



OPERA D'ORO

MATTEO MANGIALETTI | ARTISTIC DIRECTOR

PRESENTS

LUCIA DI LAMMERMOOR

GAETANO DONIZETTI





OPERA D'ORO

Dear Patrons,

It is with great pleasure that I welcome you to Lucia di Lammermoor! As Artistic Director of Opera d'Oro, I am proud to present Donizetti's timeless masterpiece.

Our talented cast and creative team have worked tirelessly to bring this production to life - from the sets and costumes to the captivating music. Every element of this production is crafted to transport you to a hauntingly beautiful world of a tragic love affair: two members of feuding families torn apart by fate.

This tale of passion, betrayal, and madness has captivated audiences for generations. I invite you to sit back, relax, and allow yourself to be swept away!

We are honored to have you with us tonight, and we hope that you will enjoy this production as much as we have enjoyed creating it for you.

Cheers,



Matteo Mangialetti
Artistic Director, Opera d'Oro



OPERA D'ORO

presents

LUCIA
DI
LAMMERMOOR

The Fredgren Studio Theatre
at BalletNova

May 13 & 14, 2023

Composer: Gaetano Donizetti
Libretto: Salvatore Cammarano

Piano-conductor: Matteo Mangialetti
Direction: Nicholas Cowden
Scenic Design: Arthur Desch
Lighting Design: Rachel Scherer
Scenery & Costumes courtesy of
BalletNova

ACT I: The Departure
ACT II: The Wedding Contract

—INTERMISSION—

ACT III

Runtime approximately 120 minutes
with one 20 minute intermission



synopsis

ACT I:

Lord Enrico Ashton, is determined to restore his family's fortunes through the marriage of his sister, Lucia to Lord Arturo Bucklaw. However, Lucia is in love with Edgardo di Ravenswood, a member of a rival family. When Enrico learns of the forbidden romance from his captain Normanno, he vows to put an end to it. Meanwhile, Lucia ventures out with her companion Alisa, to meet with Edgardo in secret. Alisa urges her to forget this fatal love. Edgardo arrives, and the two lovers exchange vows before he departs.

ACT II:

Enrico having intercepted the lovers' letters, forges a fake letter from Edgardo stating that he loves another woman. Lucia is distraught and agrees to marry Arturo in a desperate attempt to save her family's fortunes. However, on the night of the wedding, Edgardo interrupts the proceedings and publicly denounces Lucia. Enrico challenges Edgardo to a duel, which he accepts.

ACT III

The wedding festivities are halted by Raimondo who has just witnessed the murder of Arturo by Lucia, who has gone mad! Lucia appears before the wedding guests in a state of confusion and distress, imagining herself to be marrying Edgardo before she collapses.

Edgardo, mourning Lucia's marriage to Arturo, waits contemplating his fate among the tombs of his ancestors. Raimondo finds Edgardo and informs him that Lucia has died of madness. In his grief, Edgardo stabs himself hoping to be reunited with Lucia in heaven.



historical context

"Lucia di Lammermoor" is a tragic opera in three acts by Italian composer Gaetano Donizetti. It premiered on September 26, 1835, at the Teatro San Carlo in Naples. The libretto was written by Salvatore Cammarano, based on Sir Walter Scott's novel "The Bride of Lammermoor."

The story takes place in Scotland in the 17th century and revolves around the doomed love affair between Lucia Ashton, a young noblewoman, and Edgardo di Ravenswood, the last heir of a rival family. Lucia is forced by her brother Enrico to marry Arturo Bucklaw, despite her love for Edgardo. The situation leads to tragedy as Lucia goes mad and ultimately dies. "Lucia di Lammermoor" was a huge success at its premiere and has since become one of the most frequently performed operas in the repertoire. Its popularity can be attributed to Donizetti's beautiful melodies and the emotional depth of the characters. The opera is a showcase of the bel canto style, which emphasizes vocal virtuosity and expressiveness.

In the 19th century, Italy was experiencing a cultural and political awakening known as the Risorgimento. Operas like "Lucia di Lammermoor" played an important role in this movement, as they often depicted the struggle for freedom and the triumph of love over societal constraints. The opera also reflects the Romantic ideals of individualism and emotionality.

Today, "Lucia di Lammermoor" remains a beloved classic of the opera repertoire and continues to be performed in theaters around the world.

