



The
BARBER
SEVILLE *of*

Study Guide
2009/10 Season

**"Every kind of music is good, except the boring kind."
- Gioacchino Rossini**

Manitoba Opera gratefully acknowledges our
The Barber of Seville Partners:

Surtitle Sponsor



Education & Outreach Sponsors



***Manitoba
Public Insurance***

Peter D. Curry
MEMORIAL FUND



1060 – 555 Main St., Winnipeg, MB, R3B 1C3
(204) 942-7470
www.manitobaopera.mb.ca

TABLE OF CONTENTS

Welcome/Singing in Full Voice	4
About Manitoba Opera	5
A Short Overview of Opera.....	6
Production Information.....	7
The Scoop on <i>The Barber of Seville</i>	8
Introducing <i>The Barber of Seville</i>	9
Synopsis of <i>The Barber of Seville</i>	9
About the Composer	15
• Biography	
• Rossini's Times	
• The Operas of Rossini	
• Timeline of Rossini's Life	
• Isabella Colbran	
• Rossini, the Foodie	
<i>The Barber of Seville</i> Listening Guide.....	18
About the Dramatist, About the Librettist	20
Related Topics of Study	21
• Did You Know?	
• The History of Barbering	
• Seville	
• What was going on in Spain, Italy and Manitoba	
• <i>The Barber of Seville</i> in Popular Culture	
The Operatic Voice & Professional Singing	27
• Vocal Categories	
Glossary.....	29
Audience Etiquette.....	32
What's in a Review? Let's Review	33
Student Activities	34
• Optional Activity #1 - A Review	
• Optional Activity #2 - A 20th Century Newspaper Review	
• Opera Comprehension Tests	
Winnipeg Public Library Resources	37



WELCOME TO MANITOBA OPERA!

We're very pleased that you have decided to bring your students to *The Barber of Seville*. We appreciate both your interest in this wonderful art form and your willingness to expose students to opera and thank you for that.

This Study Guide has been created to assist you in preparing your students for their visit to the opera. It is our hope that you will be able to add this to your existing curriculum in order to expand your students' understanding of opera, literature, history, and the fine arts. Materials in the Study Guide may be copied and distributed to students.

Some students may wish to go over the information at home if there is insufficient time to discuss in class. You can make the opera experience more meaningful and enjoyable by sharing with them knowledge and background on opera and *The Barber of Seville* before they attend the Dress Rehearsal.

Singing in Full Voice at the Dress Rehearsal

Please Note: The Dress Rehearsal is the last opportunity the singers will have on stage to work with the orchestra before Opening Night. Since vocal demands are so great on opera singers, some singers choose not to sing in full voice during the Dress Rehearsal in order to avoid unnecessary strain.

Study Guide compiled by Manitoba Opera from sources including Bellevue University, *The Billboard Illustrated Encyclopaedia of Opera*, *Encyclopedia of Manitoba*, *Fort Worth Opera 2000 Study Guide*, *La Scena* Lyric Opera of Kansas City, Metropolitan Opera International Radio Broadcast Information Centre, New York City Opera, *Opera Columbus Study Guide*, *Opera News*, *Operas Every Child Should Know*, *Opéra Lyra Ottawa Study Guide*, *Opera Today*, *Orchestra London Study Guide*, *San Diego Opera Study Guide*, *San Francisco Opera Guild Study Guide*, *A Season of Opera*, *Tulsa Opera Study Guide*, *Winnipeg Free Press*, Wikipedia, www.musicwithease.com

About Manitoba Opera

Founded in 1969 by a passionate group of Winnipeg Opera lovers, Manitoba Opera is Manitoba's only full time professional opera company. The company attracts great international artists, highlights the best local talent and is supported by Winnipeg Symphony Orchestra under the direction of internationally renowned conductors. Manitoba Opera celebrated its 35th Season in 2007/08 by presenting the world premiere of an opera commissioned by the company, *Transit of Venus*.

The Principals

The people who have the major roles in an opera are called the principals and are singers who work professionally. Principals usually arrive about three weeks before the first performance. It is generally expected that they arrive with all of their music learned and memorized and have a good sense of their character in the opera. In rehearsal each day, they work with the director who helps them block each of the scenes. The director works with the principals on understanding their characters so that they are convincing in their acting, as well as their singing. For the first two weeks they are accompanied by a rehearsal pianist. A week before the show opens they move into the Concert Hall and begin work rehearsing on stage with the orchestra in the pit.

The Chorus



The Manitoba Opera Chorus, under the direction of Chorus Master, Tadeusz Biernacki, is hailed for their excellent singing and acting abilities. The chorus boasts a core of skilled singers who give generously of their time and talents. Some are voice majors at university, a few are singing teachers but many work in jobs that aren't music related. By the time you visit the Centennial Concert Hall to see *The Barber of Seville*, the chorus of Manitoba Opera will have been busy at work for several months.

Want to stay in the know?

Join our e-mail list and be in the know about Manitoba Opera events, special offers and the latest news. Please include your full name, your mailing address and your home phone number.

Email: mbopera@manitobaopera.mb.ca

Subject: Add me to your Email List

A SHORT OVERVIEW OF OPERA

An opera, like a play, is a dramatic form of theatre that includes scenery, props, and costumes. In opera, however, the actors are trained singers who sing their lines instead of speaking them. An orchestra accompanies the singers. A conductor coordinates both the singers on stage and the musicians in the orchestra pit.

Opera consists of many dimensions: the human voice, orchestral music, the visual arts (scenery, costumes and special effects), drama (tragedy or comedy), and occasionally dance. The melding of these elements creates one incredible theatrical experience.

Opera has its roots in Greek drama and originated in Florence, Italy, in the late 1500's, with a small group of men who were members of a Camerata (Italian for society). The intellectuals, poets and musicians of the Camerata decided they wanted words to be a featured aspect of music. They used ancient Greek drama as their inspiration, including the use of a chorus to comment on the action.

The Camerata laid down three principles for their new art form:

- The text must be understood; the accompaniment must be very simple and should not distract from the words.
- The words must be sung with correct and natural declamation, as if they were spoken, and must avoid the rhythms of songs.
- The melody must interpret the feeling of the text.

The first significant composer to fully develop the ideas of the Camerata was Jacopo Peri (1561-1633), whose opera *Dafne*, based on a Greek myth, was performed in 1594 and is regarded as the first opera.

Operas are divided into scenes and acts that contain different types of vocal pieces for one or many singers. An aria is a vocal solo that usually focuses on a character's emotions rather than actions. A recitative is sung dialogue or speech that occurs between arias and ensembles. It helps to further the action of the story and shape the relationships between the characters.

The story of the opera is written as a libretto, a text that is set to music. Composers write the score or the music for the opera. Sometimes the composer will also write the text of the opera, but most often they work with a librettist. In the past, the libretto was also bound and sold to the audience. Today, the audience can easily follow the plot with the use of surtitles - the English translation of the libretto, which are projected onto a screen above the stage.

There are several differences between opera and musicals like *Phantom of the Opera*. One significant difference is the 'partnership' found between the music and the drama in an opera. While musicals use songs to help tell a story, in an opera, the music contributes to the drama, it does not only accompany it.

The musical style is another important difference between the two art forms; opera is usually classical and complex, while musicals feature pop songs and sometimes rock and roll. Also, singers in musicals have microphones hidden in their costumes or wigs to amplify their voices. The voices of opera singers are so strong no amplification is needed, even in a large venue. Furthermore, operas are almost completely sung while the use of spoken words are more common to musicals. There are some operas with spoken words and these are called singspiels (German) and opera-comique (French). Examples are Mozart's *The Magic Flute* and Bizet's *Carmen*, respectively.

PRODUCTION INFORMATION

The **BARBER** *of* **SEVILLE**

An Opera in Two Acts

November 21, 24, 27, 2009
(Dress Rehearsal: November 19)
Centennial Concert Hall

Music by Gioachino Antonio Rossini
Libretto by Cesare Sterbini

Based on the comedy of the same name by the French dramatist Beaumarchais

Premiere Performance: Teatro Argentina, Rome, February 5, 1816

APPROXIMATELY 2 HOURS, 45 MINUTES WITH ONE 20-MINUTE INTERMISSION
Sung in Italian with projected English translations

PRINCIPAL CAST

(In Order of Vocal Appearance)

FIGIORELLO, a servant to Count Almaviva	David Watson	Baritone
COUNT ALMAVIVA	Victor Ryan Robertson	Tenor
FIGARO, a barber	James Westman	Baritone
ROSINA, a ward of Dr. Bartolo	Nikki Einfeld	Soprano
DR. BARTOLO	Peter Strummer	Baritone
BERTA, Dr. Bartolo's housekeeper	Donnalynn Grills	Mezzo-soprano
DON BASILIO, Rosina's music teacher	Greg Atkinson	Bass

Also appearing:

AMBROGIO, servant to Dr. Bartolo	Tim Magas	Non-singing
AN OFFICER	Howard Rempel	Baritone
A NOTARY	Russ Foster	Non-singing

Manitoba Opera Chorus
Winnipeg Symphony Orchestra

Conductor	Tadeusz Biernacki
Director	David Gately
Sets	Canadian Opera Company
Costumes	Malabar Ltd. Toronto
Lighting Designer	Bill Williams
Stage Manager	Paul Skirzyk
Chorus Master	Tadeusz Biernacki

For more information on the artists,
go to www.manitobaopera.mb.ca and click on *The Barber of Seville*

THE "SCOOP" ON *The Barber of Seville*

THE MUSIC: FIGARO! FIGARO! FIGARO!

- With Rossini's lyrical melodies, the famous overture, delightful ensembles, and show-stopping arias including the popular "Largo al factotum" (Figaro, Figaro, Figaro), *The Barber of Seville* is musical mayhem at its madcap best!

