the interview have been omitted as the discussion was not relevant to the topic at hand. IRB approval and the consent form given to the interviewees are provided in Appendix D.

Bruce Donnell and John Stewart
 (interviewed together on June 27, 2014, at the
 Johanna Meier Opera Theater Institute in Spearfish, SD;
 revised/edited by email on September 16, 2015 by Bruce
 and September 17, 2015 by John)

Biography

Two-time Emmy-award winner Bruce Donnell directed the 1982 recorded live MET broadcast production of *Lucia* with Sutherland in the title role; the 1988 MET production with Gruberová in the title role; as well as the 1987 MET Gala production with Pavarotti and Sutherland in scenes from *Lucia*. His stage directing experience encompasses work with San Francisco Opera, Santa Fe Opera, Lyric Opera of Chicago, NYCO, Houston Grand Opera, Boston Lyric Opera, San Diego Opera, Nevada Opera, Austin Lyric Opera, Teatro de la Opera in San Juan, Illinois Opera Theater, Paris Opera, Netherlands Opera, Teatro Colon in Buenos Aires, Canadian Opera in Toronto, and over three decades as stage director for the MET (1975-2009). He recently served on the Board of Directors for Performance Santa Fe Foundation and judged the George London Foundation Awards Competition in February of 2015. Donnell earned his Bachelor of

Arts and Master of Arts degrees in French from Columbia College and Columbia University in New York.²⁸⁷

Tenor John Harger Stewart performed for twenty years on the stages of many of the renowned opera houses of the United States and Europe, including the MET, NYCO, Washington National Opera, Santa Fe Opera, Deutsche Oper Berlin, Frankfurt Opera, De Nederlandse Opera in Amsterdam, and Grand Théâtre de Genève in Switzerland. He holds degrees from Yale University and Brown University, and pursued post-graduate studies at the New England Conservatory of Music. His professional career started with an apprenticeship with Santa Fe Opera, where he performed the role of Normanno in *Lucia* in 1969. Following his performance career, Stewart began teaching and conducting. This part of his career, which has spanned over two decades, includes work with the Yale Glee Club and a recording with Naxos records of Harold Blumenfeld's, *For Sion—Oh Thee*. Recently retired from Washington University of St. Louis, he continues to devote his time to the vocal arts through adjudicating, as well as providing

287. Biographical data derived from Donal Henahan, "Arts: 'Opera: Joan Sutherland Returns to MET as Lucia,'" *New York Times*, November 3, 1982, accessed April 9, 2016, <http://www.nytimes.com/1982/11/03/arts/opera-joan-sutherland-returns-to-met-as-lucia.html>; *Opera News*, "Six Singers Selected as Winners of Forty-Fourth Annual George London Foundation Awards Competition," *Opera News London Competition Winners*, February 27, 2015, accessed May 5, 2015, http://www.operanews.com/Opera_News_Magazine/2015/3/News/London_Competition_Winners.html; and LinkedIn Corporation, "Bruce Donnell," *LinkedIn*, accessed April 9, 2016, <https://www.linkedin.com/pub/bruce-donnell/10/117/6a2>; and "Bruce Donnell, Director: The Marriage of Figaro," Santa Fe Opera, last modified June 13, 2013, accessed January 1, 2015, https://www.santafeopera.org/uploadedFiles/Tickets_and_Season_Info/Productions/2013_Season/assets/Bruce%20Donnell.pdf, and "Performance Santa Fe: 2015-2016 Board of Directors," Performance Santa Fe, accessed May 1, 2015, <https://performancesantafe.org/home/board-of-directors/>.

his services as a clinician and giving master classes. He also currently maintains a private voice studio in New York.²⁸⁸

Interview

So, it is June twenty-seventh. I just wanted to ask you about your experiences with *Lucia* and the musical alterations. Who would like to begin?

BD: I can start. I've directed it and it was a repertory situation. The production preexisted. It had been done for Joan Sutherland after her big success in England, and then, it was done for her when she sang it at the MET. And that was, I don't know exactly what year, but that was the early sixties right—wasn't that when, John—when she made her big splash? Fifty-nine? Sixty? Around then. It had been sometime before, and this was her last United States and MET *Lucia*. So, a lot of people had sung in the production in the meantime. And, it's not terribly scholarly. It was conducted by her husband, Richard [Bonyng], who knows Donizetti.

And so, you just consult with the conductor what the cuts are. It just depends on the production, on the opera, and the conductor what the cuts are. Most operas get cuts in performance. It depends. *Falstaff* by Verdi is perfect, so it doesn't. But, if you ever heard an absolutely note-complete *Così*, with all the recit in Act II and stuff, you would be sound asleep. I mean, the cuts are a normal part. If you ever heard a note-complete *Rosenkavalier*, Acts II and Acts III would be endless. There is a lot of music that isn't the greatest. So, it depends on the circumstance in *bel canto*, what kind of cuts you do.

And, also since this was Joan's last one, and as she wasn't in absolute fresh voice as when she had sung it decades earlier, there was a transposition for her down one tone in the middle of the mad-scene. Which is, to me and my ears, pretty obvious. But anyway, people were happy to hear Joan.

So, basically, the conductor supplies the musical version. And, if you have some strong objection, I mean, I've... again, it just depends on the circumstances. When I did *Rosenkavalier* in Chicago, Andrew Davis just said, "You know *Rosenkavalier*, you do the cuts." And, I know the version I like, so—and the pages I like in, and the pages that I don't want in. So, I was happy to do that.

Nello Santi used to love to cut things to shreds. When we were supposed to do *I vespri siciliani* one time at the MET—and it ultimately got cancelled—but he did a huge cut in the first act I didn't like. And so, I then talked to him, and he said, "Fine, you be happy and open it." He made the point, too, that in operas for the cuts—and this would apply to *Lucia* or anything else—that when you get to the third acts of things and it gets late at night, he says "a casa," you know—"I'd love to have a complete recording if we

288. Biographical data derived from John Harger Stewart: Private Vocal Instruction, New York City, "The Performer," John Harger Stewart, accessed May 1, 2015, <http://www.johnhargerstewart.com/tenor.html>; *Wikipedia: The Free Encyclopedia*, "John Stewart (tenor)," Wikimedia Foundation, Inc., last modified May 17, 2016, accessed May 1, 2015, [http://en.wikipedia.org/wiki/John_Stewart_\(tenor\)](http://en.wikipedia.org/wiki/John_Stewart_(tenor)); and Bach Cantatas Website Bios, "John Stewart (Tenor)," Bach Cantatas Website, accessed May 1, 2015, <http://www.bach-cantatas.com/Bio/Stewart-John-Tenor.htm>.

were listening at home, but if I'm in the theater—in *il teatro*—in the theater—it's getting to be eleven-thirty, and you really want to get on with it." So, third acts tend to get—last acts tend to get—more cuts than initial acts. Unless they're perfect. Like *Otello*, by Verdi, doesn't have any cuts in the last act, because it's short, and there's nothing extra. You wouldn't. But *Lucia* is likely to get cuts, and some scenes—some entire scenes—are missing, I think, sometimes. The Wolf's Crag scene, I think, is in this. But, it was the first time it had been done in that production. Richard said he wanted it. And so, we had to come up with some scenery for it, which was easy enough, and we included it. It wasn't a big deal.

Anyway, so, the musical version comes from the conductor. And, if you're the director, if you have strong opposition, you can discuss it. But, he knew what was right for his wife so—and he always had—so, that was that. So, that was what we did.

So was anything ever adjusted for reasons of getting on stage? Did they add in the Wolf's Crag scene for costume changes or anything like that?

BD: I think we had what was called a *sporrán*, I think. We had somebody who made it look Scottish. This production did not really feature kilts and things, you know. Yeah, we invented some scenery for it. It was easy enough to take elements of things. We had to come up with a little set, but it's just two people. And, if you do it downstage and put a table and chair and something behind it, and you light it, and you've got your scenery.

As a director, since you had directed it before with the Wolf's Crag scene cut, do you feel like adding it in changed any of the dramatic implication of the characters?

BD: It explains it a little bit more. And, a lot of it has to do with the singers' comfort. I mean, in *Lucia*, there's—it's sort of open in that the mad-scene has two sections. It has the main section with the repeat and sort of a, "ba-da-ba-ba-dum," [singing] which is sort of the *cabaletta* of it. And, there's a scene—a chorus scene—where brother Enrico comes in, and he feels terribly guilty about that. And, sometimes that's cut. But not there [indicating Sutherland DVD]. That time we included it, because Richard Bonyngé felt it was needed there. And, I asked Joan about it. I said, "Is it good to have a little rest?" And, she said, "No, actually it's *not* good to have a little rest, because once you've got the voice going, I'd rather keep going. You know, once you're up there, you want to stay up there, and any little break you have actually causes you to...." So, she felt it was a little more difficult for her to have that. And, she didn't want to have the rest there. She would rather, but...that's not a big deal. She could do it whichever way. And, if she had really objected, it wouldn't have been there. But, you know, that was a family matter. Joan had her own husband conducting. There was a famous *Opera News* "Opera Quiz" where singers were talking. Joan says, "Well, I have my husband, so he accommodates me." And then, Marilyn Horne says, "Well Henry Lewis is my husband, and he accommodates me." And, Martina says, "Well, BOTH your husbands have accommodated ME!" [laughs] Anyway.

So, it's usually not a big issue or anything. It's just what you're trying to do with it. And, this was basically just a last chance for Joan to sing *Lucia* in New York. So, that was the reason for it. And then, we were well into rehearsal when Joe Volpe came down and said, "Oh, well, we're going to telecast this." And I said, "Oh, good. Does that mean

I get an hour extra of rehearsal?” And he said, “No.” I didn’t even get a stage/piano rehearsal. My piano chorus rehearsal was down in the orchestra room which is where the scenery is done. But, everybody is professional. And, it’s a half chorus. It’s only half the chorus. It was just forty people instead of eighty, and it was easy and fun to do. I mean, the big question for staging the chorus was, “Who gets to sit during the mad-scene and who doesn’t?” And, some of the chorus members said, “Well, I think it should be me, I get seniority.” And I said, “Well, I have a different idea. Now that I’m building a house in Santa Fe, and it’s VERY expensive, I have another idea about how we decide who gets to sit or not.” [laughs]

Anyway, it was very happy and fun experience. But, I wouldn’t call it particularly scholarly.

Do you remember which score you worked out of?

BD: I don’t really remember. I’m sure the standard whatever. Is there a Ricordi?

There’s a Ricordi and a Schirmer.

BD: The Schirmer would have been the last choice for anybody. Probably Ricordi. Kalmus was your least favorite choice and Schirmer next to that. So, probably the Ricordi.

I noticed in the recording that Ariel’s part was cut out of the scene by the well at the end. So, it basically became Lucia’s solo.

BD: Well, she sang along.

There is a part that is like a duet.

BD: They sing in unison. Well, that varies from where you’re doing it. I think she sang along with it. When we did it the next time around with Gruberová, and Ariel was the Alisa, we did the second act finale complete—which is not in this [indicating Sutherland DVD]. And Ariel and Paul Plishka were the only two that really learned it. Soloists would just turn their backs to the stage. Gruberová would collapse on the ground until she would recognize something, and then, she would sing that bit. And then, a part came she didn’t know again—so, she would collapse on the ground again. You know, I mean in real life, that’s more the way it goes.

And what was the decision-making for that—for adding that all back in?

BD: Richard wanted it—the conductor. The conductor trumps. It’s pretty much, especially at the MET. Usually—well, I don’t know about that now, but usually, the conductor—if there is a dispute—I very rarely in my whole life ever had a dispute with a conductor, but if there is, the conductor is the final say for anything to do with an opera performance.

JS: Sometimes it’s the singer though.

BD: Well, in some instances, but the—

JS: Especially, if they are accommodated by their husbands—

BD: Right.

JS: Singers decide what they want to do and—

BD: Which is perfectly fine. But it's changed these days in Europe where now it's *Regietheater* and the director—but, in the proper world, the conductor is the ultimate authority.

JS: Notice that comes from a stage director.

BD: Well, believe it. The people come...and you know, I told you I tried to make sense of *La Gioconda* and killed myself. And then, after Plácido's ovation for "Cielo e mar," I turned to the other people in the booth, and I said, "Oh good, they liked my staging." [laughs] And, I realized, in that opera it didn't matter what I did at all. And, I wasted—pretty much wasted my effort. It just didn't matter. Well, it was a lesson, you know? People go for the singers and the music. And, that doesn't mean it's just *schlock*—it's just that's what's exciting about a performance—is a good performance and what the singer does. And, that doesn't mean—it's not just concert, I mean, it's however they express . . .

Embody?

BD: Yeah. That's what it's—that's what opera is all about. Sorry—dinosaur that I am. John?

JS: I don't have much to add. I did *Normanno* when I was an apprentice at Santa Fe in sixty-five. And then, somewhat after that, did a concert-read of *Edgardo*. So, I feel that I know the opera to some extent. I have no idea about what version we were doing. I do know that City Opera beat the MET at reestablishing the Wolf's Crag scene because Richard Fredricks wanted to do it. Richard said, "That's really hard!" The thing about it is, it's not an opera for young people. So, in my teaching career, we never did anything. Sopranos would sing the aria the first time ever. I mean, it's tough.

The most peculiar thing about the opera, and just a burr in the saddle—the tenor—you do the mad-scene with some famous goddess. And then, the tenor has to come out and sing one of the hardest and most difficult—and it's just extremely difficult writing. And, I mean, when Kraus did it—I heard Kraus do it—it sounded like he could do it again. And, when I was doing *Normanno*, the very great tenor George Shirley did *Edgardo*, and he was absolutely fabulous.

[. . .]

But when George wasn't on stage, he was lying down in the dressing room, eating oranges, and really conserving his strength between the sextet and the duet in the beginning. Speaking from the tenor's standpoint, the duet in the beginning is very difficult. It gets higher and higher. And, as you have probably seen in the score, there are these alternate notes way above the staff. And, the guys that sing that are the guys you don't want to hear singing anything. It goes up to F above high C—or E-flat.

BD: It's only a dog that can hear.

JS: Or would want to hear . . .

[. . .]

My understanding of the voice is there is no reason you can't do those notes. I mean, Gedda could sing Ds. And, Ricky Di Giuseppe, who was also a wonderful tenor, could sing high E-flats, which he did in the opera by Rimsky-Korsakov.