Cast

Lord ENRICO Ashton.....Logan Tarwater
Miss LUCIA.....Francesca Aguado
Sir EDGARDO di Ravenswood.....Samual Keeler
Lord ARTURO Bucklaw.....Brenten Megee
RAIMONDO Bidebent.....Ivan Godoy
ALISA.....Beatrice Gilbert
NORMANNO.....Peter Burroughs
Sir EDGARDO (cover).....Émile Joseph Weeks

Dancing Chorus

Hannah Church, Siobhan Cogley, Tess Cogley,
Patricia Langan, Brian Lathrop, Anika Desch

Artistic Director



After hearing a radio broadcast of Mozart's *Die Zauberflöte* at age 10 -- Matteo Mangialetti was smitten! From that moment his passion for opera has remained an obsession. He became an avid recording collector in his teen years, collecting every voice of opera's illustrious Golden Age: from Luisa Tetrazzini, Claudia Muzio, Rosa Ponselle, Enrico Caruso, Tita Ruffo to Renata Tebaldi, Maria Callas, Franco Corelli, Dame Joan Sutherland, Luciano Pavarotti, Aprile Mollo, Leontyne Price. Discovering the operas of Verdi and subsequently the bel canto Greats of Bellini, Donizetti & Rossini was a revelatory experience that left him forever changed...

Matteo is a sought-after ballet pianist throughout the Washington metropolitan area. After piano studies with Leilani Fenick and then Sonia Vlahcevic, he began a career at the Richmond Ballet. He has played for and with Virginia Commonwealth University Dance, BalletNova, The Washington School of Ballet, Maryland Youth Ballet, George Mason University Dance, Chamber Dance Project, and The Kennedy Center among others. Joining The Washington Ballet for their 2018/2019 season, he rehearsed Fokine's *Les Sylphides*, Balanchine's *Serenade*, and Kent's *The Sleeping Beauty* all under the direction of acclaimed ballerina Julie Kent. Inaugurating *The REACH* at The Kennedy Center, Matteo played in a series of masterclasses with New York City Ballet principal dancer Tiler Peck. He has worked with Victor Barbee, Julie Kent, Connor Walsh and played for the ballet classes of Ethan Brown, Elaine Kudo, Victoria Simon, Irina Dvorozenko, and others.

In 2021, he made his musical directing & conducting debut in performances of the 1970 version of Sondheim's *Company* with DreamWrights Theatre followed by Menotti's opera *The Telephone* in performances with Opera Susquehanna. Matteo also co-created *The Divas in Drag* Italian Opera Company, a YouTube opera 'company' which seeks to promote the giants of the Golden Age through drag as medium. Inspired by Ira Siff's *La Gran Scena* Opera Company and the series *Who's Afraid of Opera?*, *The Divas in Drag* Italian Opera Company seeks to reach, create, and educate a new generation of opera lovers.

Currently, Matteo is the founding artistic director of Opera d'Oro which commences with inaugural performances of Donizetti's masterwork *Lucia di Lammermoor* in 2023.

Under the guidance of renowned soprano Aprile Mollo, Matteo is preparing for a summer in Italy at the OperaVision Academy d'Oro.



Associate Artistic Director

Nicholas Cowden has always been captivated by the magic of the theatre and its ability to express our human experience. Whether it be through dancing, directing, choreographing, costuming, or producing, he has found himself drawn to the artistic process.

In opera, Mr. Cowden is most known for his co-creation of *The Divas in Drag Italian Opera Company*, which showcases brilliant costumes against digital sets, and superb acting. The drag performers bring to life excerpts of classic recordings such as Maria Callas' 1953 *Cetra La Traviata*, the 1930 recording of *Rigoletto* featuring Mercedes Capser, the 1940 Lina Bruna Rasa *Cavalleria Rusticana*, and many more. The work of the Divas in Drag has been called, "a true Gaysamtkunstwerk," by *parterrebox's* La Cieca. Mr. Cowden has directed *The Telephone* for Opera Susquehanna in York, PA and choreographed the overture of Verdi's *La forza del destino* for the Washington Ballet performed at The National Cathedral. He also coaches opera singers on movement, acting, and expression and will be on faculty at Aprile Millo's Opera Academy d'Oro in Italy this summer.



Currently, Mr. Cowden is a Company Dancer at The Washington Ballet under the direction of Julie Kent and Victor Barbee. In his time with the company he has performed a variety of classical and neoclassical ballets including Frederick Ashton's *Birthday Offering*, George Balanchine's *Allegro Brillante*, and Merce Cunningham's *Duets*.

Production Manager

Rachel found a love for theatre in high school after her gymnastics career came to an end. Over the years, that love has expanded to include more forms of live entertainment including ballet and, of course, opera. Whether in the audience or backstage, Rachel enjoys new, experimental works, as well as the standard repertory.

Rachel is currently the resident Assistant Stage Manager and Assistant Company Manager for The Washington Ballet.

She has been stage managing professionally since 2018, and is grateful for all the friends, lessons, and experiences it has brought and will continue to bring.