HIGHLIGHTS:

- Almaviva's serenade "Ecco ridente in cielo"
- Figaro's aria "Largo al factotum"
- Rosina's aria "Una voce poco fa"
- Rosina/Figaro duet "Dunque io son"
- Ensemble finale

THE DRAMA

- It's one close shave after another in this all-time comedy classic featuring the world's most famous barber.
- The most famous of all Italian comic operas, inspiring countless interpreters from Bugs Bunny to Robin Williams.

THE ARTISTS

- Winnipeg's own Nikki Einfeld stars as Rosina; one of Canada's finest baritones, James Westman, is the scheming Figaro; and rising young American tenor, Victor Ryan Robertson, makes his MO debut as Count Almaviva.
- Veteran performer, Peter Strummer, returns as Bartolo, Rosina's guardian and would-be pursuer. One of North America's busiest directors, David Gately, makes his MO debut, while MO's Tad Biernacki conducts.

THE STORY

- In this prelude to *The Marriage of Figaro*, the young Count Almaviva falls in love with Rosina. He enlists the help the jack-of-all-trades barber, Figaro, to help him free her from the clutches of her greedy, aged guardian, Dr. Bartolo. The Count wants Rosina to love him for himself and not his money and so pretends to be a penniless student. Rosina returns his love, but she's a prisoner; Bartolo keeps her locked in his house and plans to marry her himself. Figaro smuggles Almaviva into the house and a hilarious series of intrigues follow.

WHAT'S BEEN SAID ABOUT *The Barber of Seville*

- Cesare Sterbini's *Barbiere* makes an entertaining play even without the music, so skilfully did he adapt the first of Beaumarchais' stories of Figaro and his master. The characters are pure commedia dell'arte, and with larger-than life-definition.
 - Jean Grundy Fanelli, *Opera for Everyone*

INTRODUCING *The Barber of Seville*!



The Barber of Seville has been around for almost 200 years and continues to delight audiences worldwide. Its infectious humour and memorable melodies turn up today everywhere from Bugs Bunny cartoons to cell phone ring tones.

The story of *The Barber of Seville* is the first of a trilogy of plays by the French playwright Beaumarchais (1792-1868). In the years before the French Revolution, Beaumarchais' plays challenged the class system and raised the ire of the monarchy. Something about his questioning of the status quo obviously resonated with the public because six operatic versions of the play had already emerged prior to Rossini's. The most popular of these was by Italian composer Giovanni Paisiello. Paisiello had a reputation for being difficult so the young Rossini tried to avoid conflict by calling his version *Almaviva, ossia l'inutile precauzione* (*The Useless Precaution*). The Rossini version gained in popularity and eventually donned the name by which it is known today.

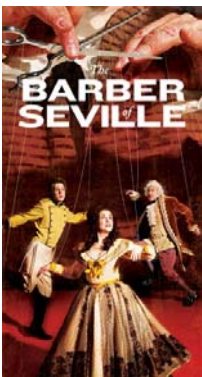
For all its success, the opera didn't have an easy birth. It was written in an unbelievably short time. From the start of the libretto arriving to the time of the finished score was three weeks. Rossini wrote non-stop, taking pages out of the hands of the librettist Cesare Sterbini while the ink was still wet and transforming them into the arias we know today. He managed his impossibly tight deadline by borrowing some of the music from his other operas. In fact, one of the most famous pieces from the opera, the overture, had actually been used as the overture for two of his other operas!

Opening night was a disaster. Everything that could go wrong did go wrong. Guitars broke, cues were missed, and arias were booed. By the time the weary singers got to the finale a cat wandered on to the stage and began meowing at the singers. The audience laughed hysterically and meowed back at the cat. Rossini was so upset that he took to his bed the next day claiming illness. Fortunately though, the tide of public opinion changed quickly, the opera was selling out within a few days... and the rest is musical history!

SYNOPSIS OF *The Barber of Seville*

Place: Seville

Time: Seventeenth Century



ACT I.

Count Almaviva comes in disguise to the house of Dr. Bartolo to serenade Rosina ("Ecco ridente"). Dr. Bartolo keeps Rosina confined to the house. Almaviva pays the musicians and decides to wait until daylight in the hope of seeing her. Figaro the barber, who has access to the houses in Seville and knows the town's secrets and scandals, arrives and describes his busy life ("Largo al factotum"). The Count sings another serenade to Rosina, calling himself Lindoro, a poor student. Figaro devises a plan: the Count will disguise himself as a drunken soldier quartered at Dr. Bartolo's house to gain access to Rosina, whom Dr. Bartolo intends to marry. The Count is excited about this plan while Figaro looks forward to a nice cash pay-off from the grateful Count ("All'idea di quel metallo").

Rosina reflects on the voice that has enchanted her heart and resolves to use her considerable wiles to meet Lindoro ("Una voce poco fa"). Dr. Bartolo appears with Rosina's music master, Don Basilio, who warns him that Count Almaviva, Rosina's admirer, has been seen in Seville. Dr. Bartolo decides to marry Rosina immediately. Basilio praises slander as the most effective means of getting rid of Almaviva ("La calunnia"). Figaro overhears the plot, warns Rosina, and promises to deliver a letter from her to Lindoro ("Dunque io son"). Suspicious of Rosina, Dr. Bartolo tries to prove that she has written a letter, but she outwits him at every turn. Dr. Bartolo is angry at her defiance and warns her not to trifle with him ("A un dottor della mia sorte").

Almaviva arrives, disguised as a drunken soldier, and passes Rosina a note, which she manages to hide from Dr. Bartolo. The old man argues that he has exemption from billeting soldiers. Figaro announces that a crowd has gathered in the street and is curious about all the noise coming from inside the house. The civil guard burst in to arrest the drunken soldier. The Count reveals his true identity to the captain and is instantly released. Everyone except Figaro is amazed by this turn of events, and everyone comments on the crazy events of the morning.

ACT II.

Dr. Bartolo suspects that the "drunken soldier" was a spy planted by Almaviva. The Count returns, this time disguised as Don Alonso, a music teacher and student of Don Basilio ("Pace e gioia sia con voi"). He has come to give Rosina her music lesson in place of Basilio who, he says, is ill at home. Don Alonso also tells Dr. Bartolo that he is staying at the same inn as Almaviva and has found the letter from Rosina. He offers to tell Rosina that it was given to him by another woman, proving that Lindoro is toying with her on Almaviva's behalf. This convinces Dr. Bartolo that Don Alonso is a true student of Don Basilio, and he allows him to give Rosina her music lesson ("Contro un cor").

Figaro arrives to give Dr. Bartolo his shave and manages to snatch the key that opens the balcony shutters. The shaving is about to begin when Basilio shows up looking perfectly healthy. The Count, Rosina, and Figaro convince Basilio, with repeated assurances and a quick bribe, that he is sick with scarlet fever ("Buona sera, mio signore"). Basilio leaves for home, confused but richer. The shaving begins, sufficiently distracting Dr. Bartolo from hearing Almaviva plotting with Rosina to elope that night. Dr. Bartolo hears the phrase "my disguise" and furiously realizes he has been tricked again. Everyone leaves.

The maid Berta comments on the crazy household ("Il vecchiotto cerca moglie").

Basilio is summoned and told to bring a notary so Dr. Bartolo can marry Rosina that very evening. Dr. Bartolo then shows Rosina her letter to Lindoro. Heartbroken and convinced that she has been deceived, she agrees to marry Dr. Bartolo and tells him of the plan to elope with Lindoro. A storm passes. Figaro and the Count climb over the wall. Rosina is furious until Almaviva reveals his true identity. Basilio arrives with the notary. Bribed with a valuable ring and threatened with a couple of bullets in the head, Basilio agrees to be a witness to the marriage of Rosina and Almaviva. Dr. Bartolo arrives with soldiers, but it is too late. Count Almaviva explains to Dr. Bartolo that it is useless to protest ("Cessa di più resistere") and Dr. Bartolo accepts that he has been beaten. Figaro, Rosina, and the Count celebrate their good fortune.

ABOUT THE COMPOSER



Biography : Gioachino Rossini 1792 – 1868

Rossini was born in the town of Pesaro on the east coast of Italy on the Adriatic Sea. He came from a musical family; his mother sang and his father played the trumpet. Rossini spent much of his childhood in theatres where his parents performed.

Young Rossini was noted for his remarkable memory and ear for music. When he was 13 years old his patroness asked for an aria from a popular opera. Rossini went to the tenor who had written it and was refused a copy (remember that there were no photocopy machines in those days and Rossini was likely planning to sit down with the original score and write it out by hand). Rossini solved the problem by attending a performance of the opera. He then went home and wrote out the aria and complete piano score from memory. Fortunately there were no copyright laws in those days to land him in jail!

At 14 he went to Bologna Academy, an institution which still exists today. That year he wrote his first opera and learned to play the harpsichord, the trumpet, and the violin. Rossini had a beautiful voice and sang well and he was able to earn a good living from performing and composing before he was out of his teens.

He retired at the age of 37 and lived a life full of parties and fun for the next four decades. When he lived in Paris, he hosted elegant dinner parties that were high social events written up in all the newspapers. He had always been a good-looking man in his youth and when he went bald in middle age, he dealt with it by buying seven toupees, one for every day of the week!

It is possible that Rossini loved to eat more than he loved to compose and there are humorous stories about his adventures with food. He is said to have composed an aria while waiting for his risotto to cook in a Venetian restaurant. Later in life he composed short little-known piano pieces with titles like "Radishes, Pickles, Almonds Raisins and Hazelnuts." While Rossini lived in Paris, he befriended a chef and in exchange for paté, would send him arias. His favourite dish at that time was turkey stuffed with truffles.

