

FOR IMMEDIATE RELEASE

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Sensational tenor Michael Fabiano and soprano Eglise Gutiérrez  
in rehearsal for VO's

LUCIA DI LAMMERMOOR

Thrilling production features massive grand-opera staging

**Vancouver, BC** ~ A dream cast, including two of the world's most exciting singers, is in the midst of rehearsals for Vancouver Opera's production of **Lucia di Lammermoor**, on stage for four performances only, **December 4 – 11, 2010**, at the Queen Elizabeth Theatre.

With ravishing coloratura soprano **Eglise Gutiérrez** in the title role and rising star tenor **Michael Fabiano** singing Edgardo, this production promises spine-tingling vocal fireworks and exquisite, heartbreaking drama. Set in the brooding lowlands of Scotland, Gaetano Donizetti's thrilling masterpiece is one of melodic beauty and psychological depth. Its climactic "mad scene" is one of the most famous in opera.

Opening night is **Saturday, December 4, 2010**, with subsequent performances **Tuesday, December 7; Thursday, December 9** and **Saturday, December 11**. All performances take place at the Queen Elizabeth Theatre, Georgia and Hamilton Streets, Vancouver, B.C. and begin at 7:30pm. Tickets are available exclusively at the Vancouver Opera Ticket Centre, online at [www.vancouveropera.ca](http://www.vancouveropera.ca) or by telephone (604-683-0222). See complete ticket information below.

This production's massive set dwarfs other stage designs, filling even the unusually large proscenium of the Queen Elizabeth Theatre. Stage Director **Amiel Gladstone** will bring it to stunning life in his VO mainstage debut. VO Music Director **Jonathan Darlington** will conduct the Vancouver Opera Orchestra and Vancouver Opera Chorus (**Leslie Dala**, Associate Conductor and Chorus Director) in Donizetti's exquisite *bel canto* score.

**The Singers**

Cuban-American soprano **Eglise Gutiérrez** thrilled audiences as Gilda in VO's 2009 *Rigoletto*. Lucia, her signature role, promises even more spine-tingling vocal work. "Can the human voice box actually issue the soaring trills that Eglise Gutiérrez emits in the Florida Grand Opera's production of *Lucia di Lammermoor*?" asks the Florida Sun-Sentinel. Opera Magazine compares her to Monserrat Caballé: "When last did we hear a soprano send a gently shining, purely formed note floating into a silent

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house; or such accuracy of attack; such purity of tone through a very wide range, soaring effortlessly above the stave with no hint of harshness, screech, or push."

American tenor **Michael Fabiano** is instantly recognizable from the 2007 Metropolitan Opera National Council Auditions documentary, *The Audition*. Young, determined and fiercely talented, Fabiano is quickly establishing himself as a major talent. "25-year-old Michael Fabiano boasted a bright, muscular tenor and brooding good looks that made adultery seem downright tempting," praised the *New York Post* of his Metropolitan Opera debut, Raffaele in Verdi's *Stiffelio*.

Baritone and Winnipeg-native **Gregory Dahl** last appeared on the VO stage in the world premiere of *Lillian Alling*. He is noted for his dedication to both the music of our time as well as to classic repertoire. Mr. Dahl appears on the DVD recordings of Canadian operas *Beatrice Chancy* (Rolfe/Clarke) and *Filumena* (Estacio/Murrell), as well as on the CD recording *World's Greatest Opera for Kids*. "Dahl's Rigoletto...struck hard and fierce at almost every turn," praised Opera Canada, "Fear is the hunchback's motivator, and Dahl took whatever that fear triggered, be it anger or quivering tenderness, to sing like a father possessed of a night-mare, the ruin and loss of his daughter."

Turkish-born bass **Burak Bilgili** is well known for the sheer intensity of his voice, singing with "bags of power" (*South Wales Echo*). He last appeared on the VO stage in 2006's *Macbeth*.

Also appearing are **Thomas Macleay** as Arturo, with **Dionne Sellinger** as Alisa and **John Arsenault** as Normanno.

Stage Director **Amiel Gladstone** is well-known in the Canadian theatre community, having directed a great many productions for companies such as Belfry Theatre, Theatre Replacement, Electric Company and the Arts Club. He directed the Vancouver Opera In Schools touring production of *Jack Pine* and is the recipient of a Vancouver Opera Foundation Award, a Vancouver Opera Guild Emerging Artist Award, and two Jessie Awards.

VO Music Director **Jonathan Darlington** conducts the Vancouver Opera Orchestra and Vancouver Opera Chorus (**Leslie Dala**, Associate Conductor and Chorus Director).

### The Story in Brief

Ancient clan hatred leads to madness and murder in Donizetti's thrilling masterpiece of melodic beauty and psychological depth. Lucia loves Edgardo, her family's enemy. With cruel deception, Lucia's brother forces her to marry another man to save the family from financial ruin. The consequences are devastating: three innocent people die and the bitter feud lives on.

Set in the brooding lowlands of Scotland, **Lucia di Lammermoor**'s heartbreaking drama of fatal family dynamics and its portrait of a fragile virtuous woman are profoundly affecting. Passion, romance, filial love, loyalty and betrayal are all expressed in Donizetti's exquisite bel canto score. The climactic "mad scene" is one of the most famous in opera.

Read a full synopsis and VO's Opera Manga at [www.vancouveropera.ca](http://www.vancouveropera.ca).

## Background

**Lucia di Lammermoor** is loosely based on Sir Walter Scott's historical novel *The Bride of Lammermoor*. There are two versions of the libretto; the original Italian was written by Salvatore Cammarano and will be the version produced by VO.

**Lucia di Lammermoor** was first performed on September 26, 1835. Giochino Rossini had recently retired and Vincenzo Bellini died shortly after the premiere, leaving Donizetti the reigning composer of the Italian music scene. At the time, there was also great interest in the history and culture of Scotland, helping to ensure that **Lucia** opened to great success.

The role of Lucia demands a technically-proficient soprano. Maria Callas and Dame Joan Sutherland are both celebrated for their stunning coloratura, which showcased during Lucia's famous mad scene ("*Il dolce suono...*"), near the end of the opera. This aria allows sopranos to add additional trills, runs and other ornamentation to demonstrate their ability.

**Lucia di Lammermoor** has been widely referenced in pop culture. It is featured in Martin Scorsese's film *The Departed*, Luc Besson's film *The Fifth Element*, and in Tim Burton's *Beetlejuice*. It has also been used in several Warner Brothers cartoons, in Three Stooges films, and in E.B. White's children's novel, *The Cricket in Times Square*.

## Full Ticket Information

Single tickets are available from the Vancouver Opera Ticket Centre, online at [www.vancouveropera.ca](http://www.vancouveropera.ca), or by phone at 604-683-0222. Visa, MasterCard and American Express are accepted.

**Groups:** For special pricing for groups of ten or more, call 604-683-0222.

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