Notable productions she's worked on include Tony-award winning director Marcia Milgrom Dodge's staging of *Evita*, and prima ballerina Julie Kent's stagings of *Swan Lake* and *The Sleeping Beauty*. Some of her favorite productions/events to have been a part of include the full-length production of *Matilda the Musical* (Stage Manager, Riverside Theatre), Busch Gardens Tampa Bay's annual *Howl-O-Scream* (Tech Manager), and *The Nutcracker* (Deck Stage Manager & Calling Stage Manager, The Washington Ballet)."





LOGAN TARWATER | BASS-BARITONE

Bass-Baritone Logan Tarwater has recently appeared in Winter Harbor Music Festival's production of *Il barbiere di Siviglia* in the role of Don Basilio, as well as part of the Brevard Music Center's Janiec Opera Company: performing the roles of Zuniga in *Carmen*, the Governor/Innkeeper in *Man of La Mancha*, and covering the role of Basilio in *Il barbiere di Siviglia*. Other recent appearances include Zuniga with Loudoun Lyric Opera, singing in the ensemble for Rossini's *La cenerentola* with Annapolis Opera and Frank Maurant in an online production of Kurt Weill's *Street Scene* with the YAA Classical: Voice program. Logan lives in the Greater Washington D.C area where he also works in elementary education and caters to the whims of Monte, the chihuahua-mix.



FRANCESCA AGUADO | SOPRANO

American soprano Francesca Aguado has earned praise from *The Washington Post* for her voice's confident precision and articulation, and most recently by South Florida Classical Review (as Carmen) for her vocal delivery's "immediacy and intensity," and a "dark and opulent tone."

Last season she made several significant solo concert work debuts including Strauss' 4 Last Songs and Mahler Symphony No. 4.

Other past credits include: Mimi (*La Bohème*); Rosina (*Il barbiere di Siviglia*); Musetta (*La Bohème*), Mother (*Amahl and the Night Visitors*); Ma Joad (suite version of *The Grapes of Wrath*, accompanied by composer Ricky Ian Gordon); Dorabella (*Così fan tutte*); Dinah (*Trouble in Tahiti*); Maurya (*Riders to the Sea*); Zweite Dame (*Die Zauberflöte*).

The 2022/23 season includes the title role of Carmen, Donna Elvira (*Don Giovanni*), as well as various guest soloist appearances in concert and recital series (with another notable debut performing the soprano solo for the Brahms Requiem) throughout both the United States as well as abroad in Italy and Austria.

In addition to an active performance calendar, Ms Aguado proudly maintains a robust online and in person voice studio throughout the year.



SAMUAL KEELER | TENOR

Samual Keeler (Washington, D.C.), tenor, has been hailed for his "rich tenor," (Culpepper Times) "strong vocals and crisp, clear delivery" (DC Theatre Scene). He recently appeared on stage in concert alongside Michael Spyres as part of the Guild Hall/Bel Canto Boot Camp Resident Artist Series. Other appearances include Don Ottavio in Mozart's Don Giovanni, Alfredo in Verdi's La Traviata, Frederic in Gilbert & Sullivan's The Pirates of Penzance, Sam Kaplan in Kurt Weill's Street Scene, Don Curzio & Don Basilio in Mozart's Le nozze di Figaro, and Lurcanio in Handel's Ariodante. He keeps a regular performance schedule as a soloist in the greater Philadelphia region. Upcoming debuts include Edgardo in Donizetti's Lucia di Lammermoor and Ramiro in Rossini's La Cenerentola. Other upcoming roles include reprisals of Alfredo in La Traviata and Tamino in Mozart's Die Zauberflöte. Keeler is a current student of Gioachino LiVigni and is a graduate of the Maryland Opera Studio at University of Maryland, College Park.



BRENTEN MEGEE | TENOR

Brenten Meghee is a well-known tenor from the Lancaster area who is best known for his sacred, classical, and patriotic solo concerts, as well as being a featured tenor chorister. He has appeared in various ensembles, musicals, sacred and choral productions. As well as being featured in opera company productions in Lancaster, York, Wilmington, West Chester, New Jersey, and New York. Brenten enjoys his position as the Performing Arts Associate at Friends Home in Kennett, the Tenor Section Leader for the Brandywine Valley Chorale, a professional chorister with VoxAmadeus and several local churches, and the Music/Choir Director at Grace UMC in Millersville.



