Stony Brook Opera
2014-2015 Season

A letter from the Artistic Director of Stony Brook Opera

Our current season will end with a semi-staged concert performance of Gaetano Donizetti’s *bel canto* masterpiece *Lucia di Lammermoor*, sung in the original Italian language with projected titles in English. The Stony Brook Symphony will be on stage, with the opera chorus behind it on risers. The Stony Brook Opera cast will perform from memory on the stage space in front of the orchestra. My colleague Brenda Harris, Performing Artist in Residence and a leading soprano in American regional opera will direct the singers, who will be fully blocked, and will use props and furniture and minimal costuming as appropriate. Jeanette Yew of the Theatre Arts Department is the lighting designer, and she is planning exciting theatrical lighting for the space where the singers are acting; the orchestra will be lit with some special mood lighting. I’m very excited about this production, and we have a particularly strong cast for it. Musically our performance is based on the new critical edition of the opera published by Ricordi and edited by my good friends Gabriele Dotto and Roger Parker. This is the only edition based upon Donizetti’s autograph manuscript. For me the effect of using this edition is similar to the appearance of Michelangelo’s frescoes on the ceiling of the Sistine Chapel in the Vatican after they were cleaned up and restored: viewers could finally see the original, brilliant colors as the artist had envisioned them. Many of the differences between the standard version of *Lucia* and the critical edition are matters of fine detail that may not be apparent to a general audience, but there are a number of major differences. We will perform three of the numbers in their original, higher keys: Lucia’s entrance aria in Act I (in E-flat and A-flat instead of D and G), her duet with Enrico at the beginning of Act II (in A instead of G), and the famous mad scene in Act III (in F instead of E-flat). These higher keys not only sound more brilliant, but they also result in greater tonal contrasts in the opera as a whole, and this has a noticeable theatrical impact in the sound of the music. In addition, most productions of *Lucia* also make a large number of cuts that have become traditional. Our performance observes some of these in the interest of vocal stamina and dramatic momentum, but we are restoring two entire numbers that are routinely cut, because we deem them vitally important musically and dramatically: Raimondo’s aria in Act II, and the Wolf Crag scene between Edgardo and Enrico in Act III. For the audience the most audible difference between the critical edition and the standard version will be in the mad scene in Act III. There, in the slow movement “Alfin son tuo,” Donizetti wrote the obbligato instrumental part originally for glass harmonica, an instrument invented by Benjamin Franklin with an eerie, other-worldly sound. It had long been assumed that Donizetti replaced this instrument with a solo flute for artistic reasons, but new research has revealed that the glass harmonica player actually had rehearsed several times with the soprano for the premiere, but then the company dismissed him over a contract dispute. Also in the mad scene, the long cadenza for soprano and solo flute is not by Donizetti, and was composed probably by Mathilde Marchisio for Nellie Melba, who sang it at the Paris Opera in 1889, long after the composer’s death. This cadenza is totally inappropriate stylistically, and in its place our soprano, Jennifer Sung will sing a solo cadenza that she and I worked out after studying numerous cadenzas composed by singers active in the mid-1830s. For more about the critical edition and the glass harmonica, as well as the cadenza in the mad scene, see the articles by Roger Parker and Gabriele Dotto on the following pages, reproduced with their kind permission.

--David Lawton
Lucia di Lammermoor begins afresh

Roger Parker

A new critical edition of Lucia di Lammermoor has been performed around the world during the last decade or so. Is one necessary? Donizetti’s most popular and most often-performed serious opera has, after all, stood the test of time for nearly two centuries; and it has made its way in the world mostly without the help of musicologists. The “traditional” performing materials, supplied for most of those 200-odd years by his Italian publisher Ricordi, have assisted at the birth of countless imaginings of the opera—some good, some bad, but all with reasonable access to the material traces Donizetti left of the work when he died. To repeat the question: do we need a new edition?