Rossini's Music

Rossini's music sounds like it came from someone who loved life. It sparkles with energy and radiates a playful humour. Over his lifetime Rossini wrote three dozen operas, six cantatas, three pieces of sacred music, numerous songs and duets, a song-cycle, and several instrumental works. And most of this was done before he was 37 years old.

Rossini is best known for his many operas. He wrote both opera buffa (comic) and opera seria (serious). *The Barber of Seville* is generally regarded to be the best of the buffa genre. His style is fast paced and cheerful, yet elegant in its simplicity. He wrote for the bel canto style of singing which translated means, beautiful singing. Rossini was one of the first composers of his time to start writing out the ornamentations in his arias – bel canto singers often took huge liberties with the ornamentations and could render a song into sounding like a completely different composition. A larger and more forceful type of singing began to develop after Rossini's retirement that he was much less happy with. For men it meant a switch from using a falsetto sound in the top registers to a full chest voice. When he heard one tenor singing the high C's this way in *William Tell*, Rossini remarked that he sounded like "a capon having its head cut off."

Rossini's life as a composer spanned over two major musical periods, that of the classical era (1750-1810) and the Romantic era (1815 – 1910). *The Barber of Seville* aligns more with the characteristics of classical elegance and balance, while his last opera, *William Tell* typifies the more deeply emotional Romantic style.

What did Rossini think of the competition – the other composers of his era?

"One cannot judge Wagner's opera *Lohengrin* from a first hearing, and I certainly do not intend to hear it a second time."



"Mozart roused my admiration when I was young; he caused me to despair when I reached maturity; he is now the comfort of my old age."

Rossini's Times

Gioachino Rossini arrived on this planet in 1792, a time when revolution was in the air.

The western world was in a ferment during the late eighteenth and early nineteenth centuries. For the first time ideas sprang up that the class system was not a natural or a moral form of government and that people of all races and conditions (though not gender!) had basic rights and freedoms that should not be taken away by arbitrary rulers or governments. The United States fought a bloody war to become independent of Britain in 1776. In the space of a few years France swept away the monarchy and much of the aristocracy in a violent Revolution (1789 - 1799), became a dictatorship under Napoléon, and then abolished that. In Britain, the reform was less violent, but still focused on the issues of rights and freedoms.

The social contracts between landowners and tenants who worked the land began to break down, as landowners cleared estates of people, and raised livestock instead. As the industrial revolution began to take hold in earnest, people flocked to towns and cities to work long hours for low pay in mines and factories that were often dirty and dangerous. Many others crowded into boats to make the arduous crossing to the New World and a fresh start in life. Yet even in the New World, the idealistic new democracy based its economy on the human misery of slavery. A third means of escape was to join the military, and thousands of young men's lives were sacrificed in that way.

By 1848, things reached crisis proportions all over Europe and North America. In Canada the rebellions in Upper and Lower Canada, though suppressed, led the way to reform of unrepresentative government, and eventually to the creation of an independent country in 1867. In the United States north and south struggled for equilibrium, a struggle that eventually led to the Civil War (1861 -1865) and the Emancipation of the Slaves in 1863. Across Europe disenfranchised people took to the streets, a moment in history made vivid in Victor Hugo's book, *Les Misérables*.

In spite of human misery, there is much to celebrate about this period in history, including amazing achievements in the arts. The rise of a true middle class meant that there were many more educated people able to access the arts, and to take up careers as artists. The first novels

were written at this time because there was a literate public who had time to read long books, and the mechanization of printing presses brought the cost of printing down. Newspapers and magazines flourished.

An artist could scarcely avoid the subject of the social class structure, and probing the nuances of an elaborately hierarchical society was a rich source of material – both for serious treatment (Victor Hugo, Charles Dickens, George Eliot, Verdi) and for comedy (Jane Austen, Mozart, Rossini). Rossini's audience would have been exquisitely aware of the differences in class between Count Almaviva, Dr. Bartolo and his barber, a difference that would be underscored on the stage by their costumes. In fact, part of the fun of *The Barber of Seville*, is that it is a story about an upper class man (the Count) who is dressing up – or rather, down – to gain access to a middle class world. He is “on holiday” from his usual role in life, and the usual rules don't apply.

Many historians would identify the end of the First World War as the ending point of this long trajectory towards democracy. For many western countries this was a time when all people, including women, finally got the right to vote, to be educated, and to be free of arbitrary persecution. The reality was not, and is not, in place for many individuals, and even groups, in our societies, but no one was able to justify privilege as an entrenched system after this point in history.

1789 The French Revolution begins with the storming of the Bastille.

1792 Rossini is born. The first execution by guillotine takes place in France.

1793 Louis XVI and Marie Antoinette executed. Reign of Terror begins in France. Eli Whitney invents the cotton gin, spurring the growth of the cotton industry and rise of slave labour in the U.S. South.

1801 Beethoven composes the Sonata No. 14 in C sharp minor, popularly known as the *Moonlight Sonata*.

1810 Tin cans are patented, making mass production of preserved food possible.

1812 Charles Dickens is born into a middleclass family in Portsmouth, England, but his family will fall into financial hardship, and he will start factory work at age 12. The War of 1812 begins.

1813 The waltz is the new “in” dance and sweeps Europe.

1815 End of Napoleonic wars and beginning of emigration from Britain to Upper and Lower Canada.

1816 The stethoscope is invented.

1817 First steamboats on Lake Ontario. First road built between York (Toronto) and Kingston.

1841 Antoine-Joseph Sax invents the saxophone.

1848 Painter Paul Gauguin is born.

1851 Ginger ale is created in Ireland.

1853 Potato chips invented when an annoying customer complains that the French Fries are too thick and the chef sends back the next batch sliced impossibly thin. Everyone loves them!

1865 Slavery in United States is abolished.

1867 Confederation of Canada.


1868 Rossini dies at the age of 76. C.L. Sholes receives a patent for an invention he calls ‘Type-Writer.’

The Operas of Rossini



- 1809** *Demetrio e Polibio*
- 1810** *La cambiale di matrimonio*
- 1811** *L'equivoco stravagante*
- 1812** *L'inganno felice; Ciro in Babilonia; La scala di seta; La pietra del paragone; L'occasione fa il ladro*
- 1813** *L'italiana in Algeri; Aureliano in Palmira; Il Signor Bruschino; Tancredi*
- 1814** *Il turco in Italia; Sigismondo*
- 1815** *Elisabetta, regina d'Inghilterra; Torvaldo e Dorliska*
- 1816** *Il barbiere di Siviglia; La gazetta; Otello*
- 1817** *La gazza ladra; Armida; Adelaide di Borgogna; La Cenerentola*
- 1818** *Mosè in Egitto; rev. 1827 as Moïse et Pharaon; Adina; Ricciardo e Zoriade;*
- 1819** *Ermione; Eduardo e Christina; La donna del lago; Bianca e Falliero*
- 1820** *Maometto II*
- 1821** *Matilde di Shabran*
- 1822** *Zelmira*
- 1823** *Semiramide*
- 1825** *Il viaggio a Reims*
- 1826** *Le Siège de Corinthe (rev. of Maometto II)*
- 1828** *Le Comte Ory*
- 1829** *Guillaume Tell*

Timeline of Rossini's Life

- 1792** Gioacchino Antonio Rossini born, Pasaro, Italy
- 1796** Moves with mother to Bologna
- 1805** Only appearance as singer in Ferninando Paer's *Camilla* at Bologna's Teatro del Corso
- 1806** Enters Bologna Academy and writes first opera, *Demetrio e polibio*
- 1810** First commission for opera, *La cambiale di matrimonio*
- 1812** *La pietra del paragone*, produced at La Scala, Milan
- 1813** Has first international successes with his opera seria *Tancredi* and opera buffa *L'italiana in Algeri*
- 1815** Rossini moves to Naples to become director of Teatro San Carlo and Teatro del Fondo
- 1815** Premiere of *Elisabetta, regina d'Inghilterra*; leading part taken by Rossini's future wife Isabella Colbran
- 1816** *Otello* produced and admired by composers including Verdi
- 1816** Writes opera buffa *Il barbiere de Siviglia*, reputedly in 2 weeks
- 1818** Premiere of *Mosè in Egitto*
-  **1822** Marries Isabella Colbran
- 1823** Travels to London and meets Beethoven
- 1823** *Semiramide*, last of his Italian operas, premieres in Venice
- 1824** Becomes director of Théâtre Italien, Paris
- 1825** Appointed composer to King Charles X
- 1828** New opera *Le comte Ory* written for the Opéra
- 1829** Writes his last opera, grand opéra *Guillame Tell*
- 1832** Begins work on his *Stabat mater*
- 1837** Returns to Italy; suffers from long illness
- 1845** Isabella dies
- 1846** Marries Olympe Pelissier and then leaves Bologna
- 1855** Settles in Paris
- 1857** Begins *Péchés de viellesse*
- 1863** *Petite messe solennelle* completed
- 1868** Rossini dies, Paris

Isabella Colbran



Isabella Colbran (1785, Madrid—1845, Bologna) was a Spanish opera singer, who was known in her native country as **Isabel Colbrandt**. Many sources note her as a dramatic coloratura soprano, but some believe that she was a mezzo-soprano with a high extension, a soprano sfogato. Her range was a strong G below middle C to a very agile and ringing E above high C. In addition to singing, she also composed four collections of songs throughout her lifetime. Each group of songs was dedicated to either the Empress of Russia; her teacher, Crescenti; the

Queen of Spain; or Prince Eugenie de Beauharnais.