BD: *Le Coq D'Or*?

JS: *Le Coq D'Or*. He sang those. And, I would suspect, and I never heard Ricky do *Lucia*.

[. . .]

But he could have sung those extra high notes. I assume he sung *Lucia* somewhere. I don't think he sang it at City Opera or the MET, but he must have sung it provincially and done those notes, because that was his specialty. But, you don't miss them. And, the really good tenors—they have a C. I'm not sure—there's not a C in that aria, and that duet even. And, even the last scene, it only goes up to an A or a B-flat. But, there's a phrase that keeps climbing, climbing, climbing, and I have heard many tenors experience a certain degree of difficulty with that.

But, standing on stage with George Shirley when he was doing that was one of the greatest—remains one of the greatest—thrills of my entire singing career. To be as close up and watching him do this in a way that set a standard for, not just the points that Bruce was talking about, but *Gesamtkunst*, where he looked and he acted. . .

[. . .]

But, in those days I don't even remember what score we used. I think it was probably the Schirmer. It seems to me. I may have done it twice at Santa Fe, and it seems to me, one time was in English.

[. . .]

And, we would have had to have used the Schirmer score, because the Ricordi score didn't have an English translation.

[. . .]

And, at Santa Fe, whatever they did for cuts—I know that we didn't do the Wolf's Crag scene. It doesn't further—it's a chance for the baritone and tenor to show off their voices.

[. . .]

BD: But what John says—unfortunate for the tenor is, you know, the mad-scene is what everyone is waiting for, and then the tenor comes out after that. Worse than that, there is a current MET production where not only does the tenor have to sing that—and it looks like it's designed by Edward Gorey—but Lucia, the ghost of Lucia, comes out in front.

JS: GET the soprano OFF the stage!

BD: I know! So, she's there miming—walking in front of him—it's so stupid. I say, if you're going to do that—then in the mad-scene, when she's going, "Edgardo! Edgardo!" the TENOR should come out—

JS: YES! He should come out!

[. . .]

JS: I mean, for people who are real connoisseurs, the mad-scene is a spectacular vocal display. And, if you've got an actress who can really do it, then it's really wonderful. But, I would contend, that the music that the tenor sings at the end of the aria, and then, the aria, and the death is better music than the mad-scene. The mad-scene is a bunch of standard coloratura baloney, which can be filled out with great technique and artistry, and it's wonderful. But, the tenor has something to sing that is inordinately heartfelt and beautiful, except very difficult.

BD: Mad-scenes were popular. People wanted a display like that. I mean, the audiences expected it and wanted it. And so, there it is.

JS: But it's a lot more challenging for the soprano, in a way, to bring character to this rather standard mad-scene music of the period. Whereas, what Edgardo sings called

upon Donizetti's most profound emotional musical gifts to make something wonderful. And, those who leave after the mad-scene are denied something wonderful.

[. . .]

It's not a role I ever want to sing again after doing this read-through when I was in my twenties. No, it's not my rep. It wasn't. And again, I mean, for me, at this point, I don't know—Bruce may be more patient than I am—I only want to hear Natalie Dessay or god-knows-who's-singing. I don't want to hear some provincial singer do it. The music for me—and I admire you for tackling this music—I don't like the music of the *bel canto* period at all, at all, at all, with the exception of *The Barber* and *Elixir* and *Pasquale* and *Lucia*.

[. . .]

BD: Joan did a wonderful curtain call after the mad-scene. You did a curtain call there because it filled the gap with the scene change. It allowed for the scene change. So, the last scene, Joan would come out [Bruce begins to demonstrate] . . .

JS: Get the camera on!

BD: You know how she was very, very tall—and grab hold of the curtain, and then, look down. And then, look up. And then, would wipe one tear.

JS: (laughing) “Una furtiva lagrima!”

BD: It was a wonderful curtain call. It was part of the performance. It was a terrific curtain call. And, it gave plenty of time for the scene change and for the tenor to get ready.

[. . .]

BD: Up till, through the mid-nineteen-fifties, *bel canto* was pretty much pip-squeaky little voices, and nobody took it seriously at all. And, Callas was the one to come along and find the meat in it and decide it was interesting and perform it in an interesting way.

JS: Well, she did it in an interesting way. Other people did it like vocalises. And suddenly, you saw that in this florid music there was character and story which no one had seemed to get

BD: So, Callas paved the way for that, and then, Joan came along with a huge voice—it's more voice than most Wagner singers today—and she could move it, and it did not thin out up top. And, it was what she did—it was what she could do. And then, the public was hungry for it, because it was brand new stuff. And then, Beverly jumped on the band wagon with her things. And, that wouldn't have been possible without Joan before her and without Callas before that. And then, there was interest. Then, people began learning how to do it. And then, you have singers who can do it, and then, a public who wants it.

JS: Pavarotti did credit that to her in interviews—at least, early on—maybe later. I remember him saying he learned about technique from singing with Joan Sutherland. He did say that.

[. . .]

BD: So, it was a process. It was there. Like Rossini—nobody did Rossini. There was a wonderful Spanish mezzo that in childbirth at age forty, Conchita Supervía—

[. . .]

And, nobody was doing Rossini, and she had these fights when she made her Covent Garden debut. Everybody wanted *Carmen*—Beecham just wanted *Carmen*—and she

wanted *Cenerentola*, and it took quite a lot of doing. It finally worked out that she got to do *Cenerentola* first. But, she was a mezzo-coloratura when such a beast didn't exit. And so, there was a brief interest in Rossini, and then, it fell apart. And then, in the fifties, people came around again. And now, there are wonderful editions of Rossini, and there are plenty of people who can sing it.

[. . .]

So, do you think that when people say “standard cuts”—would you agree that there are indeed “standard cuts?”

BD: Yes, yes!

JS: *Ja!* And then, when you compare the Ricordi score and the Schirmer score, the cuts that they share are the “standard cuts.” I mean, generally, cuts come, aside from cutting a whole scene like the Wolf Trap scene [laughs]

BD: Wolf TRAP [laughs]

JS:—when things repeat—

BD: Yeah, repeats are often cut.

JS:—they are generally cut. I mean, even in the first duet, the tenor-soprano duet, one more round of, “Verranno a te sul,”—NO! Let's get to the fine parts.

BD: But, in *bel canto* the drama is the excuse for the music. And, in Wagner, it's the other way around. And, you can perform it in such a way that it seems Germanic. I mean, that was the genius of Callas, to me, the first one that in a century discovered that.

JS: I'm sure in those days that they did it though.

BD: I would think so, too, though. Yeah, I imagine it mattered to them. It wasn't just vocalize, vocalize, vocalize. Otherwise, it would have disappeared. It wouldn't have been remembered at all.

JS: But the charisma can come from the appearance of the singer, which Callas also had. But, if you close your eyes and listen to Callas, she showed the way how to make those lines reveal the emotional content.

BD: And, she always started with the words. It was always the words. And then, the music seemed totally natural at following the words. It wasn't reciting the words.

JS: Even if the libretto wasn't good.

BD: Yeah. She'd make you think it was good. She would make you think it was terrific, because she did it with such conviction.

[to Bruce] So, how many times did you direct *Lucia*?

BD: Maybe bits and pieces in scenes programs and things, but I think that was the only time I ever actually directed it. You know, I was on staff at the MET. They needed *Lucia*. You're getting paid: you do *Lucia*. Fine. I liked Joan and Ricky. I liked Ariel. Sure! It's just an assignment. I think that might be the only time. I wouldn't particularly care to again. Oh, and then the revival the next time around with Gruberová. But, that was the same production with slightly different music. I told you, the Act II Finale was full, and that's the year that had the Wolf's Crag. I think it's maybe not in that one [indicating Sutherland DVD], but in the next time around it was. So, I think that's the two times I directed *Lucia*.

[. . .]

BD: Anyway, the performers can—if the production’s terrible or just controversial, or whatever you want to say—really committed performers can still make you happy you spent your money for your ticket.

JS: You know, I totally agree with Bruce. If you don’t have good singers, don’t go.

BD: And don’t do it if you don’t have the cast to do it. Don’t. If you don’t have somebody who can really sing—SING Lucia—I mean, somebody who’s only going to act it well, but not sing it right—there’s not a reason to do it. You do it because you have the singers who can sing it. And, that goes for any kind of opera—whether it’s Rossini, whether it’s Wagner. Anything. If you don’t have the singers, don’t do it.

[. . .]

So, if you don’t have a Lucia who can really sing it accurately and expressively, don’t do it.

[. . .]

Remember, this is live [indicating Sutherland DVD]. The simulcasts now—once they show them, and then, they do the repeat—they clean them up on the repeat. And, they’ll fix notes and things. In these days, it really was live, and that was it. There were five cameras, and you rehearsed it, and it goes out. It’s that performance and that performance only. It really is honestly what it says it is.

Her coloratura was absolutely mesmerizing. It was unbelievable.

BD: Well, that was Joan’s part. I mean, Callas paved the way, and then Joan came. And, she had a more beautiful voice than Callas, and Callas was the more compelling vocal actress than Joan. But, Joan brought a better voice to it. And then, consistently—through decades—just made it a reason for this repertory to exist.

David Holkeboer

(interviewed by phone on July 12, 2014)

Biography

Collaborative pianist David Holkeboer coached the leading soprano cast in the title role of *Lucia* in preparation for an Anchorage Opera production. He has also coached the roles of Raimondo, Edgardo, and Normanno for other companies. In addition to working and performing with singers from major opera institutions such as the MET, Holkeboer’s skills as a coach and collaborative pianist have been called upon by various prominent organizations, including the MET National Council Regional Auditions, the Liederkrantz Foundation Art Song Competition, the International Opera Studio of Zürich, Des Moines Metro Opera, Tanglewood, Johanna Meier Opera Theater Institute, the

Marilyn Horne Foundation, and the Met Opera Guild Master Classes and Lecture Series.²⁸⁹

Interview

Hi. So wonderful of you to take time to speak with me about your experiences coaching and accompanying *Lucia*.

I was kind of looking at my score, which I imagine it was the score—I did help prepare Lucia about ten years ago, and I don't—I wish I could see—if there were cuts. It was for Anchorage opera. I just don't think I have any cuts from that particular production recorded unfortunately. And then, I prepared a couple of Raimondos. Of course, I have done several of the ensembles and all of the arias many times, in concert performances or in auditions. I've prepared Enrico, Normanno, and Raimondo, and definitely, the main tenor, Edgardo.

Do the singers ever prepare any cuts with you when preparing the arias?

Absolutely! I can talk about that a lot. Just not so much, what is done in productions. Because, well, first of all, in more and more productions they tend to do everything. Probably that is a consensus in your research: that more productions do every note that is written than they used to. But, certainly in auditions, usually, the cuts are made.

Do you happen to remember which score was being used for Anchorage?

No, I don't know. What I'm saying is that I prepared the soprano for the role of Lucia—here in New York—for Anchorage.

[. . .]

In Enrico's first aria, "Cruda funesta smania," a typical cut is to sing to the bottom of page eighteen and then, typically cuts to the *cabaletta* on page twenty-four. This is in the Ricordi. And then, the usual cut, ninety-five percent of the time the singer will go from the bottom of page twenty-five to page thirty-two, third bar.

[. . .]

In the Schirmer, he sings from the top of page sixteen, second bar and cuts to the Allegro Moderato, page twenty. And then, sings to page twenty-two, the end of the third line, and then cuts from there to page twenty-seven, third line, second bar. I would say, ninety-five percent of the time that's what people do. Now, five percent of the time, the singer will go from the same place on page twenty-two, but then cut to the top of page

289. Biographical data derived from David Holkeboer: Collaborative Pianist, "Biography," accessed May 1, 2015, <http://davidholkeboer.com/bio.htm>; Saint Ignatius Music Department, "David Holkeboer, Associate Organist," Saint Ignatius of Antioch Episcopal Church, accessed May 1, 2015, http://www.saintignatiusnyc.org/Music_Staff.html; and The National Opera Center America, "Down to the Twigs and Seeds," The National Opera Center America Publications, accessed May 1, 2015, <http://www.operaamerica.org/content/about/Publications/songbook/details2.aspx?id=38>.

twenty-six. And goes from there to the end of the aria. It's an alternative cut. It gives a little more variety.

[. . .]

And then, at the end, typically on page forty, one cuts from the fifth line, first bar, to page forty-two, first line, first bar. Although it is better to go to the bottom of page forty-one, fifth line, third bar. And, if you want to know a traditional cut—well, you know now it would be opened up again now—but a traditional cut is from page fifty-five, fourth line, fifth bar cut to page fifty-six, second line, first bar. And I think another one—this is a very old score I have here.

Yes, I just wanted to double check—what is the printing date of the score you are looking at right now?

The date of my Schirmer score? Well, these are written in—they aren't published cuts. The score I am looking at cost two dollars when it was printed. Nineteen twenty-six.

Then another cut is on page fifty-eight, second line, third bar cutting to the fourth line, third bar.

[. . .]

You know that the duet on page one fifty-six is usually left out, right? And, another cut would be on page one hundred seventy-six, first line, second bar to one hundred seventy-eight, second line, fifth bar.

My score has this marked in—they cut from one hundred seventy-six, first line, second bar, half of the first beat to page one hundred seventy-seven, the second line, fourth measure after the first beat—after “cor,” coming in on the eight note.

Yes, that's another possibility. And, then on page one hundred eighty-five, first line, third measure cut to top of one hundred eighty-seven, fourth measure. Here's another big cut that was often done—on page one hundred ninety-eight, last bar to page two hundred six, first line, fourth bar. I wrote a note here —“E-flat with chord”—after the huge cadenza at the bottom of one hundred ninety-eight then there is usually a chord interpolated with her high E-flat and then cut straight to two hundred six.

Then another cut is on page two hundred twelve from the very first bar you don't do anything after two hundred twelve, it cuts to page two hundred fourteen, second line, third bar. And then, of course, page two hundred seventeen and eighteen are cut. On page two hundred thirty-eight, I think it's typical to cut second line, third bar to page two hundred thirty-nine, second line, second bar. That's a traditional cut. And then, that's it.

[. . .]

When preparing the Lucia for Anchorage, where did the cuts come from?

Those cuts would have been supplied by the company. When I say company, I mean the conductor.

Have you ever, in your experience, encountered a singer requesting to alter the cuts and they allowed it?

