

THE BARBER OF SEVILLE



2016-2017 GUIDEBOOK

A Letter to the Teachers

Dear Teachers,

Ciao!

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Opera Colorado is pleased to provide engaging educational programs and performances for students across Colorado. What follows is a guide that we hope you and your students find useful, as we explore Beaumarchais' *The Barber of Seville*. In the spirit of exploration, we have included various lessons that connect *The Barber of Seville* with different subjects of learning. The lessons reference the new Colorado Department of Education's Academic Standards. While we would be very pleased if you used these lessons in the exact format provided, we encourage you to expand, alter, and adapt these lessons so that they best fit your students' abilities and development. After all, the teacher knows their students' needs best. We would appreciate your feedback on our teacher evaluation form found at the end of this guide, and we hope that you enjoy all that Opera Colorado has to offer!



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THE BARBER OF SEVILLE



Music by Gioachino Rossini – Libretto by Cesare Sterbini

Based on the comedy *Le Barbier de Séville* by Pierre Beaumarchais

Premiered at Teatro Argentina (Rome, Italy) on February 5, 1816

Count Almaviva.....a Spanish nobleman.....Tenor
(al-ma-VEE-va)

Figaro.....a barber.....Baritone
(FEE-ga-roh)

Rosina.....ward of Dr. Bartolo.....Mezzo-Soprano
(ro-ZI-nah)

Dr. Bartolo.....Rosina's guardian.....Bass
(BAR-toh-loh)

Don Basilio.....a music teacher.....Bass
(Ba-ZEE-lee-oh)

Fiorello.....Count Almaviva's servant.....Bass
(fee-or-EL-oh)

Berta.....Dr. Bartolo's housemaid.....Soprano
(BEHR-ta)

Ambrogio.....Dr. Bartolo's servant.....Bass
(am-BRO-jo)

A magistrate, a notary, an officer, soldiers and musicians

Act I.

Count Almaviva, who is in love with Rosina, has come to serenade her, accompanied by his servant Fiorello and some musicians. After his song, he dismisses his companions. The Count hides at the approach of Figaro, who is describing his successful career as a barber, a confidant, and an arranger to a numerous, indescribably satisfied clientele. The Count then asks Figaro's help in arranging a meeting with Rosina, who is unaware of the Count's rank and knows him only as 'Lindoro.'

Figaro and the Count hide to avoid an encounter with Dr. Bartolo, Rosina's guardian, who emerges from his house instructing a servant to admit no one except Don Basilio, Rosina's music teacher. Before the day is over, the Doctor hopes to marry Rosina, whose dowry attracts him as much as her beauty. Figaro and the Count resume their plotting, and decide to sneak the Count into Dr. Bartolo's household disguised as a drunken soldier seeking lodging. The Count serenades Rosina beneath her window. Rosina admits to herself that she has been moved by 'Lindoro's' serenade and resolves to marry him, despite opposition from Dr. Bartolo.

As she leaves, Dr. Bartolo and Basilio come in. The Doctor tells the music teacher of his plans to marry Rosina, and his suspicions that the mysterious soldier may well be the Count Almaviva, who has been seen nearby. Don Basilio suggests a trick that may make Rosina lose interest in the soldier. Rosina returns, accompanied by Figaro, who has news about Dr. Bartolo's wedding plans. Rosina presses Figaro for information about the young man she has seen and heard beneath her window. First, Figaro teases her by telling her that 'Lindoro' is indeed dying of love for 'someone.' Finally, he admits that the 'someone' is Rosina. The barber suggests that she send a note to her love. She gives him a letter which she had already written, and Figaro sets out to deliver it.

Dr. Bartolo comes in to question Rosina about the identity of the serenader. From her blushes and the ink stains on her fingers, he figures out that she has written to the stranger and suspects that Figaro has been her messenger. He furiously cautions her not to try to outsmart him. Count Almaviva arrives, pretending to be a drunken soldier demanding lodging in the house. Suspicious of the intruder, Dr. Bartolo goes off to search for a license which allegedly exempts him from the law requiring him to house soldiers. When he leaves, the Count slips a note to Rosina. Berta, the maid, Figaro, and Basilio arrive, shortly followed by the police whom Dr. Bartolo has summoned. The 'soldier' is arrested but immediately released when he reveals his true identity to the police.





Act II.