Colbran in Naples

In the early years of the 19th century, the prestigious Teatro San Carlo in Naples considered itself to be the finest opera house in Italy. Hence, they engaged not only the best singers of the day but the greatest composers as well. The prima donna of the company was the Isabella Colbran. Isabella was not only admired by the Neapolitan public, but was also a special favorite of the King of Naples. In addition, she proved to be the darling of the theater's impresario Domenico Barbaia with whom she had an affair. To complement Colbran's talents, Barbaia engaged Gioachino Rossini to compose a series of operas for the company. Consequently, in 1815 when Isabella was at the peak of her popularity, Rossini composed the title role of *Elisabetta, regina d'Inghilterra* especially for her upon his arrival in Naples.

Rossini's next Neapolitan opera was *Otello, ossia il Moro di Venezia* in which Isabella sang the role of Desdemona. The opera proved to be immensely popular and Isabella was indeed at the height of her powers. However, shortly thereafter, her voice began to change and showed signs of strain. Even so, she continued confidently with her career, and created the roles of Armida (*Armida*), Elcia (*Mosè in Egitto*), Zoraide (*Ricciardo e Zoraide*), Ermione (*Ermione*), Elena (*La donna del lago*), Anna (*Maometto II*), and Zelmira (*Zelmira*), all written by Rossini for Naples.

Colbran and Rossini

Eventually Isabella left Barbaia and became increasingly involved with Rossini. The two were married in 1822. The couple visited Vienna and later Venice, where Rossini composed *Semiramide*. Isabella created the title role, and even though the opera itself proved to be tremendously successful and was specifically designed to disguise her waning talents, she nonetheless disappointed the public. On a subsequent visit to London, her vocal problems became increasingly pronounced which contributed to her decision to retire from the stage. Rossini wrote additional operas before he himself retired from operatic composition in 1829 (including *Il viaggio a Reims*, *Le comte Ory*, and *William Tell*), but none for Isabella. Colbran and Rossini ultimately separated in 1837, but Rossini made sure she was properly taken care of up until the time of her death in 1845. To Colbran's credit, Rossini always considered her to be among the greatest interpreters of his works.

Rossini, the Foodie



Eating, loving, singing and digesting are, in truth, the four acts of the comic opera known as life, and they pass like bubbles of a bottle of champagne. Whoever lets them break without having enjoyed them is a complete fool.
- *Gioacchino Rossini*

More than any other composer, Giacchino Rossini represents the perfect harmony between music and culinary delights. If his musical talents had not been so great, Rossini would probably have dedicated his life to high cuisine. All of the Italian composers biographies mention a gargantuan quantity of culinary anecdotes. They say that when young Rossini was an altar boy he really developed a liking for mass wine. Other sources mention how, on the night of the première of *The Barber of Seville*, the composer cut short the post-concert congratulations to plunge into a fiery description of a salad which naturally became an ensalada alla Rossini. Stendhal says in his biography that the “Di tanti palpiti” aria from the opera *Tancredi* became known throughout Europe as the “Rice aria” because Rossini is said to have composed it while waiting for a portion of risotto in a Venice restaurant. The aria “Nacqui all'affanno et al pianto” from the opera *Cinderella*, was composed in similar circumstances in Rome. By the end of his life, he also composed some little known piano pieces entitled “Radishes, Anchovy, Pickles, Butter, Dry Figs, Almonds, Raisins, and Hazelnuts.” Respighi later orchestrated some of them for his ballet *La boutique fantasque*.

During the years Rossini spent in Paris, he became not only the most famous musician of his day, but also a friend of Antonin Carême, a celebrated chef at the time, who mentioned that Rossini was the only being who really understood him. Carême would send Rossini a pâté to Bologna and the latter in return would write arias for him. The composer’s favourite dish, very popular, at the time, seems to have been turkey stuffed with truffles. Legend has it that Rossini shed tears only three times in his life: the first time after the fiasco of his first opera; the second when he heard Niccolò Paganini play the violin; and the third when a picnic basket containing turkey stuffed with truffles unfortunately fell overboard during a boat trip.

A great lover of fine foods and rare wines, (his wine cellar was legendary), he had his regular table at the Tour d’Argent, Bonfinger’s, the Café des Anglais, Lucas et Marguerite and the Maison Dorée whose chef Casimir Moisson is said to have dedicated his now legendary creation of tournedos to the composer. When patronizing these select places, Rossini would shake the hands of the maître d, the wine waiter, and the waiter. He would then go to the kitchen to shake the chef’s hand before finally sitting down at his table. Other than this Tournedos recipe, a number of other culinary creations were named after Rossini: poached eggs, chicken, fillet of sole, and cannelloni were thus covered in Rossini sauce (a mix of foie gras, truffles and demi-glace sauce). The pasticcini, little cakes, were inspired by the famous Figaro, and an apple pie was served, at the creation in 1829 of *William Tell*, topped, of course, with a sugar apple pierced by an arrow.

Aperitivo Rossini

Ingredients

10 strawberries, sugar and carbonated water

Method

Puree strawberries and sugar, and pour into two tall glasses. Top off with carbonated water to fill and gently stir.

THE BARBER OF SEVILLE LISTENING GUIDE



1. Overture *Instrumental*

The Overture is the first piece of music you will hear at the opera. It is most often played with the curtain down. Overtures in Rossini's day were simply orchestral works played at the beginning and did not necessarily foreshadow the drama ahead. In fact, the overture you are hearing was recycled by Rossini several times. He used it in two of his earlier operas.



2. Largo .al factotum *Figaro*

Figaro, the barber of Seville, boasts that he is a jack-of-all-trades; he can do anything and is needed by everyone.



3. Se il mio nome *Count Almaviva (Lindoro)*

Count Almaviva, disguised as the poor student Lindoro, sings a love song to Rosina from under her window.



4. Una voce poco fa *Rosina*

Rosina tells the audience of her love for Lindoro. She tells the audience that she is a gentle, obedient girl, but if she doesn't get her own way – watch out!



5. La calunnia è un venticello *Basilio*

Basilio explains to Bartolo how spreading small rumours about Count Almaviva can be used as a weapon to eventually destroy him.

6. A un dottor della mia sorte *Bartolo*

Bartolo threatens Rosina, telling her that she will have to be better at her trickery to deceive someone of his importance.

7. Alto là!

Figaro, Bartolo, Count, Rosina, Berta, Chorus, Official

Figaro tries to quieten Count Almaviva (now in disguise as a drunken soldier) and Bartolo who are quarreling. The police arrive because of the commotion, and everyone tells their version of the story at once. The guard tries to arrest the count, but once the Count reveals who he is, he is released. Everyone is frozen in astonishment.





8. Ma, signor...

Bartolo, Chorus, Berta, Basilio, Rosina, Count, Figaro, Official

The end of this act concludes with everyone singing about their confusion and aching heads.



9. Pace e gioia

Count, Bartolo

Count Almaviva, now disguised as Don Alonso – a music teacher substituting for Don Basilio, repeats the same message of greeting over and over: "Heaven bless you now and ever," to Bartolo's increasing annoyance.



10. Quando mi sei vicina

Bartolo, Figaro

Bartolo sings a very lame love song to Rosina, accompanied by Don Alonso (the disguised Count Almaviva). Figaro is caught imitating Bartolo behind his back but quickly recovers by insisting that he is there to shave Bartolo. A lot of chatter follows as Figaro tries to get his hands on the key to Rosina's room.



11. Stringi

Figaro, Bartolo, Rosina, Count

The Count is in disguise as Don Alonso and pretends to give Rosina a music lesson while Figaro distracts Bartolo by shaving him. Bartolo overhears the exchange between Rosina and the Count and realizes that he has been duped. A big fracas ensues and Bartolo sends Figaro and Don Alonso on their way.

12. Thunderstorm

Instrumental

Lightening flashes and thunder rumbles, providing just the right amount of light for the audience to see Figaro and the Count climbing in through the window to Rosina's bedroom.



13. Ah! qual colpo inaspettato!

Rosina, Figaro, Count

Rosina accuses the Count (Lindoro) of wanting to sell her to his master, at which point he reveals his true identity and all is well. Figaro tries to hurry them out of the room only to discover two lanterns below. They decide to climb out the window.



14. Di si felice innesto

Figaro, Rosina, Count, Bartolo, Berta, Basilio, chorus

The happy ending, at last! Rosina and the Count are united and love triumphs over all.

ABOUT THE DRAMATIST

Pierre-Augustin Caron de Beaumarchais (1732-99)



Pierre Beaumarchais, best known for two plays on the theme of "Figaro," was an amateur musician, as well as a playwright. His first Figaro play, *Le barbier de Seville* (1775), was produced at the Comedie-Francaise and his second, *La folle journee, ou Le Mariage de Figaro* (The Mad Day, or the Marriage of Figaro) was completed in 1781 and performed in 1784. The character of Figaro is said to have been a type of self-portrait of the playwright, who shared a colourful personality with the barber. At the time, just before the French Revolution, these plays were considered seditious, since they depicted an equality between servant and master. As operas, the music for the Figaro stories was written by Rossini and Mozart respectively. As a librettist, Beaumarchais was best known for the five-act opera *Tarare* (1787), produced in Paris. Gluck turned it down, and it was subsequently set to music by Salieri. Beaumarchais was variously a clockmaker, a writer, and a financier for the American colonies.

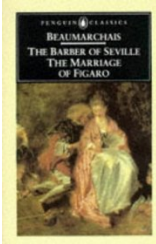
ABOUT THE LIBRETTIST

Cesare Sterbini (1784 –1831)

Italian writer. Cesare Stebine is known for two libretti for operas by Gioacchino Rossini: *Torvaldo e Dorliska* (1815) and *The Barber of Seville* (1816).