Actually, not in *Lucia*, but probably that does happen. Right now, someone is contacting me—she is going to do Ophelia in *Hamlet*—and the company has asked her to

come up with cuts for Ophelia's mad-scene. So, I would suggest that that probably does happen, yeah. And certainly, if the person is a star, that can make a huge difference.

Do you have any feelings about newer productions where they are adding in more of the material? Do you feel like that adds or detracts from the productions?

I think, in general, that adds, because it gives more information about the character.

Do you feel that any of the alterations have an impact on the dramatic concept?

Well, there's the argument that it can tighten up the drama and keep the plot moving swifter. On the other hand, you get less information. Like, by omitting the whole duet between Enrico and Edgardo—there's a lot of information about the nature of their conflict in that duet, and then, you just don't have that. On the other hand, it does allow the opera to move along swiftly, and so, you stay more focused on her.

Some of the little places where they omit some of the secondary characters' singing—do you feel that it diminishes their role in the whole opera?

Well, yes, sure. But the opera still stands. But, it does flesh it out more to have that material included.

Do you have a preference when you go to watch?

I would probably prefer shorter. [laughs]

Elizabeth Hastings

(conducted by phone initially on July 14, 2014 and revised/updated by email on November 1, 2015)

Biography

Elizabeth Hastings is a conductor and pianist, whose credits include conducting for Toledo Opera, Washington Opera, Sarasota Opera, and the Kennedy Center. She has worked directly with Gian Carlo Menotti and has served in staff positions at Wolf Trap and Central City, in addition to working as Music Director for the Liederkrantz Foundation in New York City. Hastings has been involved with five productions of *Lucia* for smaller companies (including Manhattan Lyric Opera), as well as conducting one production for Amato Opera in 1973, and assisting in a production for the Washington Opera (now the Washington National Opera). She has also coached many singers for roles in various productions of *Lucia*. In the summer of 2015, Hastings served as Music

Director for the Tyrolean Opera Program (“TOP”) in Maurach, Austria, and currently serves as Co-Director of the Queens College Opera Studio at the Aaron Copland School of Music. She shared her expertise for eight seasons at the Johanna Meier Opera Theater Institute.²⁹⁰

Interview

Please provide a little background information about yourself.

I am a coach and conductor based in New York. Most recently, I was Music Director of the Tyrolean Opera Program (TOP) in Maurach, Austria, in the summer of 2015.

In what capacity are you intimately familiar with Donizetti's *Lucia*? With how many productions have you been involved, and with which opera companies were these productions performed?

I cut my teeth at the legendary Amato Opera, where I conducted my first *Lucia* in 1973. I assisted in preparing the opera for the Washington Opera (now the Washington National Opera). I have worked on five productions of *Lucia*. One time was for Manhattan Lyric Opera, and another time was for a company in Brooklyn. As a coach, I have helped singers prepare the roles from *Lucia* for several decades for companies large and small.

Was the first time you conducted *Lucia* your first experience with it?

No. I played it at The Amato Opera, and then when I conducted it, it was also for the Amato Opera. The cuts were given. They were not my cuts. When I did it at the dinner theater, they were my cuts, but pretty much based on the way I had done it at The Amato (because they were logical, and it was for a smaller space).

Did you refer to the *Liebling*, or did you just go off of your own experience?

When I was sitting down to learn how to play *Lucia* for the first time, I gleaned all of that stuff from the front of the book, and also from the cadenzas book that she has. The Ricci was another resource.

Which score(s) have you used in the productions with which you were involved?

The Kalmus orchestral score (which is the same as the Ricordi), Ricordi vocal score, and Schirmer vocal score.

290. Biographical data derived from New York Lyric Opera Theatre, “About,” accessed May 1, 2015, New York Lyric Opera Theatre, <http://www.newyorklyricopera.org/About.html> and Piano Accompanists, “Profile: Elizabeth Hastings,” PianoAccompanists.com, accessed May 1, 2015, <http://www.pianoaccompanists.com/profile-elizabeth-hastings>.

Which musical alterations were made to the score for your productions? Would you consider them traditional? What original or non-standard alterations were performed?

I have attached a list of some cuts for your research. I think cuts become traditional because they are logical. The cuts are somewhat predictable, but always slightly different.

Reasons for making cuts:

- A. To trim the length of the evening by eliminating entire numbers or scenes, or shortening numbers or sections by cutting redundant or repetitive material, and eliminating or trimming introductions or codas.
- B. To eliminate sections that are too difficult or too grand to stage, especially in smaller scale productions; too vocally challenging for the artist in question to negotiate; or too expensive to costume or produce.
- C. To eliminate pieces that do not serve the story as much as they were part of the traditional formulaic or structural requirement of “equal time.” This is usually done by “dovetailing” sections that match harmonically. This is very easy to do in material written before the twentieth century.

However, I don’t think there’s anything special about the traditional cuts in *Lucia* any more than the traditional cuts in the *Barber of Seville* (or anything else).

What process was used to determine the alterations and who was involved? What considerations were taken into account in the process of determining alterations?

The nature of cuts are similar to a variation on a theme. It’s not much different than saying, “Hey, let’s not do five verses, let’s do two.” For instance, if there is a thirty-two bar introduction, do you really need all of that? If there are two bars in A Major, a bar of E7, and you’re back in A Major, you can make an intelligent cut.

If you can’t afford overtime for the orchestra, or you can’t do the triumphal scene because you don’t have any elephants, or don’t have a chorus, then you make the appropriate cuts. If there’s not much of a set (for example, you don’t have steps for people to enter on) and not much of a chorus to do certain scenes, then you make a cut. If the production values are spare you will need to make a cut. Everything that I’m saying about *Lucia*, I would say the same about *Cenerentola* (or anything else). If you look at some of the codas, they can be repetitive. For example, if you’ve done *Elixir*, he will reiterate the tonic for pages. At the end of everything, almost every company shrinks those, because it is just not needed or it is repetitive or it is hard to fill.

Also, if you are trying to keep the evening lean, for the lack of a better word, you cut four bars here, eight bars there, four bars here. As you compare it with other companies, you’ll find other companies have done similar things. That is how they become standard.

Take for example, the Raimondo/Lucia duet—I believe that was part of the formulaic aspect of “equal time.” They had to give Raimondo something substantial to sing besides just one aria. I know it’s on Beverly Sill’s recording (I happen to love it), but it’s often cut because it just makes the evening longer than it actually needs to be. Actually, if I were doing it I might put it in, because I like it.

Today it is unlikely that it would be recorded with those cuts. People tend to open everything up. Although, people aren’t recording operas as much as they used to. You

can alter that stuff in recordings because you are doing it fresh, you know? You can say, “Well, we’ll chuck that out today. We’ll pick that up in tomorrow’s recording session.” You know, it’s not the same as a live performance, or making cuts for a live performance.

I also did *Lucia* at an opera dinner theater in a really limited space. It kind of cuts down on the pageantry aspect of thing, so one needs to pare down. I’ve made a cut in the past on page one-fifty-nine from the Andante to where the material comes back on page one-sixty-one. It’s a good place to shrink it. When you are looking to shrink it, you look for the same material. It’s essentially cutting out a verse, in principle. If you look for things that match and say, “Ah! We can go from the first one to the second one. Or sometimes the third one!”

I conducted *Cenerentola* three years ago and was trying to find standard cuts. Oddly enough, it is a piece that’s not done quite often enough to have standard cuts. I was in touch with three or four conductors, and I got some cuts from their productions. So many of those finales and big sextets and ensembles are formulaic. Do you really need to repeat material if you are doing it for an audience that isn’t really necessarily steady-paying opera-goers? Do you really want to wear out your welcome? I pretty much made up my own cuts. Some were like other people’s cuts. Some were a little different. I ultimately went with my instincts.

Also, I think often that we do productions with twenty-first century ears now. How much V-I-V-I-V-I do you really need? We know the formula.

In your experience, does the conductor always determine the cuts?

I would say the conductor and the director. Many times you have a conductor who says he would like a cut opened up, but if we only have two steps to come down, and we don’t have a ballroom then it won’t work. For many productions, if you actually opened all of the cuts up, you wouldn’t be able to sustain it, because you don’t have the personnel or the grand ballroom or the pyrotechnics.

Did you ever witness or were a part of where there was discord over alterations? And if so, how was the discord resolved? Or was it always pretty amicable?

I can’t remember specifically in *Lucia*, but sometimes those are hard decisions. I have also been in a position where I have had directors who want to open everything up. But, that was the director speaking. If it is a lower budget production, you don’t have enough rehearsal time. So, you judge if you have decent preparation time of the parts the director wants to open up.

Have you ever had a request from a singer to change what has been altered?

I don’t remember anything specifically, but I think it’s more likely that a singer would want to open something up. It’s rare that a singer wants to cut out things, unless it’s the other guy’s part.

What about cadenza preparation?

Well, I have tucked in the front of my score sets of gazillions of sopranos’ cadenzas from various shows. Those things come in vogues. It used to be that we only knew the way Jane Doe did it, and everyone sort of had to do it that way. Then, you had Joan Sutherland and Beverly Sills who put their own stamp on things. For a while,

everyone was imitating them. Finally, people began wanting to be a little more innovative. I think, right now, it is in a healthy place. I think people do things that they like, but don't necessarily do every last syllable the same way. They like to make it their own and should.

As far as the dramatic concept and flow, were there cuts made where you felt that dramatically it was a big compromise, but for the sake of the overall production it was necessary?

I can't speak specifically about *Lucia*, but I know there were times where I sighed over things that had to go, but were better for the production as a result. I think the bottom line is, you have to do what makes the best experience for your audience, too.

How do you feel about the Wolf's Crag scene: keeping it in or omitting it?

I like it musically.

When I was playing for rehearsals in Washington Opera, with a fabulous cast where Jerry Hadley and Pat Raftery were the tenor and baritone, the question was raised, "Why aren't we doing the Wolf's Crag scene?" However, it was a shared production, and we didn't have the set for it. So, that seemed like a good reason to not do it.

Also, there was a time when everyone wanted only to hear the soprano and then to go home, so this scene just prolonged the agony.

Do you think it makes it more interesting dramatically?

Yes, I do think it is interesting. However, I can also see where people felt that it came at a point in the evening where they kind of wanted to go home. I like it—though it does require a set and then, the production values.

Also, there are organizations with policies written or unwritten that want their evening to be a certain prescribed length. For instance, the production Nate is currently involved with, the director does only two hour shows. They are smaller scale. It's not an audience that's coming to see *Parsifal* with an orchestra. They come in the summer to be entertained by the opera singers. So, two hours is sufficient. I did *Don Pasquale* several years back with the same director and he cut Norina's aria. I wasn't allowed to argue with him.

Alisa often gets her singing part with Lucia cut. Suddenly, she is more like a prop on the stage. I've seen a few productions where Alisa's part is pretty much all *taceted*, and she is just standing there reacting to Lucia. Do you have any feelings about this?

Yes. I was quoted by Nate as referring to the Alisa in his production as, "the mezzo-as-prop." This happens often. It gives the soprano a reason to face downstage.

If you were going to do a scenes program where you wanted to include scenes from *Lucia*, are there certain scenes that you would choose?

I would love to do the soprano/baritone duet. If it were actually just a random scenes program, it would be a chance to do the Raimondo duet (it might be his only chance to perform this).

As a conductor or pianist, are you offended by the traditional changes in the keys of the arias which results in a change in the overall harmonic landscape of the opera?

I don't really have an opinion on that. It's not the same as if you are playing a sonata. "Regnava" happens on a scene change. Where the transition into the mad-scene begins, you don't need to change tonality when you perform it in the higher key. There's only one soprano for whom I used to play it in the higher key for auditions.

Schirmer Vocal Score *Lucia* cuts provided
by Elizabeth Hastings

- P. 2 perform first 2 lines up to *Allegro guisto* and cut right across page (not a traditional cut at the MET, but probably one for many smaller companies)
- P. 11 (cut the *Moderato assai* and go right to "Io fremo" on P. 12)
- P. 16-17 (cut instrumental overture and cut to the vocal line—good for a small stage)
- P. 20-21 cut from 4th measure, 3rd stanza to "La pieta de in suo favore" on P. 21, 1st stanza, 4th measure (not a traditional cut at any major opera company, but for smaller productions)
- P. 22, 3rd line cut from the "col sangue spegne-" to the "-ro, sì spe gne-" in the 2nd measure of 3rd stanza on P. 27 (many baritones often use this in auditions, and have used in smaller companies where the chorus is amateur or can't rehearse enough to pull off substantial chorus music)
- LUCIA/EDGARDO duet (sometimes cut in places—frequently the end of P. 55 is cut. The tenor sings his cadenza "Pegno al-" and cut to P. 56 on the second line)
- P. 58 (standard cut) cut from the *Più allegro* to the bottom of the page on the third bar. (usually they do the double cadenza, but swap lines—most tenors don't have the A-flat—they often cut out eight bars, because it's just extraneous material)
- There are some standard cuts in Lucia's big aria that eliminates some of the harder, more chromatic vocal lines (where the soprano might not want to put her reputation on the line)
- P. 65 top of the page, 3rd bar (six bars are usually cut out of Lucia's part)
- P. 67 (comparable six bars cut out in Enrico's music) 2nd line, 3rd bar
- P. 77 (cut from the last two bars to page 79, 4th line, 5th bar)
- P. 80-81 (various cut options—usually done for smaller productions)
- P. 80 2nd line, first two bars, you can cut across the page to the end of the second line on page eighty-one or you can cut it to the top of eighty-one. (It's a lot of material. It's hard to fill.)
- P. 87-89 (the duet—frequently cut from one *Tempo primo* to the other *Tempo primo*). Cut after the four bar introduction.
- P. 92 keep first four measures of third stanza through first beat of fourth bar of fourth stanza and cut to where the chorus sings (often done because there's not much of a set and not much of a chorus to do it)
- P. 138 (standard) complete 138 and go directly to page 153, 5th bar
- P. 168 (somewhat standard cut)—perform 168 in its entirety—cut two pages and two lines, and come back in at the *Più allegro* on P. 171
- P. 173 (not so standard, but used in small houses)—near the end of the page perform from opening measure through beat two and half of fourth measure, second stanza –cut to near the end of the page

P. 176 (smaller houses) play the first bar and cut to 178 second line, last bar
 P. 185 (standard) play two bars and then cut to the *Più mosso* on P. 187
 P. 188 (fairly standard) play the first line and then cut two bars
 MAD-SCENE (usually is left alone—if you are doing *Lucia*, you’re doing it because you have a Lucia. If you are looking to cut the Lucia stuff, you probably shouldn’t be doing *Lucia*). NOTE: I have done a cut from P. 199 to P. 206 at the Moderato—do the extended cadenza with the flute—then, cadence (skip the episodic stuff and continue with more mad-scene)—you lose the reactions of the people and commentary
 P. 211 (fairly standard) play through 211 in its entirety and go to bottom of P. 214 3rd bar
 P. 217 NOTE: the recit on P. 217 is missing in the Kalmus Orchestral score
 P. 238 (standard) bottom of the page, do two bars and cut right across the page to the *Poco più*

Nathan Bahny

(interviewed by phone on July 14, 2014;
 revised/edited by email on November 4, 2015)

Biography

Professional bass-baritone Nathan Bahny has performed in four productions of *Lucia* (one as a chorister and three as a principle, both as Enrico and Raimondo) and was involved with a production of *Lucia* with Belleayre Music Festival at the time of the interview for this study. Bahny’s stage experience includes singing at the Kennedy Center, Long Beach Opera, Opera Theatre of Pittsburgh, New York Grand Opera, the Wagner Society of Washington D.C., Sanibel Music Festival, Opera Northeast, New Jersey Verismo Opera, National Grand Opera, the New York Liederkrantz Society, and a Broadway debut in Baz Luhrmann’s *La Boheme*. Bahny’s credits include singing on “Late Night with David Letterman” (as part of the Late Night Choir).²⁹¹

291. Biographical data derived from The Wagner Society of Washington DC, “16 Selected Emerging Singers,” A Publication of the Evelyn Lear and Thomas Stewart Emerging Singers Program, October 2004, accessed May 1, 2015, <http://www.wagner-dc.org/wagsing04.pdf> and Donald Westwood, “Productions,” Donald Westwood, accessed May 1, 2015, <http://www.donaldwestwood.com/production.htm>.