There are many possible answers. One, quite commonly advanced by promoters of critical editions, is to suggest that “traditional” scores routinely report travesties of the composers’ intentions. For a few of Donizetti’s operas (Maria Stuarda and Dom Sébastien were until recently examples), that was indeed the case: consultation of long-ignored autograph and other sources has resulted in new editions with large structural changes, unveiling what is in important senses a new work. This level of difference is, though, a rare occurrence, and Lucia di Lammermoor cannot boast it. But there is also a less dramatic answer, one that may ultimately prove more convincing in the majority of cases. It concerns the fact that, although we may feel that an opera as familiar as Lucia has “always” been with us, performance traditions change quite radically with changing times and technologies. Recordings have been around long enough to demonstrate this very clearly: no-one today would dream of performing Lucia in the manner in which it was routinely interpreted 100 years ago. Our attitudes to tempi have changed (expressive slowing-down is still very much in fashion, but expressive speeding-up is usually frowned upon); our tolerance for wide vibrato (both in instruments and, particularly, in solo voices) is far greater; our taste in string slurs has become much more restrained; our expectations of orchestral discipline are much higher; and so on. What is not well understood is that the current “traditional” score of Lucia is in many senses a reflection of those performance tastes of a century ago. Although the score clearly derived from sources close to Donizetti’s time, it found its final, printed form in the early part of the twentieth century, and at that time was fashioned according to the performing traditions of those years. In this sense, another look at the materials—one that regards critically those additions that seemed “natural” 100 years ago—is long overdue. What is more, if we now decide to reinstate the performance directions that Donizetti left behind, then this need not be a prescriptive move—it should, rather, constitute just one further way of configuring this ever-mutable score, in the process allowing performers to make further, better informed choices about how they might interpret the work.

As we peel back these layers of performance instruction, it becomes clear that, although Lucia has always been fairly stable in its largest structural form, the nature of the score Donizetti left us is curious in some details, in all likelihood because the opera was born in difficult circumstances. Lucia was written for the Teatro San Carlo in Naples, a theatre that had seen some of the composer’s greatest successes, but that was then—not for the first or last time—in a state of organizational chaos. In May 1835, waiting for official approval for a subject he had himself chosen, and called La sposa di Lammermoor [sic], Donizetti referred to the commission that governed the San Carlo as a “gabbia di matti” (cage of madmen). It is understandable in the circumstances that he took matters into his own hands. In a letter to the commission dated 29 May 1835 he was unequivocal, his irritation spilling out into a magnificently sprawling, paragraph-long sentence:

Time is running out, and I assure you that I cannot remain much longer in such uncertainty, since I have other projects, thus either be so good as to authorize the Poet Sig. Cammarano to set to work without delay on the scenario of Lucia di Lammermoor already presented and approved by the censorship, and in this case I think I can promise to finish the work by the end of August, without insisting on the four-month period stipulated in my contract, or allow me to assume my legal position, returning to my rights according to the contract, and annulling all those accommodations offered by me in my first letter of 25 May and in this one.

The syntax may have wobbled, but the sentiments are clear; and Donizetti, whose stock in the operatic world was high and getting higher, obtained the approval he needed. Salvador Cammarano got moving on the libretto and, following close behind, the composer got moving on the music. The speed with which they both worked is astonishing. Far from needing the three months stipulated in his letter, Donizetti finished Lucia, orchestration and all, in a mere five weeks. This remarkable dispatch was, though, to no avail. The commission was on the verge of bankruptcy and delayed putting the opera into production; then, when forced to start rehearsals, the theatre found itself unable to pay the singers, causing the prima donna to go on strike. The Neapolitan public, which had in the meantime been palmed off with stop-gap productions, began to protest noisily: as Donizetti wrote to a friend, “Vesuvius is smoking, and the eruption is near at hand”. But then, as sometimes happens on the operatic stage, came a fairy-tale ending. The opera finally appeared on 26 September 1835 and was cheered to the rafters. As the composer reported: “Every number was listened to with religious silence and then celebrated with spontaneous evvivas”. Lucia began its triumphant progress towards us.
In these circumstances, it is no surprise that the opera’s musical text acquired various accretions, many of them nothing to do with the composer. This uncertainty started very early, and almost certainly had something to do with the speed at which the score was assembled. Donizetti’s autograph is full of adjustments and second thoughts, some of which were misinterpreted by copyists and then entered the performing tradition. The critical edition thus has many small surprises, some of them mere details of orchestration, others in the opera’s most famous vocal moments. However, there are two passages, both in the slow movement of Lucia’s Act 3 mad scene that need further comment.

The first involves an instrument Donizetti called the “armonico”, which is better known to us as a glass harmonica. [...] (see Gabriele Dotto’s article below).