RELATED TOPICS OF STUDY

Did You Know?



There's a lot bubbling under the surface of this opera. The original play on which it was built was written in France by the playwright Beaumarchais (1732-99) about a decade before the French Revolution. He believed in freedom and equality for all people, regardless of rank. His *Barber of Seville* was considered quite radical because it dared to have a working class barber outsmart a member of the upper class, Dr. Bartolo. Beaumarchais wasn't afraid to mock the conventions of his times, and he got into a fair bit of trouble for this as a result. The play that followed *The Barber of Seville* was banned and eventually Beaumarchais was exiled from France.



The first performance was a fiasco. Among several other incidents, Count Almaviva, disguised as Lindoro, came on stage with an un-tuned guitar. He was played by Manuel Garcia who had convinced Rossini to let him play a Spanish folk tune of his own arrangement. As he was tuning his guitar, a string broke. The audience hissed and booed when he began to sing. Rossini wrote *Se il mio nome* to replace the failed Spanish song before the second performance.



In ancient times it was believed that human hair contained spirits, both good and bad, and bad spirits had to be cut out of hair in order for people to live happier lives. There are records on papyrus of Egyptians using razors, and the ancient Greeks, too, were regularly shaved. Over the centuries, the role of barbers extended into minor surgeons. They "let blood" by tying a client's arm tightly with a strip of cloth and cutting a vein. "Patients" were allowed to bleed until they fainted, ridding the body of bad humours. Barbers were well respected in society because their skills provided the equivalent of walk-in clinics for their day: they also pulled teeth and applied leeches to draw blood out of infections. By the late 1700's they were forbidden to do any surgery and their current profession of providing just shaves and haircuts has not changed since that time. The red and white barber poles that still exist outside some barbershops reflect the blood-letting tradition: the used cloths were hung from a pole and the wind often wrapped and twisted them around the pole creating the design. Barbershop quartets are said to have been a way for barbers to pass the time singing while they waited for their next customers.



Rosina's character is a teenager and was likely upper class. In the 1700's Rosina would have worn a corset (looks like a bustier) since the age of seven. Corsets were made of hard whalebone. Every day Rosina would have held her hands on the side of her ribcage and squished down at least two inches, while her servant Berta would be severely tightening the laces up her back. Once the corset was on, Rosina would not have been able to bend over and touch her toes. You can see why having a servant was a necessity when all you could do was walk and sit. By 24, Rosina's back muscles would have atrophied to the point that she would be unable to sit up straight without the corset. Rosina's health would have been further compromised by being wealthy enough to afford sugar (it was believed that "you are what you eat" so they ate sugar to be sweet) and by the fashionable practice of wearing heavy face powder. Unfortunately the powder contained arsenic and lead which would slowly poison a person. The middle and lower classes couldn't afford sugar or powder – lucky for them!

The History of Barbering



"All things change except barbers, the ways of barbers, and the surroundings of barbers. These never change." Mark Twain

In modern society, a barber is a person who cuts and styles hair. With this in mind, it may come as a surprise that historic barbers were not only individuals who cut hair; they were also the medicine men and priests of their communities. By 500 BC, barbers from the Eastern Hemisphere (Asia, Africa, and Europe) had become some of the most important and highly respected individuals of their communities. Men of old were very superstitious and they were convinced that the hairs on the head allowed both good and bad spirits to enter the body. If a person was possessed by bad spirits, it was believed that only the barber had the ability to drive them out by cutting the hair. Barbers flourished anywhere there were great superstitions about hair.

When in Rome, do as the Romans do

Barbers became prominent figures in Greece in the fifth century BC. Rivalries existed among the men of Athens over the excellence of their beards. Barbers made an art of trimming beards, and the most prominent members of Greek society frequented their shops. Philosophers, poets, and statesmen traveled regularly to barber shops to discuss daily news, quickly making the shops headquarters for political, social, and sporting news. The art of barbering became such an important aspect of Greek society that a prominent citizen was defeated for office because his opponent's beard was more neatly trimmed.

In the third century BC, Alexander the Great led the Macedonians in a conquest of Asia. Several battles were lost, however, because the Persians forced the Macedonians to the ground by pulling their beards and then stabbing them. To prevent a continuation of this, Alexander ordered all of his soldiers to be clean-shaven. Civilians followed suit, and beards fell out of style. Barbers were unknown in Rome until 296 BC, when Ticinius Mena traveled from Sicily and introduced the concept of shaving, and it soon became highly fashionable. Romans fell so in love with the art of barbering that frequently they would invest several hours a day in hairdressing, hair cutting, shaving, massaging, and manicuring. Barbers became such important figures that a statue was erected to commemorate the first to come to Rome. Eventually, Hadrian became the emperor. With a face covered with scars, he chose to grow a beard to cover his imperfections. As in contemporary society, the Roman people followed the lead of rulers and significant people and beards became fashionable again. With every change, barbers retained their importance.

Barbers as Bloodletters

During the first 10 centuries of the Christian era, very few people were capable of reading or writing. Monks and priests were considered the most knowledgeable people of their time; consequently, they became the physicians of the dark ages. While most of the diseases would be easily cured today, they were often fatal then. "Bloodletting," or draining blood from a person's body, became the popular method for curing illness, and clergymen enlisted barbers to act as assistants. The clergy continued practicing medicine until 1163 when, at the Council of Tours, it was ruled that it was a sacrilege for clergy to draw blood from humans; thus barbers became the only individuals who would perform such an act.

The Barber Pole

The barber pole is a familiar symbol around the world, and it originated in the days when bloodletting was one of the principal duties of the barber. The two spiral ribbons painted around the pole represent the two long bandages, one twisted around the arm before bleeding and the other used to bind it afterward. Originally, when not in use, the pole with a bandage wound

around it, so that both might be together when needed, was hung at the door as a sign. Later, for convenience, instead of hanging out the original pole, another one was painted in imitation of it and given a permanent place on the outside of the shop.

Barber-surgeons began to thrive all across Europe. Both "common" people and royalty traveled to barbers to be shaved and receive a haircut and to have their illnesses treated. The barbers quickly expanded on their reputations as surgeons and began practicing dentistry - perhaps to increase their income. Dentists of the time became so infuriated that kings and councils were forced to interfere, but the barbers continued practicing dentistry for several more centuries.

By the middle of the thirteenth century, the barbers of Paris, also known as the Brotherhoods of St. Cosmos and St. Domain, founded the first known school for surgical instruction for barbers.

Eventually the school expanded and became the model for schools of surgery during the Middle Ages. As the practice of surgery continued to develop, many barber-surgeons did not improve their techniques. Unskilled and uneducated barber-surgeons dominated their field, and postoperative infection became very common. The mayor and council of London took note in 1416, and an ordinance was passed "forbidding barbers from taking under their care any sick person in danger of death or maiming, unless within three days after being called in, they presented the patient to one of the masters of the Barber-Surgeon's Guild."

By 1450, parliament incorporated the Guild of Surgeons and the Barbers Company. Barbers were limited to shaving, hair cutting, toothdrawing, and bloodletting. Under this incorporation, a board of governors, consisting of two surgeons and two barbers, was created to oversee the awarding of diplomas to surgeons. Although surgeons resented the required barber signatures on their diplomas, barbers continued to be highly favoured by the monarchy and had great power in society.

Splitting Hairs

The science of medicine rapidly advanced, and it became more difficult for barbers to acquire the skills being practiced by dentists and surgeons. The surgeons, who had always resented the relationship they shared with barbers, requested parliament to investigate the matter. The incorporation between surgeons and barbers was severed in England in June 1745, by sanction of the king. Louis XIV took similar action in France and, by the end of the eighteenth century, virtually all European barbers had relinquished their right to perform surgery and dentistry except in communities where doctors and dentists could not be obtained.

Rossini's Barber

Figaro, the barber character in Rossini's opera, is very similar to historical barbers. In his introductory aria (*Largo al factotum*), Figaro sings, "Fortune assigned me its favorite star by far. I am respectable, highly acceptable, in any circle I feel at home. I am the king of lather and foam." Later in the aria, he brags about having access to every house in town ("I, as a barber, have access to all houses, with my guitar as well as comb and scissors.") indicating that he is held in very high regard.

In Act III, Figaro visits Bartolo to give him a shave, but Dr. Bartolo tells Figaro he is too busy and asks Figaro to return at a different time. Figaro retorts, "I'm busy. I'm shaving all the officers of the regiment in town, even the colonel; the Countess of Andronica has called me to her house to do her hair; the Viscount of Bombe must have a wig with ringlets ... Look here; am I your barber or one of your servants?"

Seville

“Seville is the asylum of the poor, and the refuge of the outcasts.” Cervantes

Seville was guaranteed an important place in history by its location. It forms the apex of a triangle that joins it with Gibraltar- the connection with Africa and the opening to the Mediterranean- and the Atlantic port of Cadiz, gateway to trade with the New World. This southwestern part of Spain is known as Andalucía. Seville reveals its history in its beautiful buildings decorated with graceful grillwork, and in the activity along the Guadalquivir River, which runs through the city. It has been a multicultural city since it was first visited in ancient times by the Phoenicians, Greeks and Romans. Since the Middle Ages, it has been home to Spaniards, Jews, Moors (North African Moslems, slaves from other parts of Africa, and by the end of the 14th century, the Gypsies.