Interview

In how many productions of *Lucia* have you been involved?

One as a chorister and three as a principle.

Let's see –cuts. Let's take a look at some of these things. You know that back in the pre-*Rigoletto* days there was the *primo* singer, and there was the *comprimario* singer. And, the *primo* singer—*primo basso*, *primo soprano*, *primo*-fill-in-the-blank—was defined by the fact that he or she had a two-part aria. A *cantabile* and a *cabaletta*. If you didn't have one of these two-part arias you were a *comprimario*, regardless of the size of your role. Occasionally this led to odd situations. In Verdi's *I Lombardi*, the *comprimario* tenor has a bigger role than the *primo* tenor who just shows up for about twenty-five minutes, sings his two-part aria, sings something with the soprano, sings the famous trio—the big number in *Lombardi*—and dies. The whole role lasts about twenty or twenty-five minutes. And, the *comprimario* tenor in the same opera is present throughout, but he doesn't have a two-part aria. So, he's not a lead.

There were star singers back in the day, and that was who it was about. The operas were written for specific singers. And, if you wanted to engage *this* great singer to sing *this* role, then he or she better get a two-part aria or duet. It was all done with an eye towards enticing the star singer. These were the artists people would pay to see and hear. There was the renowned *Puritani* Quartet—Grissi, Rubini, Tamburini, and LaBlanche—the greatest singers of their time. (Read about the première of Bellini's *I Puritani*). If the public was going to go see them, they had to have exciting music to sing –music which would show off their individual gifts. It really wasn't about the story. It was about the singers. (I know you are doing *Lucia*, but go look up the *Puritani* Quartet and you'll get a lot more intelligence than I just gave you).

The Wolf's Crag scene—that's not at all relevant to the plot as I see it. It's important in Sir Walter Scott's *Bride of Lammermoor*, but not so much in the opera. The only reason to have it in the opera is so you can have the tenor and baritone sing something stirring in thirds. It does nothing for the plot of the opera, because Edgardo goes and kills himself before the duel. It's painfully obvious that it's about giving them something to sing together. So, why retain it if you have an audience with restless-butt-syndrome?

In regard to the big ensemble after the sextet . . . If you don't have a reasonably professional chorus—one willing and able to learn all the various permutations of “*Esci, fuggi il furor che m'accende?*”—what's the point? Also, nothing is usually going on during those *grand concertatas*. Generally, everyone just stands there. If you have a large chorus and some interesting action taking place, it might make sense, but if not, there's really no point. In the current Met production of *I Puritani*, you see a bunch of supers wearing uniforms with their spears out or whatever, marching double-time across the stage. It looks stupid. So, current sensibilities—that's another thing.

And, people who go to *Lucia* have certain expectations. They want to hear the sextet, they want the mad-scene, “*Verranno a te,*” and some good arias. But, there is a lot of stuff that can be neatly excised for the sake of time and money. And, that's a large factor: time and money. I did a lot more complete *Lucia* with a lot of things put back in during a restaurant gig where time and money were not a factor, because the guy's father owned the restaurant. So, why not? And Tony Amato put back in the duet between the

baritone and the tenor, because Tony Amato owned the Amato Opera, and the people who came to Amato were generally people who would happily stay there all night. But, as a general rule, the audiences want to hear their favorite tunes, and then, they want to leave.

Do you have any questions for me? I've just been spouting off.

This is wonderful! Are there any non-standard alterations being made in the production you are currently in right now?

Yes. We're encoring the sextet, which I think is a bad idea. I think it stops the action. It's saying, "Hey, folks, we're going to give you this hit tune again!" I think it's a cheesy thing to do, but he pays me, so—why not?

Is there a reason?

Yes. Because it's the famous tune. If you're looking for any high artistic reason—don't. Nothing highly artistic about it. No, as you heard Liz say, this guy believes that two hours is all his audience will take. Maybe he's right. They're looking for something to do Saturday night. After two hours there, you still have time to grab a bite on the way home. And that, I think, is his main reason. He makes all sorts of cuts. The Raimondo-Lucia duet is cut. For good reason, I think. Lucia is on-stage forever. She sings, "Regnava," and then the tenor comes in, and she sings a two-part duet with him. And then after intermission, the baritone comes in, and she sings a duet with him. And then, the bass comes in, and she sings a duet with him. And then, there is the sextet, She's almost never off-stage. It's brutal. And, I'm sure that when the first Lucia, Fanny Tacchinardi-Persiani, performed the role, the audience just wanted to hear her sing and the producers had no problem putting her through all this. Also, performing situations were different. We're used to the MET here, which is a barn. And, theaters in Italy are a lot smaller. So, you could probably get away with not singing quite as big. That's another factor.

Regarding cuts in my current production—the last two pages of the opera have Edgardo dying and Raimondo doing a lot of "Pensa al ciel," stuff—"Ah sciagurato, pensa al ciel," while a cello obbligato accompanies the tenor aria. On the last page, which basically wraps things up, the chorus and Raimondo are normally singing, "Perdona tanto orror," but we (the chorus and Raimondo) are tacit in this production. He just gives it to the tenor while the orchestra plays. Regarding that, I think that's a quirk of the director who is also the guy who runs the company. He sometimes does things that I don't agree with, but that's his prerogative.

This might amuse you. In the original you have the happy chorus after the wedding. They don't know Lucia's just murdered her husband, so everybody's happy-happy. Then, Raimondo comes out. In the score, you'll see that it says, "Cessi, ah cessi quel contento." "Cessi"—and I don't know the specifics—you have your Nico Castel book?

I don't know the specifics, but in the Italian, "cessi" is a colloquial expression for "toilet." So, you would have Raimondo come out and sing, "Cessi, ah cessi quel contento" and the audience would giggle in an inappropriate spot. So, it's been changed to "Deh cessate quell content." Not just there, but in various places. "E cessar di quel"

comes to mind. It's about—I don't have a score in front of me—sixteenth notes versus dotted eighth notes in the opening.

Estelle Liebling has written books on traditional coloratura cadenzas—you'll want to look at that. And, you'll want to get the Nico Castel operatic translation books. But little rhythmic things get changed. And, there are cuts in the aria.

Then you have the audience to consider. Audiences run the gamut. There are audiences consisting of *bel canto* fanatics, audiences who came to see a specific singer and audiences who are just looking for something to do on Saturday night. That's another big factor—not only for this, but for any opera. You also have the people who come because they know somebody in the cast or chorus.

What else? Ask me a question or two!

In the production you are in now—or any other productions—were there ever any conflicts?

Conflicts like what? You mean, like a singer saying, “I refuse!”?

Or, like a director or conductor, or it could be a singer if they have a big enough name?

Well, I'll let you know the next time I'm a principal in something with Domingo or Renée.

Oh, it happens. That's just about opera, in general. That's not about cuts in *Lucia*.

When she worked for Washington Opera, Liz worked on the world première production of *Goya*. Gian Carlo Menotti wrote the piece based on the life of the painter. It was a very big deal. Domingo was singing the part of Goya. Menotti was in town, and he still hadn't finished the damned opera. But, during rehearsals, Liz prompted Domingo. And, for performances they wanted somebody else—(they, the administration) and Domingo insisted on Liz. So, Domingo being Domingo gets what he wants. If you have clout, you get what you want. If you can be replaced—not so much.

If you've got somebody with a very rare kind of voice, they are automatically a desirable commodity. If you're doing *Giulio Cesare* you need a counter-tenor to do *Giulio Cesare* (unless you've decided to use a basso). Being as there is a dearth of counter-tenors available, very likely that counter-tenor—even if he's not a huge name—will get what he wants. So, it's supply and demand.

Are there any cuts that aren't really standard, but that you would like to see? Or, it doesn't have to be a cut—it can be an alteration of any sort.

In *Lucia*? I can't think of anything that I would like to see put back in. I've done Wolf's Crag in my baritone days. It didn't do all that much for me really. Well, OK—I kind of like the stuff leading up to the thing in thirds. As far as I'm concerned, once we get to the part where they sing together, it's just the basic rousing male duet in thirds heard in many operas of that era.

Lucia's mad-scene—you probably know this—was originally done not with a flute obbligato but with a glass harp. You're familiar with that, right?

With the glass armonica?

There's a recording with Sills, which uses a glass harp, which consists of glasses of water filled to different degrees. The musician would wet his or her fingers and would run them around the rim and get a certain pitch. He or she would play this during the mad-scene. And, it's very eerie. Very weird.

You'd like to see that done?

That would be loads of fun, yes.

What about any other changes—or big cuts? Like, they could cut this entire scene. Or, half of the mad-scene could go?

Well, actually half of the mad-scene IS gone in this production. I don't have my score in front of me . . .

[Elizabeth speaking in background] What? The concert pitch used to be higher. What? In the higher key?

I actually meant to ask Liz about that and about how she felt about the glass armonica.

Oh, I have my score right here. Let's look at this thing.

OK—they cut page one hundred ninety-nine. They cut the entrance of Enrico in our case. They cut from Schirmer page one hundred ninety-nine, system one, measure three. They cut—oh, it's a BIG cut. They cut to page two hundred six, first system, measure three. We're cutting all that. It's stuff that Enrico and Raimondo are singing under Lucia, and it's cut. So, that whole section is out. And then, we come to [sings] and the two lower voiced guys do not sing along, it's just all cut. It's *tacet*—we're *tacet*. And, we cut more, we cut from page two hundred eleven, bottom system to page two hundred fourteen, bottom system, third measure. It's basically to the end of the piece. So, that's cut.

There's a completely stupid, useless recitative—probably the best cut ever in this one. And, that's number fifteen, which serves no bloody purpose at all. Basically, Enrico: “Alisa—go help her. Raimondo, go be near her.” And Raimondo says to Normanno, “This is all your fault for being such a tattle tale.” “You'd better get away from me or I'm really going to be mad.” And then, it just peters out. It's stupid. It's pointless. And, if I were able to hold a séance and talk to Donizetti, I would say, “What the hell were you thinking putting in two totally stupid useless pages of recitative?” It might be the most useless couple of pages in opera.

Your director is cutting that?

I've never ever heard it done in performance. Get a complete recording if you want to hear it. Bonyngé does it with Sutherland, Pavarotti, Ghiaurov, and Milnes. But, an all-star recording *should* be note complete. This is for afficianados. People who are into *Lucia*. People who specifically say, “I am going to buy *Lucia di Lammermoor*.” This is not, “What's doing Saturday night?” This is for people who are really into that specific opera, and want a recording featuring all the top artists in their fields performing these roles. Sure, you're going to do it note-complete! But, back to that particular recitative. It's stupid. It shows that Normanno gets—well, I don't know what Normanno gets. Told

off, I guess. It's pretty pathetic. That's what I'd say to Donizetti in the séance. What the hell was he thinking?

So, anything else you'd like to ask?

What do you feel about the key changes?

I, myself, am doing my aria (which is oft' times done a step lower) in key, because I'm comfortable that way. It all depends on the singer, I guess. Sometimes the singer feels comfortable dropping it a half step. Maybe it's about the pianist who doesn't want to deal with all the damn sharps. It's like Basilio's "Calunnia" aria in *Barbiere*—It's often done a step down, because it ends up very high for the bass, up there on F-sharp which is a bit out of his range. But back to Raimondo's aria: How do I feel about it? If somebody else wants to transpose it, I don't have any problem with that. They used to do it all the time back in the day. For myself, I'm comfortable doing it where I'm comfortable doing it. Which is four sharps.

Professor Brian Clay Luedloff

(interviewed on August 11, 2014, at his office at the University of Northern Colorado in Greeley)

Biography

Stage director Brian Clay Luedloff has worked on five productions of *Lucia* for Connecticut Opera, Union Avenue Opera of St. Louis, the Dallas Opera (two productions), and for Opera Fort Collins, where he currently serves as Artistic Director. Luedloff has assisted distinguished stage directors in the industry (including Colin Graham, John Copley, Mary Zimmerman, Stefano Vizioli, Olivier Tambosi, David McVicar, Leon Major, James Robinson, Renata Scotto, and Eric Simonson) and has directed companies throughout the United States. Prominent engagements include San Francisco Opera, Lyric Opera of Chicago, Washington National Opera, and Houston Grand Opera. He currently also holds the position of Director of Opera Theatre and Professor of Music at the University of Northern Colorado. Luedloff earned his Master of

Fine Arts degree from Boston University, where he held a Directing Fellowship and taught in the Opera Institute.²⁹²

Interview

How do you feel about including or excluding the Wolf's Crag scene?