The second problematic passage from Lucia’s Act 3 aria concerns what has become the most famous single moment in the entire opera: the heroine’s cadenza with flute. This has long been suspected to date from a period after the composer’s death, but lack of knowledge as to its provenance has contributed to its tenacious hold in the performing tradition. Although Naomi Matsumoto has uncovered evidence of flute-and-soprano cadenzas for Lucia going back into the 1860s (Christine Nilsson sang one at Her Majesty’s theatre in 1868), the Milanese scholar Romana Pugliese has convincingly suggested that the cadenza usually heard today dates from the late 1880s, and was written for the young Nellie Melba, probably by Melba’s singing teacher Mathilde Marchesi. In the circumstances, it is small surprise that the cadenza is quite unlike anything we know from the time of Lucia. It is much longer, and offers a kind of vocal writing that jars in many ways with Donizettian practice. True: Donizetti wrote in his autograph score only the barest outline of a cadenza at this point, a sketchy notation that was probably intended as the harmonic basis for what might be performed; we have good contemporary evidence that the original Lucia sang something more elaborate; but the fact remains that elaboration à la Nellie Melba was an extravagance undreamt of by Donizetti’s generation.

These are just two of the most obvious cases in which the critical edition of Lucia offers performers fresh choices. Those involved in subsequent productions may decide to follow some of the alternative paths it suggests; they may prefer to stay with the “traditional” readings; or they may invent variations of their own. Such freedom is entirely in keeping with the aesthetic context in which works such as this were created. No edition of an opera such as this should be prescriptive; all it can do is offer evidence of what the composer left behind at one particular moment in the work’s history. 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. The real source of wonder is that Lucia di Lammermoor, written in indecent haste nearly 200 years ago, for a theatre on the edge of collapse, can today make us think again, begin afresh.

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The Glass Harmonica in Lucia di Lammermoor

Gabriele Dotto

A long standing bit of Lucia lore involves the mysterious disappearance of the glass harmonica from the score. Hugely in vogue in those years as a chamber instrument, its “celestial voice” (to quote Paganini) was employed in operas and ballets as well, to generate other worldly effects. Hence, its choice to accompany Lucia’s “mad scene” was not an “experimental” decision. Whether the instrument in question was keyboard actuated, with a mechanical solution for setting the glasses in vibration (as designed by Benjamin Franklin), or whether the performer at Naples directly grazed the bowls with his fingertips, is unclear. But what is clear from Donizetti’s notation is that he must have familiarized himself with the instrument’s possibilities and so to write idiomatically for it: the phrasing and coloring marks are careful and detailed, even to such characterizing touches as his indication ondeggiante (“wavy”) on a long-held note. Throughout his career Donizetti took great care with such details and orchestrated masterfully (an accomplished player of violin and viola himself, his writing for the string section is often technically sophisticated), and the care taken in this case is no exception.

Yet something went wrong in the days leading up to the premiere, leading him to cross out much of the glass harmonica part in his autograph score and replace it with an alternate (though somewhat simplified) flute part. This latter is what the first audience heard, and, by sheer inertia, it entered the performing tradition. But recent research has revealed that the change was not an artistic decision.

As it happens, the glass harmonica was removed from the score of Lucia for reasons that were not musical. The player, a certain Mr. Domenico Pezzi, had even rehearsed the part with Fanny Tacchinardi, both in studio rehearsals and in the theatre with full orchestra. But earlier in that same year Pezzi had had a run in with the San Carlo theatre over his services: after having performed “innumerable times” in a ballet entitled Amore e Psiche, his glass harmonica part was at a certain point substituted (prophetically) by a flute. The court papers housed at the Naples state archives make for entertaining reading: Pezzi, a freelance artist paid for each performance, maintains the financially troubled Theatre management ended his services in mid run to avoid paying further fees; the management rebuts that Pezzi had left town unannounced at one point, forcing them to make a substitution, which remained. If reliability had really been an issue, it is doubtful whether Donizetti would have held several rehearsals with the glass harmonic before making a substitution: a rather more probable scenario is that Pezzi may have entered litigation with the Theatre right at that moment. Whatever the
motivation – whether economics or reliability – Donizetti decided (or was strongly advised) to make a substitution before the opera premiered, choosing the same solution – a flute – as in the ballet mentioned above.

The substitute flute part, as mentioned, is somewhat simplified, and only replaces the canceled glass harmonica part in those sections where the flutes were not otherwise playing. And there is little doubt that the change is a far more radical intervention than a simple substitution of timbre: the glass harmonic, more than its notes, supplies an “atmosphere” not otherwise imitable. Hence, restoring the glass harmonica part is not just an interesting experiment in musical archeology. It is a fully justifiable artistic choice – in fact, Donizetti’s original (and quite possibly, preferred) choice – and certainly deserves to be made when logistically possible.