Seville has been the home of the very rich and the very poor for centuries, and the gypsies formed a part of a larger community of the poor who lived on the outskirts of established society. This larger group also included the “Moriscos” (Moslems who had converted to Catholicism when the Catholics had defeated and driven out the Moslem rulers of the peninsula), and African slaves. The Moriscos, like their counterparts in the Jewish community (the “Conversos”), had often had to convert to Catholicism to avoid execution or expulsion. Since they were not considered to be “legitimate” Christians, due to the circumstances of their conversions, they often did Seville’s most menial jobs, working as farm laborers, peddlers and dockworkers. Even though many worked hard, they lived at a bare subsistence level, and many suffered from malnutrition. Both groups suffered much religious prejudice, and their religious practice was often called into question. Some were burned at the stake in “autos da fe” (acts of faith) performed by the Inquisition of the Catholic Church. Ultimately, the remaining Jews and some of the Conversos were expelled in 1492, and the Moriscos were expelled in 1610. Many gypsies took the menial jobs they left behind.

For several centuries, the outcasts of Seville included not only the working poor, but also a large criminal element. It was very hard for the institutions of the city to maintain order against these bands of homeless transients, prostitutes, pickpockets and bandits. Government-regulated brothels and taverns surrounded the city. At the other end of the spectrum, and in a completely different area of the city, sat the elite classes. This group encompassed professionals such as doctors, lawyers and notaries at its lower socio-economic end, all the way to wealthy merchants and the nobility at the top. These are characters we meet in *The Barber of Seville*.

The Moorish era in Spain had been one of great prosperity, but the merchants and nobles of the newly Catholic Spain created a new era of trade and wealth, beginning with the discovery of the New World. Membership in this group implied vast riches gained in the trade of gold, jewels and slaves. Its members also participated in the governance of the city of Seville, and Spanish colonies abroad. However, their positions in city government put them in opposition to the outcasts they were compelled to control.

In order to participate in the nobility, people had to prove that their families had been members of the Catholic Church for many generations. This situation caused a problem for the remaining Conversos (Jews who had been forced to convert to Catholicism). In order to protect their social positions and their lives, they forged documents proving their falsified genealogies. The Conversos were by and large successful for several hundred years in using their “genealogies” to help them to become part of Spain’s establishment. During the boom times, the lines between the merchant families and the nobility began to blur. Traditionally, the nobility did not participate in trade, but because of the lure of such tremendous profits and wealth, they did become involved. There was much intermarriage between the two classes, until they became one.

What was going on in Spain at the time of the Opera?



The play and the opera do not have a specific date but merely was set in the "17th Century." Though the issues raised in the play were current issues at the time Beaumarchais wrote it in 1775, it had to be set in another country and a previous century to gain approval of the censors. Spain, in the 17th Century was at the height of its imperial power, but cracks were beginning to appear in its far-flung empire and the supply of gold from the Americas that had fuelled the Spanish monarchy's wealth was starting to diminish. The Protestant Reformation had also led Spain into many costly political and military adventures in Europe. Nonetheless, Spain remained a formidable political and cultural influence on Europe and the new world and Seville was an extremely wealthy trading city until the Guadalquivir River began to silt up, cutting off Seville's access to the sea. Following this, the great plague of Seville at mid-century (1647-52) wiped out upwards of one quarter of the city's population.

What was going on in Italy when Rossini was composing *Barber?*



In 1816, Italy was just recovering, as was most of Europe, from years of Napoleonic domination. However, prior to Napoleon, Italy had been a disparate collection of small states, mostly under foreign control. In 1800, Napoleon unified Italy and most Italians, while glad to see the end of the Napoleonic Wars, were greatly disappointed when, at the Congress of Vienna, the leaders of Europe decided to again split up Italy much as it had been before Napoleon. However, the dream of Italian unity grew stronger and by Rossini's death in 1868, Italy had been largely reunited, under Victor Emmanuel II, King of Sardinia. He was proclaimed King of Italy in 1861, although the Papal States including the city of Rome only were annexed in 1870, completing the unification of Italy.

What was going on in Manitoba in 1816?



Manitoba did not exist, as such, in 1816. The territory now occupied by Manitoba was part of "Rupert's Land," granted to the Hudson Bay Company in its charter from King Charles II in 1670. First Nations people dominated the sparse population of the area. The Hudson Bay Company (HBC) and the North West Company (NWC) were fighting over the valuable fur trade in the area and the presences of the Selkirk Settlers in traditional Métis territory further complicated issues. In March 1816, the HBC seized and later destroyed the NWC's Fort Gibraltar. In turn, the Métis, under Cuthbert Grant, occupied the HBC post at Brandon House and then escorted an important supply of pemmican down the Assiniboine towards the Forks and then down the Red. The rivalries came to a head at the "Battle of Seven Oaks" when the HBC Governor, Robert Semple confronted the Métis at Seven Oaks. It seems likely that one of Semple's party fired first, perhaps accidentally, as they were outnumbered three to one. In the ensuing fusillade, Governor Semple and 20 of his men were killed while the Métis only lost two of their men. This conflict led, both to the eventual merger of the HBC and NWC in 1821 and to a realization by the Métis of their "nationhood."

THE BARBER OF SEVILLE IN POPULAR CULTURE

The overture and *Largo al factotum* have been famously parodied in animated cartoons starring Woody Woodpecker (*The Barber of Seville*), Bugs Bunny (*Rabbit of Seville* and *Long-Haired Hare*), Porky Pig and Daffy Duck (*You Ought to Be in Pictures*), Tom and Jerry (*The Cat Above and the Mouse Below* and *Kitty Foiled*), and The Simpsons (*The Homer of Seville*), as well as in Tex Avery's *Magical Maestro*, Warner Bros.' *One Froggy Evening*, and Rocky & Bullwinkle (*Barbara of Seville*).

"Largo al factotum" is sung by a moustached baritone, a stop-motion animated clay figure, in the opening credits of the 1991 film *Oscar*, and by an animated bird in the opening credits of the 1993 film *Mrs. Doubtfire*.

In the 1980 movie *Hopscotch*, Kendig crosses the border from Austria into Switzerland singing "Largo al Factotum" at the top of his lungs with the car stereo. This fits the story line since he is now doing something useful and feels wonderful; also, like Figaro, everyone (CIA, KGB, Interpol, etc.) is looking for him.

The overture is played during the end credits of the Beatles film *Help!*, and is also used in the Garfield and Friends episode, *Nighty Nightmare*, and the trailer of *Brüno* (film).

It is referenced by Lupe Fiasco in the song "Game Time" ("I do my part, I chill like the Barber of Seville, homie, it's like I'm paid to fade").

The Seinfeld episode *The Barber* uses Gioachino Rossini's *The Barber of Seville* instead of the familiar Seinfeld slap-bass incidental music.

The opera is featured in the Our Gang comedy, *Our Gang Follies of 1938*, in that Alfalfa is tired of just being a crooner and decides instead to actually sing opera, auditioning for *The Barber of Seville*. In fact, after his intro in the follies, he comes out on stage with an accordion shout-singing "I'm the Barber of Se-VILLE!!"

At the beginning of the M*A*S*H episode *Dear Comrade*, Maj. Winchester is listening to "Una voce poco fa."

The manga *Emma* features a condensed version of this opera, as it is being watched by two of the characters. One of them remarks that no one dies in this opera, which is her reason for watching it.

Rabbit of Seville



Bugs Bunny forces Elmer Fudd into a barber's chair for a series of outlandish treatments.

1949 Warner Bros. *Looney Tunes* theatrical cartoon short released in 1950 and directed by Chuck Jones. The cartoon features Bugs Bunny being chased by Elmer Fudd into the stage door of the Hollywood Bowl, whereupon Bugs tricks Elmer into going onstage, and participating in a break-neck operatic production of their chase punctuated with gags focusing on Rossini's overture to *The Barber of Seville*. In 1994 it was voted #12 of the 50 Greatest Cartoons of all time by members of the animation field.

THE OPERATIC VOICE & PROFESSIONAL SINGING

Operatic singing, which was developed in Europe during the 17th century, places far greater vocal demands on an opera singer than on any other type of singing. Opera singers rarely use microphones, and therefore must develop their voices to make a sound that will project and be heard above an orchestra and be heard throughout a large theatre.

After years of practice and study, an opera singer learns to use his or her body as an amplification device. By controlling the muscles of the diaphragm (a muscle beneath the lungs and above the stomach) the singer can regulate the amount of breath used. The diaphragm expands and contracts, regulating the air that passes through the vocal cords, which, in turn, causes them to vibrate. The speed at which the cords vibrate determines the pitch. As the sound passes through the mouth, it resonates in the upper chest cavities and the sinus cavities of the face and head. These cavities act as small echo chambers and help amplify the sound. The shape of the mouth and the placement of the tongue near the lips contribute to the tone and sound of the words.

Many singers begin their operatic training in university. Opera students study singing, music history, composition and vocal pedagogy (voice teaching). In addition to music classes, they study diction and often study at least one foreign language. After university, singers begin to work in the professional world. Their first roles are usually small parts, but if they continue to study and train, they may move on to the bigger principal roles.

Professional singers develop a number of roles in their repertoire. Since the principal artists are required to have their parts memorized before rehearsals begin, singers must prepare well in advance of each contract. Singers have voice teachers who help them refine their singing techniques and many will also have an acting coach. Even a well established singer will have a vocal coach to teach singing and acting techniques for specific roles.

Each person's vocal tract is constructed differently. The roles that a singer performs are dependent mostly upon their vocal range, but within the vocal ranges, there are many colours and weights of voice that further determine which roles he or she can sing safely. Vocal colour refers to the richness of the sound and vocal weight refers to how powerful a voice sounds.

After the role has been studied intensely and the singer is hired to perform, they arrive at the opera company for the rehearsals. This time is spent refining the music with the conductor and staging the action with the stage director. Each director has a different idea of how the character should be played, and each conductor has a different idea of how the character should sound, therefore the singer must modify his or her techniques to reach the desired result.