So, as to the inclusion of the Wolf's Crag scene, I always prefer to exclude it. Because, it not only doesn't add anything dramatically or musically to my way of thinking. It, in fact, causes a problem. And, it begs the question why the two of them don't just kill each other in the scene. They talk about it: "I'm going to kill you." It's all future tense. They schedule a time. It's like a scheduling meeting. So, nothing dramatically really happens. And, what we know from Enrico's character in the early scenes—he is so ruthless in his desire to get Edgardo, that he would not come alone. He would never come alone to the Wolf's Crag scene after Edgardo shows up and crashes the wedding and embarrasses him in front of all of the wedding guests. Enrico would never go alone to that Wolf's Crag. He would have brought men with him, and they would have murdered Edgardo as they say they are going to in the first scene of the opera. So, the scene itself has, I think, has no dramatic value. And, in fact, really causes problems.

You mentioned earlier a story about a production which included the Wolf's Crag scene. Could you share that with me again?

So, I witnessed a production in Dallas in—I think, it was 2000 or 2001. I think Elizabeth Futral was the soprano. I forget who the baritone and tenor were, but Bonyng was conducting, and John Copley was directing. And, they arrived for the first day of the music rehearsals and were not prepared to do the Wolf's Crag scene that Bonyng insisted they do in order to give Elizabeth a rest before the final mad-scene. And so, the baritone and the tenor had to literally go learn the Wolf's Crag scene in like a day. Not only that, there was no scenery for the scene. So, they cobbled together—from the existing elements of the other scenes—they cobbled together a scene for the Wolf's Crag by taking a few columns and stringing up a tapestry between them and adding some furnishings, a table, and a chair. And, making it look as a small, dingy, parapet room where Edgardo had been holed-up in hiding for a long time. And, all because Bonyng insisted as he had always done with Joan Sutherland. He always insisted that the soprano gets a rest before the mad-scene, and not inappropriately so. Especially, if it's a younger soprano—a soprano who is maybe doing the role for the first time. But then, there are also the sopranos that prefer to sing things straight through. You build up the momentum through the wedding scene, you get a little bit of a break with the opening chorus of the

292. Biographical data derived from School of Music: Music Faculty, "Brian Clay Luedloff: Director of Opera Theatre," University of Northern Colorado, last updated October 4, 2016, accessed May 1, 2015, http://www.unco.edu/arts/music/music_faculty/luedloff.html and Opera Fort Collins, "Brian Clay Luedloff - Artistic Director," Opera Fort Collins: Staff Biographies, accessed May 1, 2015, <http://www.operafortcollins.com/staff.html>.

mad-scene, and then, you come down the stairs dripping in blood. That also, I think, provides better continuity between the two scenes and the dramatic arc. If it's not interrupted by the Wolf's Crag scene, we see Enrico drag Lucia off at the wedding scene and send her and Arturo off to their conjugal bed. And, the next thing we see is the wedding guests partying and having fun until it's interrupted by Lucia coming down the steps having just murdered Arturo. So, it gives, I think, better dramatic continuity without the Wolf's Crag scene.

Received via Email on August 15, 2014

In what capacity are you intimately familiar with Donizetti's *Lucia* and with how many productions have you been involved?

Having directed or assistant directed four productions of the opera.

With which opera companies were these productions performed?

Connecticut Opera, Union Avenue Opera (St. Louis), the Dallas Opera, and Opera Fort Collins.

Which score(s) have you used in the productions with which you were involved?

Ricordi and Schirmer.

What musical alterations were made to the score?

See attached cuts list.

What process was used to determine the alterations?

Consultation with the conductor and company management as to timings.

What considerations were taken into account in the process of determining alterations?

Length of performance, soprano stamina, and dramaturgy.

Did any conflicts arise from this process? If so, how were they resolved?

No.

Did these alterations have any impact on the cast and crew?

Yes, notably the inclusion or exclusion (variously) of the Wolf's Crag scene.

What impact, if any, did these alterations have on the dramatic concept and flow?

Most had no effect; the inclusion or exclusion of the Wolf's Crag scene changes the pace and relationships entirely. I prefer to exclude it as it begs the question why they don't just fight it out there? The scene was clearly added to give the soprano rest before her final mad-scene. Going from the interrupted wedding to later the same night with Lucia descending the stairs dripping in blood maintains the dramatic line more cleanly.

Were there any alterations that you wished had not been exacted? Why do you feel this way?

Some of the cuts in ensemble/choral sections (see attached) save time and move the drama along, but the beauty of Donizetti's evocative score is lost. When possible, I prefer to keep the major ensembles intact.

Were there any additional alterations that you wish had been made? Why do you feel this way?

I always prefer to cut the Wolf's Crag scene; when directing (Connecticut, St. Louis and Fort Collins) I have cut it. The scene was preserved in Dallas, where I was the assistant director.

Do you have any personal suggestions for future directors, conductors, producers, or performers regarding musical alterations made in *Lucia*?

Talk to your collaborators (including the soprano) early in the process; not that everyone gets an equal vote, but whomever makes the final decision about these issues needs all the information. For example, the soprano may want to include the Wolf's Crag scene, but there may be no budget to include it in the scenic design; and if the baritone or tenor is a bigger star or has a better agent than the soprano, they might not want to learn it.

Do you have any alterations that are not currently made, that you think would benefit the performance tradition and you would like to see incorporated in future productions?

No; it's a very tightly constructed opera, and even the standard cuts alter the musical fabric; some less harmfully than others. I think the cuts most often considered are sufficient to creating a meaningful production.

Do you have any notes or other documentation from the productions with which you were involved that you are willing to share for this dissertation research?

I'm including two cuts lists: from my production with Union Avenue Opera in St. Louis, and from a Dallas Opera production for which I served as Assistant Director.

Attachment 1:

LUEDLOFF (THE DALLAS OPERA CUTS)

The Dallas Opera

Lucia di Lammermoor

Cut List

TDO Library Version **September 28, 2011 New cuts in RED.**²⁹³

For Performances October 2011

Maestro: Graeme Jenkins

Director: Garnett Bruce

Score: Ricordi 41689 (not the critical edition)

We will present the opera with two intermissions, following the Edgardo/Lucia duet and then following wedding scene.

The first bar listed is the first bar that is cut. The second bar listed is the first bar we play again.

Parte Prima—La Partenza

Atto Unico

Scena e Cavatina Enrico

CUT From bottom of page 25 to 30/1/1

(Reh 19 to 9 before Reh 22)

Scena e Cavatina Lucia

CUT from 47/4/1 to 49/2/2

(8 before Reh 35 to 15 after Reh 35 (10 before the end))

Scene e Duetto—Finale I

CUT from bottom of page 70 to 71/2/2

(Reh 51 to 9 after Reh 51)

****Intermission****

Parte Seconda—Il contratto nuziale

Atto Primo

Duetto Lucia-Enrico

CUT from 79/4/2 to 80/2/1

10 before Reh 5 to 4 before Reh 5 (6 bars cut)

293. As red ink will not be used in printing this document, all information noted on the original document in red is provided here in **BOLD** font.

CUT from 82/2/1 to 82/4/1
11 before Reh 7 to 5 before Reh 7 (6 bars cut)

CUT from 94/4/5 to 97/1/1
 (9 after Reh 16 to 9 after Reh 19)

CUT from 97/3/5 to 98/2/4
 (Reh 20 to 15 after Reh 20)

Scena ed Aria Raimondo
 CUT from 106/2/1 to 109/1/3
 (Reh 25 to Reh 29)

Seguito e Stretta del Finale II
 CUT from 174/1/1 to 180/1/2
 (Reh 55 to 19 after Reh 56)

** Intermission **

Parte Seconda
Atto Secondo
Uragano, Scena e Duetto Edgardo-Enrico
 CUT from 189/2/3 to 189/5/2
 (Reh 5 to 3 before Reh 6)

CUT from 192/3/3 to 193/3/1
 (11 before Reh 8 to 3 before Reh 8)

CUT from bottom of page 197 to 202/1/1
 (Reh 11 to Reh 13)

CUT from bottom of page 204 to 205/2/1
 (10 before End to 7 before End)

Scena ed Aria Lucia
 CUT from 232/3/2 to final chord of 232/3/4
 NB: Cadenza w/Flute Inserted
 (3 before Reh 32 to final chord of 1 before Reh 32)

Recit Enrico/Raimondo/Normanno
 We will NOT perform this recit.
 CUT from bottom of page 252 to top of page 255

Aria Finale Edgardo
 CUT from 279/1/2 to 279/2/3
 (Reh 59 to Reh 60)

Attachment 2:

LUEDLOFF (UNION AVENUE OPERA—ST. LOUIS)**PROPOSED CUTS—LUCIA DI LAMMERMOOR**NOTE: Cuts go **FROM** beginning of measure **TO** beginning of measure**Schirmer and Kalmus scores**
(Schirmer plate # 14047)

FROM:			TO:		
<u>PAGE</u>	<u>SCORE</u>	<u>MEASURE</u>	<u>PAGE</u>	<u>SCORE</u>	<u>MEASURE</u>
22	4	1	26	1	1
40	5	1	41	5	3
58	2	3	58	4	3
77	4	5	79	3	2
87	3	3	89	3	4
157	4	2	173	1	1
188	2	1	188	2	3
217	1	1	219	1	1
238	2	3	239	2	2

Ricordi score, plate number 41689

26	1	1	30	1	1
47	4	1	49	1	3
71	1	1	71	2	2
94	3	4	96	3	5
106	2	1	109	1	3
185	2	2	206	1	1
221	1	1	221	1	3
253	1	1	255	1	1
279	1	2	279	2	3

We also cut the Storm music (#11) at the top of Act III. Act III will start with #12 (“D’immensio giubilo”).

Follow-up Question

(emailed February 13, 2016 and answered on February 17, 2016)

Did you use your Dallas cuts or your St. Louis cuts for Opera Fort Collins? There are just a couple of differences. Or did you use both combined?

No, a hybrid combination. Will send FoCo cuts list.

Opera Fort Collins Cuts Attachment
 (received from Brian Clay Luedloff on February 25, 2016 by email)

OPERA FORT COLLINS

Lucia di Lammermoor

2014/2015 SEASON

CUTS IN *Lucia*

(as of 3/15/2016)

Musical Number	Cut from	Cut to	Notes
Act I			
	26/1/1	30/1/1	Reh. 19 to 9 bars before reh. 22
	47/4/1	49/2/2	8 bars before reh. 35 to 15 bars after reh. 35 (10 bars before the end)
	71/1/1	71/2/2	Cut from rehearsal 51 to 9 bars after reh. 51
	79/4/2	80/2/1	Cut from 10 bars before reh. 5 to 4 bars before reh. 5 (6 bar cut)
	82/2/1	82/4/1	Cut from 11 bars before reh. 7 to 5 bars before reh. 7 (6 bar cut)
	94/4/5	97/1/1	9 bars after Reh 16 to 9 bars after Reh 19
	97/3/5	98/2/4	Cut from reh. 20 to 15 bars after reh. 20
	106/2/1	109/1/3	Cut from reh. 25 to reh. 29
	174/1/1	180/1/2	Cut from reh. 55 to 19 bars after reh. 56
Act II			
	183/1/1	206/1/1	Cut the Storm music & Wolf's Crag scene entirely; begin with #12 ("D'immensio giubilo")
INTERMISSION			
Act III			
	232/3/2	232/3/4	Cuts as necessary with flute cadenza
	253/1/1	255/1/1	Cut the Enrico/Raimondo/Normanno recit entirely
	279/1/2	279/2/3	Cut from reh. 59 to reh. 60

(all page #s refer to Ricordi ed. 41689 – not the critical edition)

William Wilson

(interviewed on September 23, 2014, in the kitchen
of his home in Greeley, CO)

Biography

Baritone William Wilson performed the role of Enrico with Landestheater Coburg in Germany for an estimated thirty performances in the seasons of 2003 and 2004. Before taking a position on the vocal faculty of the University of Northern Colorado, Wilson lived and performed in Europe for fifteen years, singing leading roles and performing as soloist in distinguished houses (including the Vienna Sinfonietta, Staatstheater Wiesbaden, Frankfurter Kammeroper, European Chamber Opera, Phantom der Oper Basel, Sunset Blvd. Wiesbaden, Wiesbaden Chamber Orchestra, Frankfurter Sinfoniker, Krakow Radio Symphony, Dubrovnik Symphony, Symphony of Plovdiv and Sophia, Bulgaria, Carl Witzel Verein, Symphony Karlsbad, and the University Orchestra of Dresden). Performances in the United States include work with Nevada Opera, Nevada Opera Theater, Brooklyn Opera, Long Beach Opera, Los Angeles Concert Opera, Las Vegas Symphony, Reno Philharmonic, and Reno Chamber Orchestra, among others. Following his Master of Business Administration studies (University of Nevada-Reno) and his Master of Music studies in vocal arts (University of Southern California), Wilson studied at the Juilliard School Opera Training Department with Beverley Johnson. An accomplished pianist, Wilson has performed as piano soloist with orchestra and as a

collaborative pianist in concerts, including those at the Landestheater Coburg, Frankfurter Kammeroper, and the Staatstheater Wiesbaden.²⁹⁴

Interview

In what capacity are you intimately familiar with Donizetti's *Lucia* and with how many productions have you been involved?

I have been involved with one production at the Landestheater Coburg in Coburg, Germany. I sang the role of Enrico in, I would say probably, thirty performances in the seasons of—probably—2003 and 2004.

Do you remember which scores you used?

Well, certainly, we had a Ricordi score.

And then, do you happen to remember what sections were cut?

I remember, for my part, even though we had a lot of discussion about the cuts—they ended up being exactly (with regard to Enrico) the cuts that are in the recording with Maria Callas and Piero Cappuccilli. They are exactly the same. There were some little cuts, it seems to me, in Normanno's recitative right before my aria—and that was all in. And, in the *cabaletta* of the aria, there was a cut. And, it seemed that there was a cut in the men's chorus, too. And at the end of the *cabaletta*, with the chorus, was the same. Again, you're discussing these concepts—you know, he ends on a high G holding it out, which is odd for him. But, that has become the tradition.

Do you remember—was the Wolf's Crag scene included?

I don't remember.

And also, often the Lucia-Raimondo duet is cut—do you remember if that was included? I know you weren't on stage, I'm guessing, at that time.