An illustration from a 19th-century edition of Sir Walter Scott’s novel *The Bride of Lammermoor*: represented here is the scene in which the famous Sextet in the finale of the second Act of the opera is set. Raimondo (center) tries to separate Enrico (left) from Edgardo (right, with Lucia).
Synopsis of
Lucia di Lammermoor

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

Preludio (orchestra)

ACT I.

N. 1 Introduzione (Normanno, Enrico, Raimondo, and chorus)
In a ruined park near Lammermoor Castle, Enrico's retainers prepare to search for a mysterious trespasser. Normanno, captain of the guard, remains behind to greet Enrico, who decries Lucia's refusal to marry Arturo. When the girl's elderly tutor, Raimondo, suggests that grief over her mother's death keeps her from thoughts of love, Normanno reveals that Lucia has been discovered keeping trysts with a hunter who saved her from a raging bull. He suspects the stranger is none other than Edgardo. Enrico rages, and as retainers confirm Normanno's suspicions, he swears vengeance.

N. 2 Cavatina Lucia (Lucia, Alisa)
At a fountain near her mother's tomb, Lucia, fearful of her brother, awaits a rendezvous with Edgardo. She tells her confidante, Alisa, the tale of a maiden's ghost that haunts the fountain and has warned her of a tragic end to her love for Edgardo. Though Alisa implores her to take care, Lucia cannot restrain her love.

N. 3 [Scena e Duetto Lucia ed Edgardo] (Lucia, Alisa, Edgardo)
On arrival, Edgardo explains he must go to France on a political mission but wishes to reconcile himself with Enrico so he and Lucia may marry. Lucia, knowing her brother will not relent, begs Edgardo to keep their love a secret. Though infuriated at Enrico's persecution, he agrees. The lovers seal their vows by exchanging rings, then bid each other farewell.

ACT II.

N. 4 Duetto [Enrico ] e Lucia (Lucia, Normanno, and Enrico)
In an anteroom of Lammermoor Castle, Enrico plots with Normanno to force Lucia to marry Arturo. As the captain goes off to greet the bridegroom, Lucia enters, distraught but defiant, only to be shown a forged letter, supposedly from Edgardo, proving him pledged to another. Crushed, she longs for death, but Enrico insists on her marrying at once to save the family fortunes.

N. 5 (Scena ed) Aria [Raimondo] (Lucia, Raimondo)
Now Raimondo urges her to consent to the wedding, invoking the memory of her mother and asking her to respect the family's desperate situation. When she yields, he reminds her there are heavenly rewards for earthly sacrifices.

N. 6 Finale Atto Secondo (Lucia, Alisa, Edgardo, Arturo, Normanno, Enrico, Raimondo, and chorus)
In the great hall of Lammermoor, as guests hail the union of two important families, Arturo pledges to restore the Ashtons' prestige. Enrico prepares him for Lucia's melancholy by pleading her grief over her mother's death. No sooner has the girl entered and been forced to sign the marriage contract than Edgardo bursts in. Returning earlier than expected, he has learned of the wedding and come to claim his bride. Bloodshed is averted only when Raimondo commands the rivals to put up their swords. Seeing Lucia's signature on the contract, Edgardo tears his ring from her finger, curses her and rushes from the hall. Hardly comprehending his words, Lucia collapses.

ACT III.

N. 7 [Scena e] Duetto [Edgardo ed Enrico] (Edgardo, Enrico)
Edgardo sits in a chamber at the foot of Wolf's Crag tower, deep in thought, as a storm rages. Enrico rides there to confront him, and the flames of their enmity flare. They agree to meet at dawn among the tombs of the Ravenswoods to fight a duel.

N. 8 [Coro e] Scena Lucia (Lucia, Normanno, Enrico, Raimondo, and Chorus)
The continuing wedding festivities are halted when Raimondo enters to announce that Lucia, gone mad, has stabbed and killed Arturo in the bridal chamber. Disheveled, unaware of what she has done, she wanders in, recalling her meetings with Edgardo and imagining herself married to him. When the angry Enrico rushes in, he is silenced at the sight of her pitiful condition. Believing herself in heaven, Lucia falls dying.