Dr. Bartolo congratulates himself on having thrown out the 'soldier,' but he is disturbed by suspicions that the 'soldier' might be an acquaintance of Count Almaviva. He is interrupted by the arrival of the Count himself, this time disguised as 'Don Alonso', the music master substituting for a sickly Don Basilio. To Dr. Bartolo's dismay, 'Don Alonso' forces his way in. Sensing Dr. Bartolo's mounting suspicion of him, 'Don Alonso' produces Rosina's note to Lindoro, saying that he found it at the inn where the Count is staying. 'Don Alonso' offers to make Rosina believe that the Count is fooling her. Rosina comes in for her music lesson. Figaro appears also, insisting that this is his day to shave Dr. Bartolo. In the process of shaving Dr. Bartolo, Figaro steals the balcony key for future use. The real music master, Don Basilio, enters and 'Don Alonso' (the Count in disguise) slyly signals Dr. Bartolo about their scheme to deceive Rosina. He makes it plain to Dr. Bartolo that Don Basilio must be disposed of. Immediately, Dr. Bartolo asks Don Basilio why he is out when he is so sick. Confused, but half convinced that he really is ill, Don Basilio accepts a purse bribe from 'Don Alonso' and leaves. While Figaro shaves Dr. Bartolo, Rosina and 'Don Alonso' plan their elopement.

However, the Doctor finally realizes that he has been tricked again. Rosina is furious when Dr. Bartolo shows her the note with the insinuation that 'Lindoro' is planning to give her up to the Count. Impetuously, she offers to marry Dr. Bartolo, reveals her previous elopements plans, and demands the arrests of Figaro and Lindoro.

Using the stolen key, Figaro and the Count enter as soon as Dr. Bartolo has gone after the police and the notary. Rosina hurls reproaches at them. The Count is delighted to see that, unaware of his identity, Rosina prefers a true but impoverished lover to a wealthy nobleman. The Count tells Rosina who he is and they embrace. Don Basilio interrupts the reconciliation, but they force him to allow the notary to marry Rosina and the Count. Dr. Bartolo, who rushes in too late to stop the wedding, accepts the situation philosophically and gives the couple his blessing.





Gioachino Rossini

COMPOSER

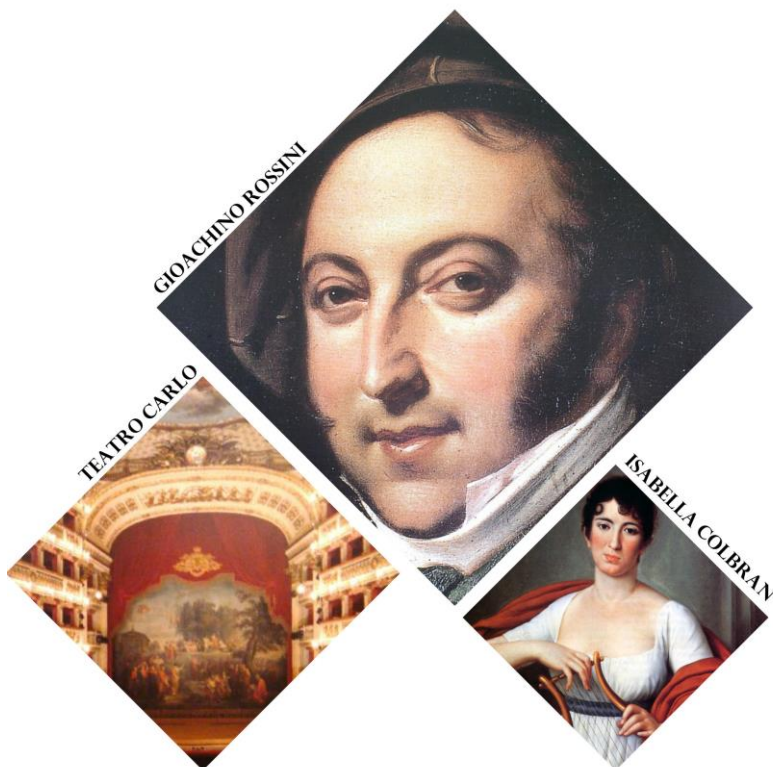
THE EARLY DAYS

Gioachino Rossini, was born into a musical family in Pesaro, Italy in 1792. His father, Giuseppe, was a reputable horn player and his mother, Anna, was a seamstress and a soprano. As a boy, he was known to be mischievous, always playing practical jokes. But when it came to music, he was a genius; by the age of six, he was playing the triangle in his father's band. When he was 14, he was admitted into Bologna's Accademia Filarmonica, and was exempted from military duty when he was 16.