I don't remember. I remember mine. I do remember that—when he comes back in—that bridge and almost all of that big duet with her was in. As I recall, that was completely in. And, at the very end of that, “tuo saprà, il,” part of that was cut. The repeat in that was cut, and the rest of it was pretty much in.

Do you know what process was used to determine the alterations and who was involved?

You know, we had a GMD. He was the conductor, Alois Seidlmeier—he is now the GMD in Mannheim—and he was always open to different suggestions, and he gave his. And, like I said, when I think back on it, all of these cuts were discussed. And then,

294. Biographical data derived from School of Music Faculty: Music Faculty, “William Wilson: Voice, Baritone; Associate Professor of Music.” University of Northern Colorado, page last updated October 4, 2016, accessed May 1, 2015, http://www.unco.edu/arts/music/music_faculty/wilson.html.

we ended up coming to the conclusion that they were exactly like a recording I had found.

It wasn't that he had heard the recording and took them?

No, no.

It was just through the process?

We discussed them as we went along. And, like I said, the optional held notes into the one section was something we just kind of discussed and decided that we liked it.

As singers you were consulted?

Oh, yes! As singers we were.

Were there any conflicts that arose from the process?

I don't remember any. Well, it was about ten years ago, I think. I don't remember any conflicts with regard to the cuts or with...

It could be any alterations—cadenzas or added in material.

I don't remember any conflicts over any of those things. We were all pretty much on the same page.

All agreeable?

All agreeable. I mean, I remember there was a Ricordi score. There were parts of the duet with Lucia and Enrico where we made slight alterations from what was actually printed on the page with the conclusion that, "This is how we always hear it done." It didn't jive completely with—especially the syllables going with each note—that sort of thing wasn't exactly the same.

What impact, if any, did these alterations have on the dramatic concept and flow?

Well, we definitely made the *cabaletta* shorter in that section. So, I mean, I think that it lessened in some ways the impact –

The importance of?

Yes. But it was still there.

Do you believe any of the cuts diminished your character's—

I don't believe so. There was never anything that was cut out completely, you know what I'm saying? It was mainly a situation of reducing some repetition. Rather than something that was cut out completely.

Made it a little cleaner?

Yes. A little cleaner. I can remember the end of that scene in the *cabaletta*, and the men's chorus comes out, and some of the men's chorus was cut there, too, as I recall. And, there happened to be this scrim that fell down at the end. I don't remember what was projected on it very well. But this scrim landed about a foot in front of me right before my high G. And, I always had to make sure I was standing in the right spot on the

stage, otherwise I was going to get flattened by this thing. That was the closest to any conflict I had. [laughs]

Were there any additional alterations that you wish had been made?

No.

Do you have any personal suggestions for future directors, conductors, producers, or performers regarding musical alterations? What about preparation for the production?

Well, we were meeting about these cuts well in advance. So, this wasn't something that we were—by the time we got into musical rehearsals, we knew what was likely to be in.

How much time do you think you had between?

I would say, at least a month. But, you are doing other pieces at the same time, and you are in rehearsals for other pieces. So, it isn't like that's the only thing you are doing or thinking about.

But not like our experience with *Manon* that summer where we show up and have only one week of rehearsal before the performances?

Definitely not. Not like that at all. Opera houses—actual working opera houses—are extremely different from that. There are no surprises at all.

What about—you had mentioned there had been some interesting cuts in a production of *Traviata*?

It wasn't so much cuts, it's that they had orchestra parts from the National Theater of Constanta Romania, and then, they had also hired people from the pick-up orchestras in Wiesbaden and Frankfurt. And, they had procured music for them that was, in many cases, different than what the Orchestra Romania was playing. And, it wasn't just cuts, it was different notes in some instances. The clarinets are playing this on the fifth of the chord, and I'm on my part and have the third of the chord over here. They were actually different notes. And, some of those instrumentalists were complaining about that: "What are we going to do? We're going to have to have a rehearsal to sort all this out—about what we are actually supposed to be playing."

Didn't something similar to that happen with us with *Carmen* in 2007 that summer when we went out into the forest for that rehearsal?

Yes.

They had to get together to go over the parts because they realized everyone had different versions. The rehearsal for the singers started about two hours late. Do you remember that?

I remember. There were quite a few cuts in that. This just had to do with, in this specific scene, the clarinets were playing a different note than what was in my part.

Do you think it was a different publication? Or where maybe they had taken the vocal score and had written their own realization of the instrumental parts?

It may have come from something like that. The orchestra parts that were from Romania were very old.

So, maybe it was a pirated copy?

It might have been. Or maybe it was that the universally agreed upon notes that everyone plays in German and United States theaters today was only actually agreed upon in 1942 or something. You know what I'm saying? It wasn't an original thing. [...]

[Regarding *Lucia* production] It does seem like the whole—there were some questions about the cuts in the beginning before Edgardo comes on with Lucia and her friend, Alisa. There were some questions about that and how much of that would be cut. And, I don't remember how that was resolved.

That's another scene where Alisa usually gets *taceted*.

Yeah. I don't remember it being a heated discussion, but I do remember there was a fair amount left in.

Did you have to worry about orchestra time constraints?

No.

So none of the cuts were made to save money in that way?

No. Nothing like that.

Just mainly then for flow?

Flow. And, I thought that they did do a very good job of essentially accommodating what would be the most effective, or in some instances, what would be the most beautiful part of the scene. Much consideration was put into that—you know, the vocal effects in each particular scene. "We need to repeat that."

So, when you met for this, did you guys just meet at a table and discuss it?

We had coachings with the GMD. And so, we would all get together in a coaching in a room.

And then discuss it?

And discuss it.

Totally open?

Yes. "This is what I want." I mean, he had his ideas of what he wanted to do, but—"This is what I'm thinking. You want to cut here? Do you want to cut to this part?" You know, "What would you like to do here?"

What about the staging director? Did he have any input or not as much?

No, he came in later, and those things were settled.

So, more between conductor and singer?

Yes. They may have discussed it. I don't remember it.

Well, it would affect staging.

Well, sure it would.

Were there any cuts made for staging's sake? Or make your cadenza a little longer here—the lights need time to come down? Well, like your high G?

Well, yeah—I remember, “I want you to hold that out for as big as possible, for as long as possible.”

So they had time to drop the scrim?

Yeah.

So, that was a staging consideration.

Well, yeah—that was! It was.

Tyson Deaton

(interviewed by SKYPE on January 11, 2015;
revised/edited on September 25, 2015)

Biography

Conductor and pianist Tyson Deaton conducted Anchorage Opera's 2013 production of *Lucia* and, as a coach, has prepared singers for every role in *Lucia* for various other productions. He has performed internationally in recitals with renowned singers (including Denyce Graves, Michael Norworthy, Linda Wang, Judith Kellock, Julie Landsman, Victoria Livengood, Craig Mumm, Othalie Graham, and Sherrill Milnes) and coaches singers who work in preeminent international houses (including La Scala, the MET, Paris Opera, and Oper Frankfurt). His coaching and collaborative piano skills have led to engagements with Atlanta Opera, Fort Worth Opera, Sarasota Opera, Wichita Grand Opera, and Edmonton Opera, among others. Deaton is in demand as a

conductor, adjudicator, lecturer, and clinician. He also assisted in preparing the famed Sarah Brightman for her role in the film, *First Night*.²⁹⁵

Interview

So you conducted *Lucia* in 2013 for Anchorage Opera?

Right. For Anchorage.

Was that the first production you had ever conducted?

Yes. That was actually the first *Lucia* I had ever done. Although, I prepared the role—this kind of bleeds over into another question that you have—but, I prepared the role, actually every role in it, for various places. I really have prepared all of these roles before. I just had never done a production myself.

What did you do for the background research as far as prepping your score for any musical alterations, such as, cuts and cadenzas?

Well, where I started with the cuts—I had a cut list sent to me by a friend of mine who had conducted it before. And then, I had a cut list from NYCO when they did it. And then, I had a cut list from the MET. And, I had a cut list from Houston Grand Opera. I sort of compiled these with what I thought the opera should be and also with what the stage director suggested, and that’s how we came by it. The things I wanted—the things she wanted—cut. There was the aria for Raimondo. They had someone who was to sing that and wanted to do the aria. And so, originally, that was intact, but we had to cut it.

So, was that the singer’s preference?

Well, he couldn’t sing it.

Was it a vocal issue, or hadn’t he learned it?

He hadn’t learned it. He was a local singer. It was terribly, terribly miscast. The rest of the cast, however, were fantastic. The *Lucia*—we ended up having to fire—and I ended up getting someone to come up there to do it. The Edgardo was a friend of mine who had sung it at Chicago Lyric a lot. Jon Beyer was the Enrico, and he had never sung the role before, but he was experienced enough to do that well. We ended up getting Amanda Hall to sing the *Lucia* at the last minute, and she was fantastic. But, we had to fire the *Lucia*—she only got to do one performance. She was a local person and had never sung a role before. A lot of the problems we had were the singers—sort of determined what the issues were going to be. Again, I mean, the Raimondo was local, and he really wasn’t up to the task. That’s a leading role. I mean, it really is. He couldn’t

295. Biographical data derived from Tyson Deaton: Conductor Pianist, “About: Biography,” Tyson Deaton, published 2014, accessed May 1, 2015, <http://www.tysondeaton.com/>. For a review of Anchorage’s production see Mike Dunham, “Review ‘Lucia di Lammermoor,’” *Art Snob Blog*, November 9, 2013, accessed May 1, 2015, <http://www.adn.com/article/20131109/review-lucia-di-lammermoor>.

do it. The Alisa was incredible. And the Normanno was OK. He was a local guy. I tried to minimize my cuts though, based on that.

You said the Alisa was great. Did you keep her singing part in the scene with Lucia by the fountain?

Oh, yeah! All of that was in. Some of the exit music we chopped down. One of the recordings I listened to a lot was the Karajan with Callas. I found those cuts to be somewhat interesting. And, I don't normally like his conducting, but for some reason I liked that recording—maybe because of what she did with it. But, I'm looking at my score right now, the whole Raimondo scene was cut. What I'm talking about is the aria in scene 3. That was just a disaster.

So, with your two different Lucias then, did you change anything in the production?

I tried not to. Looking here at the notes I made, I think actually opened up a thing for Amanda, because she was good at it. I actually have a list, too, of cuts I can send to you.

That would be really fabulous, if you don't mind.

I'll send you the NYCO cuts, which I probably followed the most, and give you my set of cuts. There was something at the end, it seemed. You know, what we ended up opening up for Amanda was the end of Act I. There is that scene, and she is sort of a stamina singer. And so, she felt as though instead of just ending it, she wanted to sing a little bit more by the end of the act to get ready for Act II. She was convinced Act II was the hardest one. So, that's what we did.

With your coaching—did you help the singers with their cadenzas?

You know, Scott Ramsay, our Edgardo—he has done this role so many times—Chicago Lyric, Opera New Jersey, Opera North a few years ago. I mean, he already has his things down. Jonathan Beyer—there aren't very many opportunities for Enrico to do much ornamentation—just the cadenzas. And, what he had worked out was fine. It was pretty standard. He did some ornamentation in the aria in Act I. His voice lies higher which makes this role—if somebody has a higher voice as a baritone in this role, it's a little weird, because it's lower—and so, a lot of his ornamentation went higher. He had Ds and that kind of thing, and he took the high G. It was kind of all standard. The sort of problem with regional, local opera is you don't have a lot of rehearsal time, and to change is difficult when they come with something prepared. Now, I would say, the original Lucia that we had—we did some of the ornamentation. We simplified it for her. But, she had also this cadenza that she had worked out for the mad-scene that was not the greatest. It worked, but I did not really like it. But at that point, it's really hard to change. It's just really hard to change and find another cadenza for her to learn. Amanda had another cadenza that she did, and I can actually send that cadenza to you, too, if you'd like.

Yeah, that would be great!

But, that one—it showed her voice off well. It was something she had worked out. She had done *Lucia* a few times, and that just kind of went.

So, how long was your rehearsal period?

Well, it was supposed to be three weeks. But, once we got the new Lucia up, a week had gone by. Let's see, we started on Monday, and that was the next Wednesday. So, nine days had gone by.

So half of it was gone almost?

Yeah. So it was about half ended by that point.

Were people concerned?

Yeah. A little. I don't normally get rattled—even though I had been apprehensive about the whole situation. So was the stage director. The chorus was really unprepared. And so, we had to spend a lot of time during stage rehearsals teaching the chorus their parts. So, it wasn't a standard rehearsal process for *Lucia* by any stretch of the imagination.

[. . .]

So, your alterations were really a collaboration? How did you negotiate those? Did you bring yours to the table and the stage director bring hers and then you discuss them?

The company had this horrible website they used. It was called Base Camp or Camp Base or something like that (you can look that up), but it was this horrible thing where everybody can see all the messages. So, you send a message to Kristine, who was the stage director—very fantastic stage director—and then everyone can see it. And then, you would see people make comments. So, like this one person, she commented, “Oh, I've really fallen in love with this one passage that is in this first act duet.” And, I thought to myself, “Alright, you're not going to want to sing that thing. You have a whole act to go. You have it in Act I. Let it go!” And, I think that I did end up cutting it, because Scott even chimed in and said, “I like this opera a lot, and if you sing that, it crashes and burns.”

So, were you the ultimate say then—as the conductor?

Yeah. I tried to give as much freedom as I could between—it was Kristine McIntyre who was the stage director—and, we sort of set what it was going to be. As things cropped up, we made some more cuts—mostly Raimondo and that sort of thing. And then, the first Lucia—there were some high options that she wanted to take, and then, I ended up telling her she couldn't.

Because they weren't working or?

Well, they would work out of context. But, when she was trying to do the whole role she would squeak on the top, or it was shrill, or whatever else—it wouldn't focus. In the mad-scene, she wanted to do the high option at the very first, and she wanted to do the one at the end. And, so I gave her the option, “You can do the first one or the second one, but you can't do both. And, you're singing in your middle voice, and you're doing this stuff down there that you do—and you're wearing out your top—and, only one of them can happen. So you need to choose.”

So when you went to the second Lucia, she obviously didn't need to choose then, did she?

Oh, no! She was great. She could smoke a cigarette, drink a martini, and sing that role all at the same time.

You said your Edgardo was really good. So, did you keep in the Act III duet with him?

You're talking about the Wolf's Crag?