N. 9 Ultima Scena (Edgardo, Raimondo, and Chorus)
Among the tombs of his ancestors, Edgardo, last of the Ravenswoods, laments Lucia's supposed betrayal and awaits his duel with Enrico, which he hopes will end his own life. Guests leaving Lammermoor Castle tell Edgardo the dying Lucia has called his name. As he is about to rush to her side, Raimondo arrives to tell of her death, and her bier is carried by. Resolving to join Lucia in heaven, Edgardo stabs himself and dies.

-- summary by Opera News, with titles of the musical numbers added from the critical edition we are using for this production.
John Everett Millais, “The Bride of Lammermoor” (1878). The painting represents the moment in the novel after Edgar Ravenswood has rescued Lucy Ashton and her father from the charge of a raging bull: in the opera Normanno narrates the story of the rescue to Enrico during the opening scene, as part of the “antefatto” (prehistory) of the plot.
Notes on the opera

David Lawton

Salvadore Cammarano’s libretto for *Lucia di Lammermoor* is based upon Sir Walter Scott’s novel *The Bride of Lammermoor*, written probably in 1819. This novel had been used previously as the subject of operas by two of Donizetti’s contemporaries, Michele Carafa (Le nozze di Lammermoor, 1829) and Alberto Mazzucato (La fidanzata di Lammermoor, 1834), and other novels or poems by Scott had also attracted the attention of other Italian composers, including Donizetti’s famous contemporaries Rossini (La Donna del Lago, 1819), and Bellini (I Puritani, 1835). Cammarano’s adaptation of *The Bride of Lammermoor* is a free, but skillful adaptation that reduces a lengthy, complex plot to its essentials as the basis for an operatic treatment that observes the theatrical, poetic, and musical conventions of the time. Necessarily, the librettist was compelled to reduce the number of characters, omit much of the complex prehistory of the story and, for the sake of vocal casting, reassign the actions of some of the characters in the novel to others in the opera. For example, in the novel Lucy’s despotic mother Lady Ashton is actually the one who cruelly opposes her betrothal to Edgar Ravenswood, intercepts their correspondence while he is away in France, and forces her to marry Lord Bucklaw for political reasons. In the opera, Lucy’s brother Henry (Enrico) is responsible for these actions, but in the novel, Lucy’s younger brother Henry is a child! Although Lucy also stabs Lord Bucklaw on the night of their wedding in the novel, eventually he recovers, but refuses to reveal what happened; in the opera, she stabs him to death, of course. In the novel Lucy’s older brother Colonel Douglas Ashton, not Henry, is the one who challenges Edgar to a duel, and Edgar falls in quicksand and dies on the way to fight the duel. Although Lucy dies from insanity in both the novel and the libretto, in the opera Edgardo takes his own life after learning of his beloved’s death.

Donizetti’s music for *Lucia di Lammermoor* provides a classic demonstration of the theatrical, poetic and musical conventions of Italian opera of the time, as they had been established in the operas of Gioachino Rossini. As Philip Gossett has noted, these conventions were designed to balance the need for plot development with the desire for lyrical expression. Divided into three acts, each act of *Lucia* is in turn cast into three separate musical numbers, as the synopsis above indicates. Over the course of the opera, each of the principal characters has one full-length aria, articulated into the customary four movements: *Scena* (an introductory accompanied recitative), *Cantabile* (the slow movement), *Tempo di mezzo* (a transition that introduces a new dramatic development), and the *cabaletta* (the final lyrical movement, usually in a faster tempo). As the *prima donna soprano*, Lucia actually has two such arias, her Cavatina in Act I (N. 2), and the celebrated mad scene in Act III (N. 8). Edgardo (primo tenore) sings his aria as the final scene of the opera (N. 9). The *primo baritono* Enrico’s aria is part of the opening scene of Act I (N. 1), and the bass Raimondo sings his in the middle of Act II (N. 5). There are also three full-scale duets, the first for Lucia and Edgardo at the end of Act I (N. 3), the second for Lucia and Enrico at the beginning of Act II (N. 4) and the third at the opening of Act III, the Wolf Crag scene, for Edgardo and Enrico. The obligatory central *Finale concertato* occurs at the end of Act II (N. 6), and its centerpiece is the celebrated Sextet. While adhering pretty strictly to the familiar conventions, Donizetti’s score is full of novel touches in their handling. Perhaps the most striking of these is his treatment of Edgardo’s *cabaletta* in the final scene of the opera. The *cabaletta* remained the most conservative aspect of the musical forms of the time, even well into Verdi’s career. The conventional structure of a *cabaletta* required the statement of a *cabaletta* theme, followed by a transition that sets up a musical return, continuing with an exact repetition of the *cabaletta* theme, and concluding with a noisy coda designed to mark the character’s subsequent exit with thunderous applause. In dramatic terms, the transition between the two statements of the *cabaletta* theme was generally a pretty perfunctory affair. At this point, other characters on stage commonly repeat lines that they have sung earlier, in a passage designed primarily to give the soloist a breather, before singing the entire *cabaletta* theme (usually with improvised ornamentation) for the second time. In the final scene of Lucia, the *cabaletta* begins after Edgardo, who has come to the tombs of his ancestors to fight a duel to the death with Enrico, encounters Raimondo instead, from whom he learns that Lucia has died. In the *cabaletta* theme Edgardo bids farewell to her and vows to join her in death, praying that their union, which was doomed and condemned on earth, will finally be blessed in heaven. In the transition that prepares the reprise of the *cabaletta* theme, he fatally stabs himself. For the reprise of the *cabaletta* theme, the melody is taken over at first by two solo cellos, with fragmented, agonized utterances from Edgardo, flowering into continuous singing only later, as a supreme effort right before he dies.