Physical health is a major priority to a singer. Contrary to popular belief not all opera singers are overweight. Conventional wisdom used to state that excessive weight gave added volume and richness to the voice however, in recent years, people have discovered that physical fitness can give similar benefits to a voice. Plus, the overall health benefits of being in shape overshadow any loss of vocal power. Most singers, like professional athletes try to avoid such substances as tobacco, alcohol and caffeine.

Vocal Categories

Women:

Soprano: The highest female voice, similar to a flute in range and tone colour. Usually plays the heroine in the opera since a high, bright sound can easily suggest youth and innocence.

Mezzo-Soprano: The middle-range female voice, similar to an oboe in range and tone colour. Called an alto in choral arrangements, can play a wide variety of characters including gypsies, mothers and even the part of a young man (trouser role).

Contralto: The lowest female voice, similar to an English horn in range and tone colour. Usually play unique roles including fortune-tellers, witches and older women. Not very common.

Men:

Tenor: The highest male voice, similar to a trumpet in range, tone color and acoustical "ring." Usually plays the hero or the romantic lead in the opera.

Baritone: The middle-range male voice, similar to a French horn in tone color. Often plays the leader of mischief in comic opera or the villain in tragic opera, sometimes even the hero.

Bass: The lowest male voice, similar to a trombone or bassoon in tone color. Usually portrays old, wise men, or foolish, comic men.

The vocal parts overlap each other. The notes that are high for baritone to sing are low for a tenor. The notes that are low for a baritone to sing are high for a bass. For this reason you may see a high range mezzo-soprano singing a soprano's role or a low range baritone singing a bass' role.

The following terms can be used to describe special characteristics in a vocal range:

Coloratura: A light, bright voice that has the ability to sing many notes quickly, usually with an extended upper range.

Lyric: A light to medium weight voice, often singing beautiful sweeping melodies.

Dramatic: Dark, heavy and powerful voice, capable of sustained and forceful singing.

GLOSSARY: IMPORTANT WORDS IN OPERA

Act- a section of the opera that is then divided into scenes.

Aria- means "air" in Italian. This is a piece of music written for a one singer (soloist), usually with instrumental accompaniment.

Aside- a secret comment from an actor directly to the audience that the other characters cannot hear.

Baritone- the middle singing range of the male voice.

Bass- the lowest singing range of the male voice.

Basso buffo (Italian)- a bass singer who specializes in comic characters.

Basso profundo (Italian)- the most serious bass voice.

Baton- short stick that the conductor uses to lead the orchestra.

Bel Canto- Italian phrase literally meaning "beautiful singing." A traditional Italian style of singing emphasizing tone, phrasing, coloratura passages, and technique. Also refers to the operas written in this style.

Blocking- directions given to the performers for movement on stage.

Bravo- (Italian)- a form of appreciation shouted by audience members at the end of a particularly pleasing performance. Technically, Bravo refers to a male performer, Brava refers to a female performer and Bravi refers to many performers.

Buffo- from the Italian for "buffoon." A singer of comic roles (basso-buffo) or a comic opera (opera-buffa.)

Cadenza- a passage of singing, often at the end of an aria, which shows off the singer's vocal ability.

Castrato- (Italian)- a castrated male prized for his high singing voice.

Choreographer- the person who designs the steps of a dance.

Chorus- a group of singers of all vocal ranges, singing together to support the vocal leads.

Classical- the period in music which comes after the Baroque and before the Romantic, roughly from the birth of Mozart to shortly after the death of Beethoven. It represents the greatest standardization in orchestral form and tonality.

Coloratura- elaborate ornamentation of music written for a singer using many fast notes and trills. Also used to describe a singer who sings this type of music.

Composer- the individual who writes all the music for both voice and instrument.

Comprimario- (Italian)- a nineteenth century term referring to secondary or supporting roles such as confidantes, messengers, and matchmakers.

Contralto- the lowest female voice range.

Conductor- the person responsible for the musical interpretation and coordination of the performance. The conductor controls the tempo, the dynamic level and the balance between singers and orchestra. You will see this person standing in the orchestra pit conducting the musicians and the singers.

Countertenor- a male singer with the highest male voice range, generally singing within the female contralto or mezzo soprano range.

Crescendo- a build in the volume or dynamic of the music.

Cue- a signal to enter or exit from the stage, to move or to change lighting or scenery; or a signal given by the conductor to the musicians.

Curtain Call- occurs at the end of the performance when all the cast members and the conductor take bows. This can occur in front of the curtain or on the open stage.

Designer- a production can have two or three designers: a lighting designer, a costume designer, a set designer, or someone who is both costume and set designer. They work closely with the stage director to give the production a distinctive look.

Diva- literally, "goddess" in Italian. An important female opera star. The masculine form is divo.

Dress Rehearsal- the final rehearsal before opening night, includes costumes, lights, makeup, etc. Sometimes it is necessary to stop for adjustments, but an attempt is made to make it as much like a regular performance as possible.

Duet- music that is written for two people to sing together.

Encore- a piece that is performed after the last scheduled piece of a concert. An encore is usually performed because the audience wants to hear more music even though the concert is over.

Ensemble- a part of the opera written for a group of two or more singers. This may or may not include the chorus.

Falsetto- the upper part of a voice in which the vocal cords do not vibrate completely. Usually used by males to imitate a female voice.

Finale- the last musical number of an opera or an act.

Grand Opera- spectacular French opera of the Romantic period, lavishly staged, with a historically-based plot, a huge cast, an unusually-large orchestra, and ballet. It also refers to opera without spoken dialogue.

Helden- German prefix meaning "heroic". Can also apply to other voices, but usually used in "heldentenor."

House- the auditorium and front of the theatre excluding the stage and backstage areas.

Impresario- the proprietor, manager, or conductor of an opera or concert company; one who puts on or sponsors an entertainment; manager, producer.

Interlude- a short piece of instrumental music played between scenes and acts.

Intermission- a break between acts of an opera. The lights go on and the audience is free to move around.

Librettist- the writer of the opera's text. Libretto- Italian for "little book." It is the text or story of the opera.

Lyric- used to describe a light to medium weight voice with an innocent quality, capable of both sustained, forceful singing and delicate effects.

Maestro- means "master" in Italian. Used as a courtesy title for the conductor (male or female).

Mark- to sing, but not at full voice. A full-length opera is very hard on a singer's voice so most performers mark during rehearsals. During the Dress Rehearsal singers try to sing at full voice for part if not all of the rehearsal.

Mezzo-soprano- the middle singing range for a female voice.

Motif or Leitmotif- a recurring musical theme used to identify an emotion, person, place, or object.

Opera- a dramatic presentation which is set to music. Almost all of it is sung, and the orchestra is an equal partner with the singers. Like a play, an opera is acted on stage with costumes, scenery, makeup, etc. Opera is the plural form of the Latin word opus, which means "work".

Opera buffa- (Italian)- an opera about ordinary people, usually, but not always comic. First developed in the eighteenth century.

Opera seria- (Italian)- a serious opera. The usual characters are gods and goddesses, or ancient heroes.

Opera-comique- (French) or Singspiel (German)- a form of opera which contains spoken dialogue.

Operetta- lighthearted opera with spoken dialogue, such as a musical.

Orchestra- an ensemble, led by a conductor, that is comprised of string, woodwind, brass and percussion instruments.

Orchestra pit- sunken area in front of the stage where the orchestra sits.

Overture- an orchestral introduction to the opera played before the curtain rises. Usually longer than a prelude and can be played as a separate piece.

Pitch- how high or low a note sounds.

Prelude- a short introduction that leads into an act without pause.

Prima Donna- literally, "first lady" in Italian. The leading woman in an opera. Because of the way some of them behaved in the past, it often refers to someone who is acting in a superior and demanding fashion. The term for a leading man is primo uomo.

Principal- a major singing role, or the singer who performs such a role.

Production- the combination of sets, costumes, props, and lights etc.

Props- objects carried or used on stage by the performers.

Proscenium- the front opening of the stage which frames the action.

Quartet- four singers or the music that is written for four singers. Also quintet, sextet, etc.

Raked Stage- a stage that slants downwards towards the audience.

Recitative- lines of dialogue that are sung, usually with no recognizable melody. It is used to advance the plot.

Rehearsal- a working session in which the singers prepare for public performance.

Score- the written music of an opera or other musical work.

Serenade- a piece of music honouring someone or something, an extension of the traditional performance of a lover beneath the window of his mistress.

Soprano- the highest range of the female singing voice.

Soubrette- (French)- pert young female character with a light soprano voice.

Spinto- (Italian)- a lyric voice that has the power and incisiveness for dramatic climaxes.

Stage Areas- refers to the various sections of the stage as seen by those on stage.

Stage Director- the person in charge of the action on stage. He or she shows the singers, chorus and cast where and when to move and helps them create their characters. The stage director develops a concept for how the entire performance should look and feel. He or she works closely with the stage managers, lighting designer, set designers, costume designer and wig and make-up artists to make his or her vision into reality.

Stage Manager- the person who coordinates and manages elements of the performance.

Supernumeraries- (Supers)- appear on stage in costume in non-singing and usually, non-speaking roles.

Surtitles- the English translations of the opera's language, in this production Italian, that are projected above the stage during a performance to help the audience follow the story. Much like subtitles in a foreign film.

Synopsis- a short summary of the story of the opera.

Tableau- occurs at the end of a scene or act, when all cast members on stage freeze in position and remain that way until the curtain closes. It looks as though that moment has been captured in a photograph.

Tempo- speed of the music.

Tenor- the highest natural adult male voice.

Trill- very quick alternation between two adjacent notes. See coloratura.

Trio- an ensemble of three singers or the music that is written for three singers.