PETER BURROUGHS | TENOR

Peter Joshua Burroughs (Normanno) is a sought after Comprimario Tenor and has performed many roles with Washington National Opera including (Don Curzio/Figaro, Maintop/Billy Bud, Abate Andrea Chenier, Spoletta/Tosca Lampionai/Manon Lescaut, Anibal/Luisa Fernanda and Remendado/Carmen. He has performed these and other roles with Opera Tampa, St Petersburg Opera, the In Series and Bel Cantanti Opera as well as other companies. Most recently he performed the roles of Monostatos in Die Zauberflöte with Northern Lights Music Festival and Washington Opera Society, Don Curzio/Don Basilio in Le Nozze di Figaro with Opera Delaware and will return to Northern Lights Music Festival as Production Coordinator and Benoit in La Boheme this summer. A founding member and CO-Director of RÓMEZ3arts he has performed and worked on cultural exchange projects in Havana, and Pinar del Río, Cuba, San José in Costa Rica and regionally in the US



BEATRICE GILBERT | SOPRANO

Born in Naples, Italy, Beatrice Gilbert moved to the United States as a child and grew up in the Annapolis area. Music and song has always been an important part of her life. Bea began her studies at The Peabody Conservatory and studied privately with baritone Daniel Comegys, and soprano Linda Anderson-Baer. Bea is currently studying with Mary Ruzicka Crook, a former student of Mr. Todd Duncan.

From her first appearance on stage, Beatrice had a diverse and flourishing vocal career. Her first love is opera and has performed with the Capitol Opera Company in Harrisburg, PA in Gian Carlo Menotti's, *The Medium* as Mrs. Nolan and at York College in Igor Stravinsky's, *Mavra* and in Giacomo Puccini's *Suor Angelica* as La Principessa and as the Dew Fairy in Englebert Humperdinck's, *Hansel and Gretel*. She was also a solo performer in the Grand Gala at the Fulton Opera House. Bea is a founding member of the vocal trio Le Dive Divine and has been the resident soprano since 1994 with the Baltimore Mandolin Orchestra, with whom she regularly performs a mixed repertoire of operatic arias, lieder, traditional German and Italian folk music. She is the featured soloist on the BMO's recent CD, *City By the Sea*. And most recently finished her own CD entitled *My Passion for Puccini*.

In addition to classical and operatic music, Bea enjoys sacred music, musical theatre and jazz.



IVAN GODOY | BASS-BARITONE

Ivan Godoy is a bass-baritone from Harrisonburg, Virginia. He recently graduated from Frostburg State University where he studied voice under Francesca Aguado. He was first introduced to opera at university where he sang the title role of Aeneas in Purcell's *Dido and Aeneas* and the role of King Melchior in Gian Carlo Menotti's *Amahl and the Night Visitors*. He plans to debut the role of Raimondo in Donizetti's *Lucia di Lammermoor* in May of 2023. Other large works he has performed include Vaughn Williams' *Songs of Travel*, Brahms' *Vier ernste Gesänge*, and the bass solo in Bach's cantata *Nun komm, der Heiden Heiland* (BWV 62). Ivan is an active choral musician both as a singer and as a director. He sings with Oasis Chorale, a semi-professional choir that tours during the summer of each year. He is also the artistic director of the Hope Singers, a North American choir that tours Poland biannually. He teaches choir and general music to junior high and high school students and Calvary Christian Academy in Harrisonburg.



ÉMILE JOSEPH WEEKS | TENOR

Émile Joseph Weeks is a "world class tenor with a rich, lyrical sound and beautiful legato capabilities," (international director Anthony Pilavachi), "thrilling high notes" (Oyster Mill Theater Review), and an "old world charm," (Randmsan Artist Management).

Mr. Weeks has sung the roles of Rinuccio Puccini's *Gianni Schicchi* and Cavaradossi in *Tosca*, Turridù in *Cavalleria rusticana* and Canio in *Pagliacci*, Calaf in *Turandot* with Opera Susquehanna in York, and covered Poisson in *Adriana Lecouvreur* with Baltimore Concert Opera. He has also sung the title role in Mozart's *Der Schauspieldirektor* with the Bay Area Opera Theater in San Francisco, and Man One in Jason Robert Brown's *Songs for a New World* with Oyster Mill Theater in Harrisburg.

Mr. Weeks has also performed numerous concerts and galas, including the Appell Center Pride Benefit Gala in York, "A Verdi Gala" with Maestro James Harp and many more in the Baltimore/ Washington, DC area. Mr. Weeks lives in Baltimore, MD and studies with Maria Russo and Aprile Millo.



OPERA D'ORO

Special thanks

BalletNova Artistic Director.....	Matthew Powell
BalletNova Associate Artistic Director	Constance Walsh
BalletNova Operations Manager.....	Kathy Paczak
BalletNova Development Manager & Education Outreach Coordinator...	Elizabeth Spatz
BalletNova Registrar.....	Carmita Signes
BalletNova Wardrobe Supervisors.....	Sally Finley & Candy Braden
Costume Alterations.....	Susan McQuade & Nicholas Cowden
Surtitles.....	Francesca Aguado
Surtitle Operator.....	Susan McQuade
Maître- en- titre.....	Lori Clark