The use of the solo cellos in this final scene calls attention to the imaginative and colorful orchestral writing that is so richly on display in Donizetti’s score. Two striking examples are the solo harp part in Lucia’s Cavatina and the following duet with Edgardo in Act I. The introduction to the first of these numbers features what amounts to a virtuoso aria for solo harp, accompanied discreetly by a very delicate orchestral accompaniment. The harp then returns as a prominent element in the accompaniments of both the *cantabile* and the *cabaletta* of this number, and makes a final appearance in the third statement of the *cabaletta* theme in the following duet (in a duet the *cabaletta* theme was customarily sung three times, the first two by each character alone, and the third by both together). Finally, as noted by Gabriele Dotto in his article quoted above, the obbligato instrument for the mad scene was originally a glass harmonica (“armonico a bicchieri”), not the solo flute generally heard today. Although we do not have an
actual glass harmonica for this production, we have taken advantage of modern technology to come up with a solution that preserves the eerie sound of this instrument, which is so appropriate for this scene. My colleague Meg Schedel, a composer who is an expert in computer music, has found software that samples the sounds of an actual glass harmonica now in Paris. Connected to a computer running this software, our rehearsal pianists will be able to perform this part on an electronic keyboard on stage with the orchestra, and the sonority will be virtually identical to that of the actual instrument.

Meet our performers

David Guzman (tenor: Edgardo) is quickly rising in the large arena of opera and oratorio. With reviewers praising his exquisite beauty of tone and impeccable musicianship, audiences are keeping their eye on the up and coming Colombian tenor as he recently thrilled them in his portrayal of Il Duca di Mantova in Verdi’s Rigoletto with Tampa Opera and Rafael of Foglia/Martinez’s To cross the face of the moon with Arizona Opera, Lyric Opera of San Diego, Lyric Opera of Chicago, Houston Grand Opera and performances at the famed Theatre du Chatelet in Paris. Mr. Guzman made his Carnegie Hall debut as a soloist in Misa Azteca by Gonzalez with Mid-America Productions followed by performances of Mozart's Coronation Mass at Alice Tully Hall and Mozart’s Vespers at Avery Fisher Hall with DCINY in New York City. Other credits include The Duke in Rigoletto with North Shore Opera Festival in New York, Rodolfo in La Bohème with Opera in the Heights in Houston, Don Jose in Carmen with Long Island Opera, Nemorino in L’elisir d’amore with Divaria Productions, Alfredo in La Traviata with Bronx Opera and Rinuccio in Gianni Schicchi with Salt Marsh Opera. Mr. Guzman is currently a student of Brenda Harris in the DMA program in Voice at Stony Brook University.