Trouser role- the role of an adolescent boy or young man, written for and sung by a woman, often a mezzosoprano. Also known as a pants role.

Verismo- describes a realistic style of opera that started in Italy at the end of the 19th century.

What is a sitzprobe??

Pronounced "zits-probe" this German word is not what you may think! It is the name given to the type of rehearsal that is held the first day of moving on to the main stage. For the first time, the principals and chorus are together with the Maestro and the orchestra. The entire opera is sung through without any costumes or blocking. This gives everyone a chance to check the ensemble and balance between the singing and the orchestra (remember, up until now rehearsals have been accompanied by piano.)



AUDIENCE ETIQUETTE

The following list will help you (and those around you) enjoy the experience of a night at the opera:

- Dress to be comfortable. Many people enjoy dressing up in formal attire.
- Arrive on time. Latecomers disturb the singers and others in the audience. Latecomers will only be seated at suitable breaks - often not until intermission.
- Find your seat with the help of your teacher or an usher.
- Remove your hat. This is customary and is respectful to the artists and to people sitting behind you.
- Turn off cell phones, ipods, pagers, digital watch alarms and all electronic devices.
- Leave your camera at home. A flash can be very disturbing to the artists and audience members.
- Save all conversations, eating and drinking, and chewing gum, for the intermission. Talking and eating can be disruptive to other audience members and distracts from your ability to be absorbed by the show. The audience is critical to the success of the show – without you, there can be no performance.
- Settle in and get comfortable before the performance begins. Read your program before the performance – rustling through the program during the show can disrupt everyone.
- Clap as the lights are dimmed and the conductor appears and bows to the audience. Watch as the conductor then turns to the orchestra and takes up his or her baton to signal the beginning of the opera.
- Listen to the prelude or overture before the curtain rises. It is part of the performance. It is an opportunity to identify common musical themes that may reoccur during the opera.
-
- Read the English surtitles projected above the stage.
- Sit still during the performance. Only whisper when it is absolutely necessary, as a whisper is heard all over the theatre, and NEVER (except in an emergency) stand during the performance.
- Applaud (or shout Bravo!) at the end of an aria or chorus piece to show your enjoyment. The end of a piece can be identified by a pause in the music.
- Laugh when something is funny – this is a performance and you are expected to respond!
- Listen for subtleties in the music. The tempo, volume and complexity of the music and singing often depict the “feeling” or “sense” of the action or character.
- Notice repeated words or phrases; they are usually significant.
- **Finally, have fun and enjoy the show!!!**

WHAT'S IN A REVIEW? LET'S REVIEW

Being a music critic has its rewards -- but it also has its drawbacks. On one hand, you get to go to tons of concerts -- and you get in free. On the other hand, you can't just sit back and enjoy the listening experience. You spend most of the time analyzing, evaluating and scribbling notes about what you're hearing and seeing.

Star Ratings



One especially difficult part of the job is deciding the star ratings. Reviewers are required to rate performances on a five-star scale, five being the highest rating.

Criteria

Musical interpretation and expression: Did the soloist/ensemble project and capture the spirit of the work?

Technical execution: Was this an accurate, well prepared performance?

Creativity and originality: Did the conductor/musicians bring their own personality to the work, possibly showing us something new?

Programming: Was this a well-balanced, cohesive combination of musical choices?
Quality/style of works: This applies especially to new works.

Venue: Was it suitable for the genre of show, offering good acoustics and sightlines?

Costuming (in opera or some pops concerts): Did they add authenticity and flair to the performance?

Choreography (opera and some pops concerts): Was it well done, creative and suitable?

Demeanour: Did the performers project personality, confidence, energy, etc. and connect with the audience?

Atmosphere: What was the overall feeling at this concert? Was it an event? Was there warmth, excitement, etc.?

Introductory remarks: Were they useful in giving us background that would enhance the listening experience or were they just lengthy lists of housekeeping items that detracted from the reason we were there?

Considerations contributing to an overall rating

Gut feeling

One thing we can't ignore, as human beings, is the gut feeling we get at a concert. This is the intuitive, perhaps partly emotional reaction to a performance. Every work and every performance contributes to the whole, and not until the end can one render a decision.

STUDENT ACTIVITIES

Optional Activity #1 – A Review

Step 1 – Think-Group-Share

Individually students will write, in point form, the answers to the following questions:



1. What did you like about the opera? What did you dislike?
2. What did you think about the sets, props and costumes?
3. Would you have done something differently? Why?
4. What were you expecting? Did it live up to your expectations?
5. What did you think of the singers' portrayal of their characters?

Break the students into groups to discuss their feelings and reactions to the production. Have the students write on poster papers their answers or important points of their discussion. Encourage the students to go beyond the questions posed. Place their poster papers on the walls.

Step 2 – Class Discussion

Have the whole class examine the poster papers and discuss the different ideas from each group.

Step 3 – Outlining your review

Go over the essential aspects of a review including: a clearly stated purpose, a coherent comparison/contrast organizational pattern, a summary paragraph capturing the interest of the reader, precise nouns, revision for consistency of ideas. You might give your students a few samples of reviews for fine arts events from the newspaper as examples – or ask them to bring in some reviews they find themselves. Have the students fill out the review outline worksheet below. Once this has been completed, students may write their rough draft.

Purpose (why are you writing this and who is your audience?)

Plot Synopsis (including who sang what role, etc.)

Paragraph 1 (compare and contrast, things you liked or didn't like)

Paragraph 2 (compare and contrast, things you liked or didn't like)

Paragraph 3 (compare and contrast, things you liked or didn't like)

Summary/Closing Paragraph

Step 4 - Peer Conferencing

Students will exchange reviews to critique and edit. Encourage the students to focus on effective coordination of ideas in sentences and the correct use of grammar and punctuation.

Step 5 - Creating the final draft

Have students make the appropriate adjustments to their reviews. You could also have the students type the pieces up and organize them into a newspaper.

Optional Activity #2 – A 19th Century Newspaper Review

Be a music critic in Italy. Students imagine they are living at the time of the first performance of *The Barber of Seville*.

Step 1 - Historical Research

Students will need to learn about the historical context in Spain and Italy in the early 1800s, around the time Rossini composed *The Barber of Seville*. They may want to learn more about what was happening in other art forms (e.g., literature and painting).

Step 2 - Writing the Review

Students may want to create a newspaper in which their review is included. The review itself could incorporate quotes and/or headlines from actual historical reviews. The students' reviews can follow a similar outline to that for the activity above, but they must remember the time period in which they are writing.

If they design a newspaper, they can try to use similar type styles (font) and page layout as were used in the early 1800s.

As with the previous activity, peer evaluations of the reviews can be completed.

Manitoba Opera would love to receive a copy of any reviews or newspapers produced by the students. Please forward them to the attention of:

Sally Sweatman, Education & Outreach Coordinator

Manitoba Opera

1060 - 555 Main St.

Winnipeg, MB R3B 1C3

204-949-0377 (fax)

ssweatman@manitobaopera.mb.ca

Opera Comprehension Tests

General Opera

1. _____ A theatrical production incorporating both vocal and instrumental music, drama, and sometimes dance.
2. _____ The lowest male vocal range.
3. _____ An instrumental introduction to an opera.
4. _____ The area where the orchestra is seated.
5. _____ The female vocal range lying between soprano and contralto.
6. _____ A song for solo voice in an opera.
7. _____ The highest female vocal range.
8. _____ A song for two voices.
9. _____ The lowest female vocal range.
10. _____ The Italian word meaning "little book."
11. _____ The middle male vocal range.
12. _____ He/she has the artistic view for the performance of the opera.

The Barber of Seville

1. Rossini wrote his first opera at age _____.
2. Name an historical event that occurred during Rossini's lifetime _____.
3. *The Barber of Seville* takes place in _____ (location & date).
4. *The Barber of Seville* is generally regarded to be the best of the opera _____ genre.
5. The libretto for *The Barber of Seville* was written by _____.
6. The role of Figaro is sung by a _____ (name the singing voice).
7. The role of Berta is sung by a _____ (name the singing voice).
8. Rosina would have worn a corset made of _____ since the age of _____.
9. The barber pole is a familiar symbol around the world, and it originated in the days when _____ was one of the principal duties of the barber.

WINNIPEG PUBLIC LIBRARY RESOURCES

CD

The world's very best opera for kids—in English! [sound recording]

The Children's Group, p2003.

Call No.: CD JUV WORLDS

Overtures [sound recording] / Rossini By Rossini, Gioacchino, 1792-1868

EMI, p1987.

Call No.: CD OPERA ROSSINI OPE

The Barber of Seville and The Marriage of Figaro / Pierre A. Caron de Beaumarchais; translated from the French and with an introduction by Vincent Luciani.

By Beaumarchais, Pierre Augustin Caron de, 1732-1799

Call No.: 842.5 BEA

SCORE

I barbiere di Siviglia = The Barber of Seville: a comic opera in three acts [music] by Gioacchino Rossini; libretto by Cesare Sterbini; English version by Ruth and Thomas Martin.

Call No.: SCORE 782.1 ROS

VHS

The Barber of Seville; Lucia di Lammermoor

[videorecording]

Kulter, 1972, c1973.

Call No.: VHS 792.545 BAR

PLAY

The Barber of Seville / Pierre Augustin de Beaumarchais; in a new translation and adaptation by Bernard Sahlins.

By Beaumarchais, Pierre Augustin Caron de, 1732-1799.

Chicago: I.R. Dee, c1998.

Call No.: 842.5 BEA

The Figaro plays / Beaumarchais; translated by John Wells; edited by John Leigh.

By Beaumarchais, Pierre Augustin Caron de, 1732-1799.

London: Dent, 1997.

Call No.: 842.5 BEA