Rossini left his school to pursue work Teatro Moisè in Venice and then moved to Milan, where he was able to gain sizeable success with his popular operas. Following his stay in Venice, he accepted a contract with the Teatro Carlo in Naples from 1816-1822, which allowed him to accept outside commissions. Rossini's success and popularity made him one of the first composers able to survive financially, independent from a wealthy patron. During this time, his creative output was impressive, writing 18 operas, including *The Barber of Seville*. In the year of 1812 he wrote seven operas in sixteen months, and he completed *The Barber of Seville* in 13 days.

He did have a trick that allowed him to write music so quickly: Rossini was known to steal his own music consistently! For example, the overture written for the *The Barber of Seville* was originally written for *Aureliano in Palmira*, an earlier opera. This same work was also used in two other operas, *Elisabetta* and *Regina d'Inghilterra*. The aria of Tancredi, "Di Tanti Palpiti," was not only composed quickly, but was the most popular aria of its time. It was known as the "rice aria" because Rossini wrote it one day in Venice while waiting for his risotto to cook.

Nearing the end of his time at Naples, Rossini accepted work in Paris and began his life there. Rossini's popularity in Paris was so great that Charles X gave him a contract to write five new operas a year; and at the expiration of the contract, he was to receive a generous pension for life. He wrote several more operas while in Paris, his last being *Guillaume Tell* (or also known as *William Tell*). During this creative and successful time, he also married famed Spanish soprano Isabella Colbran. This marriage would eventually prove to be difficult, because of Isabella's love for extravagance and gambling and his love of food and women. Rossini and his wife returned to Italy in 1829 to assist his now widowed father and a year later the French government collapsed, severing most of his ties.



Gioachino Rossini

COMPOSER
[continued]

R E T I R E M E N T

Rossini's burial site



Olympe Pelissier



Rossini's Paris apartment

Rossini would continue to write smaller works, but with his declining mental and physical health, he was limited in his activities. However, he did write a short piece of music for his dog's birthday each year! While in his retirement, Rossini became a major figure in the social and cultural life of Paris. He had become esteemed as Europe's leading composer, and his overtures were even compared to those of Beethoven. He relished the title, "the music emperor of Europe," and he certainly lived like one, maintaining homes in Italy, Paris, and a summer villa in rural France.

After the death of his wife Isabella, Rossini married Olympe Pélissier, a woman whom he had loved for years. He reigned like a nineteenth-century prince in his luxurious Paris apartment. Rossini's death was brought about by complications following a heart attack. He was buried in Père Lachaise cemetery in Paris, but at the request of the Italian government, his body was removed to Florence where he is buried in the cemetery of the Santa Croce Church.

Many historians have their theories as to why the composer retired from music at the early age of 37. Some believe that he just enjoyed life too much and that he ran-out of musical ideas. Rossini was known to be a rather large man, capable of eating 20 steaks a day! There is even a steak named after him, the Tournedos Rossini. He also loved his wine and once remarked to the Baron Rothschild who sent him grapes to thank him, "I don't take my wine in pills."

At the end of his life in 1868, Rossini was known around the world for his numerous operas and their popular overtures. He is considered by many to be the master of comic opera, and his role in shaping Italian and French operas will forever be significant.



Cesare Sterbini

LIBRETTIST

Little is known about Italian librettist Cesare Sterbini. Born in Rome, in 1783, he was an official of the Vatican treasury, a poet, and fluent in Greek, Latin, French, and German. His first libretto was written in 1812 and titled *Paolo e Virginia* (set by Vincenzo Migliorucci). It was apparently written for a benefit night for the Mombelli sisters, and though it was described as a cantata, it was evidently staged. Sterbini replaced Jacopo Ferretti as the librettist for Rossini's *Torvaldo e Dorliska* in 1815. Rossini was not pleased with the work, feeling it was badly written and ill-organized.

By contrast, there was great success the second time Sterbini and Rossini worked together. In 1816, the duo produced *The Barber of Seville* (or *Almaviva* as it was originally titled). This work was hailed as a masterpiece with a sparkling and flawless text. The work is based on the comic play by Beaumarchais. It is worth noting that the elements necessary to allow for a successful translation to a comic opera were already present in the original work. However, this in no way lessens Sterbini's achievement.