Yeah.

So, yeah. We cut that all the way to twelve. So, Act III essentially started with scene 12 with the chorus.

You started with "Di menso jubilo?"

Yes! I will tell you this. If I ever do *Lucia* again, I will have control over all of those cuts. I just had a feeling that Act I was really long, and I sort of needed to pace it that way. But, I tell you that *Lucia* in three acts is hard. It's very hard. Act III just seems like it goes on forever for some reason. It's a very hard act to conduct, and having that break before is not a good thing.

So where would you have the intermission?

I'd do the intermission after one and then....

Do Act II and III together?

Yes, Two and Three in its entirety. See, I kind of think the Wolf's Crag scene needs to be cut. I would have to do some consideration on this. Because, in the beginning, I thought we were going to keep it. Because, at a certain point, it didn't really matter to me. It was the first time doing *Lucia* for me, so I figured—I'll learn the music. The baritone and the tenor kind of wanted to do it. But, there was an issue with the orchestra time. So, they would have had to buy another service with the orchestra, and they didn't want to do that. So, I kind of understand why that three act version of *Lucia* exists. Although, I would really like to do *Lucia* with the Wolf's Crag scene intact, and start Act II where it is in the score.

So, do other cuts to shorten it up, but keep that scene?

Yeah. Do all of the cuts except the Wolf's Crag scene, and have Act I and Act II, and have the Wolf's Crag scene start Act II.

Dramatically—do you feel that something is lost with cutting the Wolf's Crag scene?

This opera to me is very dramatic. I don't particularly like the Wolf's Crag scene. I think the action stops. It doesn't really add a lot. The music doesn't have really anything to do with what comes before it. It doesn't really add anything necessarily to the drama that we have had before. But, what it does—it sets the pacing of the opera—in my opinion. And, I am the type of person—I don't like to—in conducting a full-length opera—I don't like to take breaks. Once I start, it's just like singing a role. You get out there, and you're warmed up, and you want to go. It's kind of hard to start and stop. And,

that's how I kind of feel about this opera. Once I got on a roll, it was time for intermission. And then, you had to hike it back up again.

[. . .]

So you had some cuts made for orchestral price consideration?

Yes.

Did you do any for staging considerations?

No.

I was considering cutting the harp solo. She couldn't play it. It felt like I was conducting it in sixteen, it was so slow.

Did you keep it in?

Yeah. I had to conduct it in eight.

[. . .]

And, Kristine was actually adamant about the Wolf's Crag scene. She had assisted earlier in her career in a production at San Francisco Opera where they did it. She said, "It's just too hard. It's fifteen minutes' worth of singing that you don't need to do." But, in terms of other things that were for other specific reasons—other than the Lucia, the Raimondo, and the harp—there wasn't really anything that I was like, "Oh, I have to cut this—it's going to be so horrible or doesn't work dramatically."

[. . .]

You said you had prepared *Lucia* for other places. In what capacity? As a coach or accompanying?

I actually have never played a production of *Lucia* at all. I had prepared people right here in New York. One of them did Lucia in Chicago.

So as a coach then primarily?

Yes, just primarily here in New York. I had somebody do Lucia in Stuttgart, Raimondo did *Lucia* in, I think, Arizona—Arizona Opera. And then, Arturo a few times in various places. I really have prepared all of these roles before. I just had never done a production with myself.

So, that being said, would you be happy to do another one if given the opportunity?

Would I do it again? Yeah, I would do it again, but it would have to be under very different circumstances and a very different sized company than Anchorage Opera.

And with a better prepared cast, it sounds like.

With a better prepared chorus and orchestra. I showed up, and I got through—in rehearsal with the orchestra—I got through the whole first scene and got to the first aria, and some of the orchestration was different. And so, I was assured by the orchestra manager—I said, "Make sure of their parts," and he was like, "Oh that's fine, that's fine!" They had a reduction. They had the Kalmus reduction for five players instead of the thirty or so players that the opera was actually written for. They had the full orchestra, but they had the wrong orchestration. So, that was a bit angering.

I meant to ask that—I assumed you used the Ricordi—just the standard rental, but they had the Kalmus?

The Kalmus.

And did the singers have the Ricordi, or did they have the Schirmer?

I don't really know. All of the principles were memorized when they showed up. And then, the chorus had only photocopies. And so, I don't know what that was. I know my rehearsal accompanist, and this killed me, had the Schirmer. I have the score that I used. This is the orchestral score that I use, and it's the Ricordi. I'm sure that when I got to that one part of the orchestra, I'm sure that I looked like I had just been stung in the nose by a bee, because I just looked around like, "What is happening?" And, I started asking questions about parts, and they said, "That's not what we have!" That was rather shocking.

Did they own the parts or?

Yes, they owned them.

So they were avoiding paying the rental fee for the Ricordi parts by using the Kalmus?

Yeah.

That affected all of the doubling then, right?

It affected the doubling. There were a few things that were severely different. Violin cues that were actually oboes—things like that. But again, it was very weird the further along you got into the opera, because you had fifty-five players playing something that was really intended for about thirty. And so, everything was just kind of off all the way around.

Wrong balance of sound?

Yeah. I had to rebalance the thing and have people not play. So, lesson learned—I buy my own parts now.

Can you buy them, or do you have to rent them?

Yes, they are all in the standard public domain, so you can buy them.

[. . .]

So then, did you just sit down with their parts and figure it out, or did you do it by ear as you went through the rehearsals?

A lot of it had to be done in rehearsal.

[. . .]

At the moment, I'm sort of having flash-backs now as we're talking about this and having heart-palpitations.

Well, you had three weeks of rehearsal and had to get a new Lucia, and the orchestra had different parts. That's a little massive.

And, I think *Lucia* is probably, of the standard repertoire, maybe *Boheme* is harder to conduct—but *Lucia* is pretty difficult. There has to be a lot of precision. And, the *rubato* has to be exactly right. And, with the cadenzas and knowing exactly how they are going to start and end, and the flute is over there doing her thing, and you're looking around trying to hear the stage, and it's tough! It's a lot of things to worry about.

So when you made your decisions—were there any alterations that you had a conflict over? Or was everyone usually in complete agreement?

Just Raimondo.

Just Raimondo? Poor Raimondo.

Kristine had done this. She was an assistant at the MET. She was an assistant at San Francisco Opera. She had done *Lucia*, at that time, probably fifteen or sixteen times. So, she had a lot of experience with the opera, which I didn't necessarily have. And, she sent me the cut list that she had in mind, and then, I had my own ideas. And, we said, "How can we work together?" Honesty, most of our cuts were the same. The only big one that she just said was, "No Wolf's Crag scene."

And you just consented?

And, I was like, "Ahhhhhh, fine!" [laughs]

Attachment 1:

**Anchorage Opera 2013
Lucia di Lammermoor**

Suggested Cuts and Alterations

The following sections are cut unless otherwise indicated

Act I

18/3/1-3 Normanno and Raimondo tacet

26/1/1 - 32/1/3

47/4/1 - 49/2/2

p.49 Alisa tacet

68/1/2 - 68/2/5 Lucia and Edgardo tacet

71/1/1 - 71/2/2

Act II

79/4/2 - 80/1/3

82/2/1 - 82/4/1

94/3/6 - 96/3/5

97/3/5 - 98/4/3

99/2/3 - 99/4/1

106/2/1 - 109/1/3
164/1/1 - 180/1/2

Act III

183/1/1 - 206/1/1
218/1/3 - 220/1/1
221/1/1 - 221/1/2
232/3/2 - 233/1/1 (E-flat chord on downbeat of 232/3/2)
248/1/1 - 251/1/1 Chorus tacet on 251/1/1 only.
253/1/1 - 255/1/1
279/1/2 - 279/2/3

Cuts for Orchestra Parts

**The following refers only to the measures which are entirely cut

Act I

Reh. 19 to 7 of Reh. 22
10 of Reh. 34 to 14 of Reh 35
Reh. 51 to 8 of Reh. 51

Act II

18 of Reh. 4 to 23 of Reh. 4
17 of Reh. 6 to 22 of Reh. 6
Reh. 16 to 1 before Reh. 19
Reh. 20 to 14 of Reh. 20
Reh. 21 to 8 of Reh. 21
Reh. 25 to 1 before Reh. 29
Reh. 52 to 18 of Reh. 56

Act III

No. 11 "Uragano Scena e Duetto" Cut in its entirety
17 of Reh. 22 to 7 of Reh. 23
15 of Reh. 23 to 16 of Reh. 23

2 before Reh. 32 should just be an Eb-Major chord, resolving from two measures before.
The pitches for this should be what are written for each instrument has as the 4th beat of one before

Reh. 32.
Reh. 43 to 24 of Reh 43
Following "Scena" is cut in its entirety
Reh. 59 to 4 of Reh. 59

Follow-up Question
(by email September 25, 2015)

I was wondering—regarding the parts—you said you learned your lesson and bought the parts. Did you go ahead and buy the *Lucia* parts then? And if so, did you buy the Ricordi ones—I know Luck's Music sells an old set of Ricordi—or did you buy the Kalmus ones?

I ended up buying *Lucia* parts when I got back to NYC. I have the Ricordi parts, which I acquired from an individual online.

Follow-up Question
(by email February 8, 2016)

As a conductor, when you are making a cut—I'm guessing you:

- 1. Look to see that the key/harmonic structure isn't disrupted in a radically bizarre way (not sure how to word this beautifully, but will come up with something).**
- 2. Look to see that the melodic line isn't radically altered in a bizarre way**
- 3. Look at instrumentation—obviously you can't have something that will audibly sound bizarre (the entire brass section drops out suddenly or such).**

Have you ever had to make alterations to doublings and/or instrumentation to accommodate a cut? Or do you look only specifically for cuts that would not require any change?

Am I missing anything in your thought process regarding making cuts?

In general, I think you are right on the mark. In the true *bel canto*, instrumentations generally don't change. I'm trying to think of a particular opera I know that that would be the case, and I can't. In some of the standard repertoire instrumentation can change (a spot in the Act I Finale of *Don Giovanni* comes to mind), but there are a couple of different ways to deal with it, and it's usually only for a measure or two, in which case you put the cuts in those particularly instruments that many measures later or earlier. Actually, now that I consider it, there are one or two places in *Barbiere* in which that occurs in one of the finales. Again, I think this is rare. The premise of a cut is that it shouldn't sound like a cut.

I'm sure that, given time, I could think of exceptions to this, but I believe that for most of the standard repertoire in productions which don't cut the opera to shreds, they are usually straightforward. There were a few in *Medea* that were tricky, but nothing too wild.

Dr. Dawn Pawlewski Krogh
(interviewed by phone on January 19, 2015;
revised/edited November 2, 2015)

Biography

Coloratura soprano Dawn Pawlewski Krogh, Doctor of Musical Arts, performed the title role of *Lucia* with Des Moines Metro Opera's main stage production in 1993

under the baton of Robert L. Larsen, who also coached her in the role. Krogh has performed in Japan, Ireland, and throughout the United States, and is an award winner from the 2002 International Festival of Light Opera in Waterford, Ireland. In her current staff position at Wesleyan University in Lincoln, Nebraska, Krogh has staged scenes from *Lucia* for their opera scenes program, conducts master classes, and is in frequent demand as an adjudicator and soloist.²⁹⁶

Interview

You mentioned that you sang the role of Lucia with Des Moines Metro Opera. Do you happen to remember when that was?

Nineteen ninety-two.

Was that with their young artists program?

I was the understudy of their main-stage, so I got a full performance on stage. They give the understudies a performance: one of the performances.

Do you remember which score you were using?

Well, let's see they had their own version that they gave me that they wrote the—at that time, the Metro Opera was doing things in English. But, they would write their own translation.

So it was in English?

Yeah. And, I have the score at my office at Wesleyan. So, I would be able to look it up and see what score it was. I know it was not Schirmer, because I have a Schirmer *Lucia* score as well, because I did the mad-scene a couple of times at Simpson College. But, the score that we used for that is at school. So, I could get that information for you.

And I might, if you are not opposed, come during your office hour and peek at the score to see if there are different cuts and such.

That's fine. It has. You know he, Robert Larsen, likes to do things his own way. So, he cut things!

[. . .]

296. Biographical data derived from Nebraska Wesleyan University, "Dr. Dawn Pawlewski Krogh, D.M.A.," NWU Faculty/Staff Profile, accessed May 1, 2015, http://www.nebrwesleyan.edu/profile-faculty_staff_profile/7961.

Just from what you can remember, when you were prepping for it—what did you do for your cadenzas?

I have a Ricci cadenza book. It's got all sorts of different cadenzas in it. And, it actually puts the names, usually, of whose cadenza it was—like Adelina Patti. You know, all sorts of the older singers. And then, what I did was I listened a lot to my favorites which, at the time, would have been—you know, we didn't have Natalie Dessay. We had Joan Sutherland and Maria Callas and Anna Moffo—who were the big ones that I would listen to. And, I actually took the cadenzas—listened to the cadenzas I liked—and then looked at the Ricci—which cadenzas fit me best. And, then I just took them apart and wrote my own. So basically, I'd take—I'd steal—part of a cadenza from Joan and maybe do part of a cadenza from Maria Callas and just put them together in how they fit my voice best. So, my cadenzas were different than—Evelyn de la Rosa was the main-stage Lucia at the time—and my cadenzas were different than hers. So, the orchestra—the flutist—had to come have rehearsals with me, too, on my cadenzas as well, which was kind of fun.

Yes. They need to be really on-board with each other in that section.

Oh, definitely.

I was wondering then, did you have to write your cadenza(s) out for her, or did she just do it by ear?

I had to write it out. A lot of it was written in the Ricci. So, what I did—I circled, “I'm doing this part,” and then, arrowed towards the next section of the different cadenza; and then, back up to this cadenza; and then, wrote in any notes that I added. And then, she then interpolated what her part would be. Because, the flute part, nicely, is written out in the Ricci, as well. At least, in the new coloratura—in the book that Robert Larsen did—he wrote out different cadenzas.

[. . .]

Those were the cadenzas he preferred, and he put them in there. And, I think, he put the flute parts in there, too.

And he was the one who conducted the *Lucia* for Des Moines Opera?

He was the artistic director and the conductor of the orchestra at Des Moines Metro Opera—who I trained under.

I think it's interesting because you had the two Lucias. Did you have to adjust? Were there any cuts done differently based on your vocal abilities or stamina or—?