American soprano Brenda Harris (stage director), Performing Artist in Residence at Stony Brook University, has appeared with opera companies and orchestras throughout the world. In North America, she has been heard in leading roles at the Metropolitan Opera, Washington National Opera, Minnesota Opera, New York City Opera, Austin Lyric Opera, Atlanta Opera, Michigan Opera Theatre, Arizona Opera, Opera Theatre of St. Louis, Opera Pacific, Utah Opera and Washington Concert Opera among others. In Canada, she has sung leading roles with The Canadian Opera Company (Toronto), L’Opéra de Montréal, Edmonton Opera, Opera de Québec, Opera Lyra (Ottawa) and Vancouver Opera. In Europe, Miss Harris has appeared at the Spoletto Festival, Opera du Rhin (Strasbourg), and Teatro Massimo (Palermo). The current season includes the role of Eleanor Iselin in the world premiere of ‘The Manchurian Candidate’ by Pulitzer prize winning composer Kevin Puts, and Kostelníčka in Janaček’s ‘Jenůfa’. Ms. Harris has directed scenes for the Des Moines Metro Opera, Opera Neo Young Artist Training Program and the Stony Brook Opera. She has recorded leading roles on the Newport Classic, Vox, and Naxos labels.
Joseph Kyungjin Han (baritone: Enrico) is an active performer in New York, New Jersey and Pennsylvania. He has sung in many master classes with Dalton Baldwin, William Stone, and Maestro Maurizio Arena. Joseph was awarded first prize in the advanced division of the National Association of Teachers of Singing Competition (NATS) in 2011. He sang some title roles, such as Figaro, Escamillo, and Count, with professional opera companies in Pittsburgh while he pursued his masters’ degree at Carnegie Mellon University. Mr. Han has appeared in several concerts at Heinz Hall as a member of the Mendelssohn choir of Pittsburgh with the Pittsburgh Symphony Orchestra under the baton of Manfred Honeck. He has participated in the following summer programs: Academie Internationale d'Ete de Nice (2005), and the Ezio Pinza Council for American Singers of Opera (2012). Last summer he sang the title role in Tchaikovsky’s *Eugene Onegin* at the AVA Russian Opera Workshop. This year, he appeared as Wagner in *Faust* with ConcertOPERA Philadelphia where he also covered the role of Valentin. Mr. Han received his B.A at Seoul National University studying with Sungkil Kim. He completed his M.M at Carnegie Mellon University where he studied with Douglas Ahlstedt and Maria Spacagna., and is currently pursuing his doctoral studies at SUNY Stony Brook University with Randall Scarlata.

Chad Kranak (tenor: Normanno) has performed such roles as Don Ottavio (*Don Giovanni*), Sam (*Street Scene*), Ferrando (*Cosi fan tutte*), and was most recently seen as Albert in *Albert Herring* with the Bronx Opera. This past year he sang Conte di Lerma in Verdi's *Don Carlo* at the Verbier Festival in Switzerland, Martin in *The Tender Land* with Chelsea Opera as well as a recital of Paul Bowles songs produced by the String Orchestra of Brooklyn. He makes his Stony Brook Opera debut with this production.

David Lawton (conductor and producer) is Professor of Music and Artistic Director of Stony Brook Opera. An active guest conductor in American regional opera companies, he has had long associations with OperaDelaware, where he has served as an artistic consultant and as a frequent guest conductor, and with Summer Opera Theater Co. in Washington, D.C., where he was resident conductor for many seasons. An internationally known Verdi scholar, he has edited both *Macbeth* and *Il trovatore* for the new critical edition of *The Works of Giuseppe Verdi*, a joint publication of the University of Chicago Press and the Casa Ricordi.
Christopher Reames, (tenor: Arturo) is enjoying an exciting and engaging career as a concert artist and as a dynamic performer on the operatic stage. A native of Kansas City, he is completing a Doctor of Musical Arts degree in vocal performance at Stony Brook University. Christopher is a recent finalist in national competitions such as the New York Oratorio Society Solo Competition, Grand Concours de Chant, and the National Association of the Teachers of Singing Artist Award Competition. His recent operatic performances include: The Turn of the Screw, The Merry Wives of Windsor, La Cenerentola, Dialogues des carmélites, Eugene Onegin, Street Scene, Werther, and Die Zauberflöte. An avid performer of sacred music, Christopher’s recent concert performances include solo singing in: The Creation, Elijah, The Messiah, and Bach’s Magnificat. He holds a Master of Music degree in vocal performance from the University of Nevada, Las Vegas, and a Bachelor of Science degree in music with an emphasis in vocal performance from William Jewell College in Liberty, Missouri.