Well, the cuts that he always did were what he would term “traditional cuts.” Now, interestingly, I don't know when those traditional cuts started.

That's sort of what started me on this study. I was reading articles where each were saying “the traditional cuts” were taken, but they were different than the other recordings that claimed the same thing. So, I was left with, “What is traditional?” They seem to vary a bit.

Oh, definitely. Exactly! Depending on which recording. You know, I was doing Act I duet with a couple of students in opera scenes, and I was trying to remember,

“Where was my cut? I can NOT remember what my cut was....” And, I had my score, and I’m looking at it, and I’m like, “I don’t remember it being like this.” And so, I thought we took a different cut that wasn’t written or something. And then, I was listening to recordings, and we had two or three different recordings, and I finally found the one where I was like, “Oh, this is what we did.” So, you know, *YouTube* is nice because you can sift through all of those and figure them out. But, they are very different. I think it usually depends on the soprano.

And the conductor?

Yes, and the conductor. Typically, the conductor’s choices.

So these cuts—the ones you did—were determined by Larsen because he was the conductor?

Yes. He was the conductor, the stage director, the musical director. Yes, he did all of it for every opera that they did there for the past—I don’t know how many years—thirty-some years. He just retired from doing that—maybe, I would say, three to four years ago. Maybe five years ago.

Did he ever say why he chose which sections to cut?

He would say that they were traditional cuts. [both laugh] Yeah, I don’t know! We just cut it differently ourselves! [laughs]

Do you remember—did you do the Wolf’s Crag scene?

Yes.

That’s interesting because that is often traditionally cut.

Right.

So he did do it?

Yes.

So then, he must have done some major chopping around just so that it wouldn’t be too long, I’m guessing, in other areas?

Yes. Exactly. He would be one that would like to do more rather than less. He wasn’t a huge—like, his cuts would never be to shorten the length of an opera in a major way. I mean, he did the full *Marriage of Figaro*. Four hours!

So were your keys the same as in the Schirmer and Ricordi?

Yes.

So he didn’t try to go back and restore the original keys?

No, I don’t think so. I think he kept pretty close to—I’m not sure—I don’t think it was the Schirmer. I think it was the Ricordi. I will have to look and see. What is interesting about the one that I have got—they put the English—whomever put in the English—blocked out the Italian and wrote in their own English over it.

[. . .]

I know they have gotten away from it lately, but so many opera companies did them in English at the time I was singing. Most of the time it was in English. Tulsa Opera, Nashville Opera—they were always doing them in English, because they did not have the ability to do the supertitles.

[. . .]

Now, with your scenes—have you ever done a shortened, abridged version of it? Or do you just mainly stick with certain scenes that you like that work for your students?

Yes, I've done the sextet, the Act II duet with Enrico and Lucia, and then the mad-scene a couple of times, because that's just a great scene. And, I've done the Act I duet as a scene.

When you are doing it, do you usually keep it in context—as far as leaving it whole or—?

I do the traditional cuts. [laughs] Yes! Typically. Yes. But, I've gotten my score or the Schirmer—I think the Schirmer.

So you usually go with either the Schirmer cuts or Larsen's cuts?

Yes. The mad-scene is in that coloratura book. I don't know if it has cuts written in it or not. I think it does. When I was working on it with my student, I was using the score, and she was using the book, and I was like, "Aren't you supposed to be singing something here?"

[. . .]

And regarding *tacet*—it doesn't affect you so much, but many of the characters around you. Do you happen to remember if Alisa *taceted* during your scene with her by the well?

Yes...she sang it—she sang it.

That's nice. Sometimes, I feel when you are a secondary character and you have to *tacet* half of your singing, you go from being a secondary character to being just a stage prop.

Right, right. I think there is one of those right in the middle of "Regnava" correct? And, I believe, she sang that. I'm pretty sure she did. And then, in the mad-scene there is that little middle section that is cut. On recordings, typically they cut that section right after she does the high E-flat. She sings the high note and collapses a little bit, and they have that small section where Enrico and everybody surround her. And, it's really cool, but you don't—you won't hear that on people's recordings unless it's a full version of the opera. And, if it's just the mad-scene, of course, they always cut that. It's right before the [singing] "Andiam..." Some recordings will go straight into that and cut that whole section, which is interesting, because it's basically—you know, how we cut arias to perform the aria alone—we cut everyone else out of it. But, when I had done the aria as a scene with Robert Larsen—he was my teacher in college—he had me do the mad-scene in a scenes program, and, of course, we cut that section out. And so, when I did it with Des Moines Metro Opera Company, I was like, "Oh, there's all of this music in here!"

[laughs] But I loved it. It's really cool. But, I always cut it, too, because it's hard to find all the baritones.

But he left it in there for the show?

Yes, for the main-stage show it was there—yeah!

Were there any instances that you know of where the main Lucia said, “I really want this put back in,” where it had been cut?

I'm sure there are—I can't imagine there isn't a soprano that hasn't, because even my student who sang the mad-scene was always like that, you know: “I like that part, can I sing that part?” And, I used to do that. I did that to Ariel when I did *Cleopatra* when we did *Julius Caesar*. She said to cut all of these arias, and I was like, “I want to sing that one!” [laughs] And, I made her put that back in actually. And she did.

And they did it for you?

Yeah, they did. It depends on the soprano, I think. I mean, if you have a Natalie Dessay or a Diana Damrau saying, “Hey, I'd like to sing this,” I imagine, somebody would probably say, “OK.” It depends on the company. Like the MET, they have their standard productions, and they always do the same production with the same exact cut, same costumes, same staging. Which I understand, and I think is great. But, with a different singer, I would like to see a different interpretation.

And, if you have been around any of that, how is it resolved?

The conductor wins. Always. [laughs] Yeah, the conductor always wins. I'm trying to think—in the duet with Enrico, there's a cut. There's that interpolated high note that isn't in the score that all the sopranos do all of the time.

Were those in Larsen's score or did you just decide then to do them?

Those would be in Larsen's score, I think. But not the cadenzas. We got to do our own cadenzas. He always let us do our own cadenzas.

But he still probably needed to know what you were doing so he could cue the orchestra.

Exactly.

So, when you did that—did you just show him in rehearsal? Obviously, you can't just start improvising too much on the spot.

Yeah, we would work it out in the rehearsal, and he would have to fix or adjust if something wasn't or wouldn't be able to match with the orchestra. And, he'd say, “It would be better if you did this.” We'd work it out in the piano rehearsal. He's a pianist, so he would play all of our rehearsals as well.

As far as you know, was any extra material added for staging purposes? Like, you needed a little more time for a curtain or something so he asked to make something a little longer—or something like this?

I don't think so. Not typically with him. I don't think so.

Or, another consideration would be for a costume change.

No. I don't think so.

Did he say why he wanted to put the Wolf's Crag scene in?

I think he just loved the music.

It's an interesting scene, but it does make it a little longer.

Yeah, and that's not really anything that bothered him—as far as length goes. I know some places their constraints have to do with the cost of the orchestra and having to pay union. And, if you go over a certain time, you have to pay extra. I know that's what I have to deal with as a director at Wesleyan. I have to cut the snot out of something. If I'm doing it, it's going to be cut more than anything, but that's because of the cost of the orchestra. But he did not have that problem, because the orchestra was—yes, unionized—they didn't have to rehearse as long as the singers ever did, but, they had some kind of deal on their contract. Because, he would definitely not worry about time on the operas. He'd rather them be longer than shorter. He's the type of guy who would prefer to have more of the music there rather than cut out.

Perhaps he had extra funding for it?

Oh, for sure. They have a lot of funding. And, theirs was a summer festival—it is a summer festival, and the orchestra is contracted. They come in just like the apprentices do—just like the main-stage people do. So, he's got a different kind of thing going on there than you would have at the MET or a bigger opera company.

[. . .]

You know, they used to end at the mad-scene. They used to cut that whole tenor ending, but, not now. The tenors would freak-out. But, that was in the day of the star soprano. That was the diva—the *Prima Donna*—so they had to end at the end of the mad-scene, because they couldn't have anything after that. That would be interesting for you to find out when that last scene started being added back in.

[. . .]

It's a really great scene if you have a tenor who can really sing it.

[. . .]

People were actually like—even when I was singing it—“Oh, they're keeping the tenor part?” And, I was like, “You mean they cut that whole scene? Really?” [laughs] I don't know what day and age that was, probably the days Amelita Galli-Curci and Adelina Patti and Nellie Melba. You know, they were such big names, maybe they just ended the opera with their mad-scene.

[. . .]

I don't think you could get away with that today. I think, today everybody expects it there.

[. . .]

You know, we can see it readily. We can access videos more readily now of opera companies so we know more.

APPENDIX D

COPIES OF IRB APPROVAL LETTERS

Institutional Review Board (IRB) approval for the interviews conducted in this study was obtained on May 14, 2014 and renewed on May 12, 2015. Copies of both approval letters and of the consent form provided to the interviewees are provided herein.

UNIVERSITY of
NORTHERN COLORADO



Institutional Review Board

DATE: May 16, 2014

TO: Carol Money, BA MM
FROM: University of Northern Colorado (UNCO) IRB

PROJECT TITLE: [605473-2] The Musical Alternatives of Donizetti's Lucia di Lammermoor: An Analysis and Guide for Performance Practice

SUBMISSION TYPE: Amendment/Modification

ACTION: APPROVED

APPROVAL DATE: May 14, 2014

EXPIRATION DATE: May 14, 2015

REVIEW TYPE: Expedited Review

Thank you for your submission of Amendment/Modification materials for this project. The University of Northern Colorado (UNCO) IRB has APPROVED your submission. All research must be conducted in accordance with this approved submission.

This submission has received Expedited Review based on applicable federal regulations.

Please remember that informed consent is a process beginning with a description of the project and insurance of participant understanding. Informed consent must continue throughout the project via a dialogue between the researcher and research participant. Federal regulations require that each participant receives a copy of the consent document.

Please note that any revision to previously approved materials must be approved by this committee prior to initiation. Please use the appropriate revision forms for this procedure.

All UNANTICIPATED PROBLEMS involving risks to subjects or others and SERIOUS and UNEXPECTED adverse events must be reported promptly to this office.

All NON-COMPLIANCE issues or COMPLAINTS regarding this project must be reported promptly to this office.

Based on the risks, this project requires continuing review by this committee on an annual basis. Please use the appropriate forms for this procedure. Your documentation for continuing review must be received with sufficient time for review and continued approval before the expiration date of May 14, 2015.

Please note that all research records must be retained for a minimum of three years after the completion of the project.

If you have any questions, please contact Sherry May at 970-351-1910 or Sherry.May@unco.edu. Please include your project title and reference number in all correspondence with this committee.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNCO) IRB's records.

UNIVERSITY of
NORTHERN COLORADO



Institutional Review Board

DATE: May 13, 2015

TO: Carol Money, BA MM
FROM: University of Northern Colorado (UNCO) IRB

PROJECT TITLE: [605473-4] The Musical Alternatives of Donizetti's Lucia di Lammermoor: An Analysis and Guide for Performance Practice

SUBMISSION TYPE: Amendment/Modification (updated consent form)

ACTION: APPROVED

APPROVAL DATE: May 12, 2015

EXPIRATION DATE: March 16, 2016

REVIEW TYPE: Expedited Review

Thank you for your submission of Amendment/Modification materials for this project. The University of Northern Colorado (UNCO) IRB has APPROVED your submission. All research must be conducted in accordance with this approved submission.

This submission has received Expedited Review based on applicable federal regulations.

Please remember that informed consent is a process beginning with a description of the project and insurance of participant understanding. Informed consent must continue throughout the project via a dialogue between the researcher and research participant. Federal regulations require that each participant receives a copy of the consent document.

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Based on the risks, this project requires continuing review by this committee on an annual basis. Please use the appropriate forms for this procedure. Your documentation for continuing review must be received with sufficient time for review and continued approval before the expiration date of March 16, 2016.

Please note that all research records must be retained for a minimum of three years after the completion of the project.

If you have any questions, please contact Sherry May at 970-351-1910 or Sherry.May@unco.edu. Please include your project title and reference number in all correspondence with this committee.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNCO) IRB's records.

UNIVERSITY of
NORTHERN COLORADO



CONSENT FORM FOR HUMAN PARTICIPANTS IN RESEARCH
UNIVERSITY OF NORTHERN COLORADO

**Project Title: The Musical Alternatives of Donizetti's *Lucia di Lammermoor*:
An Analysis and Guide for Performance Practice**

Carol J. Money
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Research Advisor: Dr. Melissa Malde
Professor of Music
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For my doctoral dissertation in vocal performance, I will compile and examine the musical alterations, cuts, and interpolations to Donizetti's *Lucia di Lammermoor*. The goal of this project is to create an analytical resource for the benefit of current and future stage directors, performers, and conductors. You will be asked to answer a series of questions about your musical experiences with productions of *Lucia* so that I may gather data, information, and gain your perspective on the ramifications of the alterations implemented. Based on these interviews, follow up interviews may be required.

There are no foreseeable risks to your participation. As a potential benefit to your participation, you may enjoy this opportunity to be reflective about your career and your involvement with Donizetti's *Lucia di Lammermoor*. I will provide you with drafts of my transcript of our interview(s) for your review and feedback. If requested, I will provide you with a full manuscript for your review and feedback. At the conclusion of this project, I will share an electronic copy of my completed manuscript upon request.

Your name and the stories and career information you provide will be explicitly identified in this dissertation, unless you request for it, or any portion of it, to remain confidential. All notes and audio recordings from our interviews, and all manuscripts of my dissertation will be kept securely in my office and / or home indefinitely. Any audio recordings made will be used for the sole purpose of verifying the accuracy of the transcriptions of our interviews. All identifiable data will be kept securely at Frasier Hall Room 154, University of Northern Colorado, Greeley, CO, 80639. The full transcript of your interview may be published as an appendix in the final document.

Participation is voluntary. You may decide not to participate in this study. You may also begin participation and decide to stop and withdraw at any time.

Having read the above and having had an opportunity to ask any questions, please sign below if you would like to participate in this research. A copy of this form will be given to you to retain for future reference. If you have any concerns about your selection or treatment as a research participant, please contact the Office of Sponsored Programs, Kepner Hall, University of Northern Colorado Greeley, CO 80639; 970-351-1910.

Participant's Printed Name

Participant's signature

Date

Researcher's signature

Date