Kristin Starkey (mezzo soprano: Alisa) is graduating in May 2015 with her Master of Music degree in Vocal Performance at Stony Brook University, and will be continuing in the Doctor of Musical Arts program in September. She completed her Bachelor of Music in Music Education with classical guitar as her concentration at Long Island University. Starkey was recently a featured soloist with One World Symphony in the acclaimed Games of Thrones operasode performing Prokofiev’s Field of the Dead directed by Sung Jin Hong. The Guardian reviewed her as “the real standout...her surprising voice and doleful phrasing ... made this song effective”. She has recently sung some solo and chamber repertoire as well, notably Mahler’s Rückert-Lieder, in Austria with AlpenKammerMusik, a young artist program. In December 2014, she was the featured alto soloist for Bach’s Christmas Oratorio with the Huntington Choral Society. She made her operatic debut in the spring of 2014 as Mrs. Grose in Britten’s Turn of the Screw with Stony Brook Opera, and has sung partial roles as Dalila in Samson et Dalila, Carmen in Carmen, Cenerentola in Cenerentola, Third Lady in The Magic Flute, Octavian in Der Rosenkavalier, La Voix in Les Contes d’Hoffmann, and Arsamene in Serse. She has also performed solo, choral, and chamber repertoire throughout Italy, Germany, and Quebec. Starkey has been studying with renowned soprano Brenda Harris for the last two years.
Jennifer H. Sung (Soprano: Lucia) is a second-year doctoral student at SUNY, Stony Brook, having earned her previous degrees at the Eastman School of Music and the Manhattan School of Music. She grew up in Baltimore, Maryland, where she began her vocal studies, and has been actively performing around the East Coast Metropolitan areas. Miss Sung sang in numerous operas and scenes, such as Cendrillon (La Fée), Hansel and Gretel (Gretel), I Capuleti ed i Montecchi (Giulietta), The Turn of the Screw (Flora), L'elisir d'amore (Adina), Die Zauberflöte (Königin der Nacht), Don Pasquale (Norina), Die Entführung aus dem Serail (Blonde), Die Fledermaus (Adele), and Roméo et Juliette (Juliette), while also appearing as a concert soloist in Bach’s B Minor Mass, Haydn’s Creation, Saint-Saëns’ Oratorio de Noël, and Handel’s Messiah. She was recognized as a finalist in National Opera Association Competition, and as first place winner in the Emerging Artist Competition, LISMA International Competition, Maryland Distinguished Talent in Arts Competition, and Asian American International Competition.

Charles Temkey (bass: Raimondo) proudly hails from Patchogue, Long Island. His opera credits include Sarastro (Die Zauberflöte), Don Alfonso (Così fan tutte), Publio (Clemenza di Tito), Bartolo and Figaro (Le Nozze di Figaro), and Leporello and Commendatore (Don Giovanni). A versatile singer at home in many periods of classical repertoire, Charles’ other roles include Charon (Orfeo), Polyphemus (Acis and Galatea), Fiesco and Banco (Simon Boccanegra and Macbeth), Raimondo (Lucia di Lammermoor), Colline (La Bohème), Bottom and Snug (A Midsummer Night’s Dream), Rakitin (Hoiby’s A Month in the Country), and Shadow Grendel (Elliott Goldenthal and Julie Taymor’s 2006 World Premier: Grendel). He holds Bachelor and Master’s Degrees from Manhattan School of Music. He makes his Stony Brook Opera debut with this production.
Stony Brook Opera
Final Performances for 2014-2015
Save the dates!

Semi-staged concert performance of Donizetti’s *Lucia di Lammermoor*
(Three performances)

--Wednesday, April 22, 2015 at 12 noon, preview performance, Berkner Hall, Brookhaven National Laboratory
--Saturday, April 25, 2015 at 8 p.m., Staller Center Main Stage, Stony Brook
--Sunday, April 26, 2015 at 3 p.m.: Staller Center Main Stage, Stony Brook

Tickets for the Staller Center performances are $20 general, $15 students and seniors, and are available at the Staller Center Box Office: (631) 632-ARTS or online at www.stallercenter.com

Support Stony Brook Opera

As we approach the end of our 2014-2015 season, we would like to thank members of the Long Island Opera Guild for your generous support of Stony Brook Opera. As in any performing organization, income from ticket sales covers less that half of Stony Brook Opera’s production expenses. Your continued support is vital in making it possible to achieve and maintain the excellence to which we aspire.

If you are reading this *Newsletter* and would like to become a member of the Long Island Opera Guild and help support Stony Brook Opera productions, it is not too late for this season! Please send a check for your tax-deductible contribution, payable to the Stony Brook Foundation, and send it to David Lawton, Department of Music, Stony Brook University, Stony Brook, NY 11794-5475. Your contribution will be acknowledged in the program for *Lucia di Lammermoor*. 