The rest of Sterbini's short career as a librettist was undistinguished. Although his choice of subjects and handling of forms were sometimes forward-looking, his texts tended to retain elements influenced by Ferretti.

There are few details of Sterbini's life after his collaboration with Rossini. His work on *The Barber of Seville* was apparently the high-point of his career. The opera remains a favorite of opera lovers today.





Pierre Beaumarchais

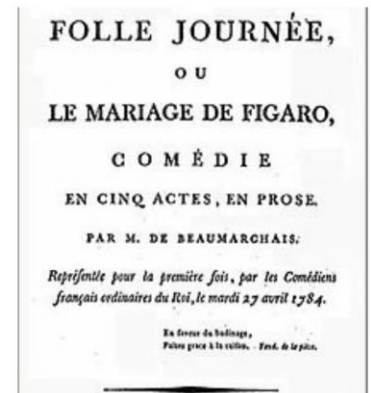
PLAYWRIGHT



BEAUMARCHAIS THE MAN. Beaumarchais was one of the greatest comic French playwrights best known as the author of *The Barber of Seville* and its sequel, *The Marriage of Figaro*. The two plays were adapted into even more famous operas, with *The Barber of Seville* composed by Gioachino Rossini and *The Marriage of Figaro* by Wolfgang Amadeus Mozart. Both are typical light comedies popular in Europe in the 18th century classical music repertoire.

Pierre Augustin Caron de Beaumarchais was born in 1732 in Paris. He took the name of Beaumarchais in 1757. A son of a watchmaker, he learned the trade himself. He even invented a new form of escapement, which was the mechanism that controlled the speed of watches. Beaumarchais led an influential and exciting life. He became the music teacher to the daughter of King Louis XV. He was sent as a secret agent to Britain and his business speculations included supplying guns to the American revolutionaries for their fight against the British.

BEAUMARCHAIS THE PLAYWRIGHT. *The Barber of Seville* and *The Marriage of Figaro*, were first produced when Beaumarchais was 43 and 52, respectively. These two best-known works are satires that show clever servants outwitting their aristocratic employers. As a playwright, Beaumarchais took great care over stage details, including characterizations and costumes. His successes were immediate and far-reaching. His works were translated and within a year appeared in England of their first French performances. Mozart's librettist, da Ponte, worked on *Figaro* and a year later, the opera was performed.



Panorama of Boulevard Beaumarchais

BEAUMARCHAIS THE REVOLUTIONARY. As a member of the growing wealthy middle class in France, Beaumarchais was critical of the nobility and showed a great sympathy for the lower classes. Opposition to aristocratic privilege was growing in France at the time, soon to explode in the French Revolution. Ironically, despite his support for the revolution, the revolutionaries forced Beaumarchais to go into exile in 1792. His former association with the royal court and his wealth made them suspect that he still favored aristocracy. He died in Paris at the age of 67, on May 18, 1799. Today the grand Boulevard Beaumarchais in Paris is dedicated to him; it leads directly to the famous square that once held the Bastille. The dedication perfectly suits his revolutionary spirit, as the Storming of the Bastille sparked the French Revolution on July 14, 1789.

LISTENING

activity

The Barber of Seville was once the only Rossini opera in the "standard" operatic repertoire. Now, one may hear *L'Italiana in Algeri* or *La Cenerentola* almost as frequently. But most people still concede first place to *The Barber of Seville*. It contains a string of pieces of the first rank and is entirely characteristic of Rossini, who was only twenty four years old when he composed it. The overture is justly famous, as it is a vigorous and beautiful piece of music. It seems to fit the opera perfectly, which is astounding in view of the fact that this is the third opera for which Rossini employed it—the first two were failed tragic operas which did not achieve popularity.



I. In the first scene, the introductory chorus and scena - while pleasant and dramatically effective - is not a milestone. The tenor aria which follows it is one of Rossini's best known and would probably be the star of the scene if it were not for the brilliance of Figaro's aria which comes immediately after it. This is one of the best-known arias in all the literature, "Largo al factotum," a very original piece that needs no description. But be sure to pay attention to the electrifying rapidity with which the baritone sings the patter passages. Next, the Count begins a faux-serenade, which he never gets to finish, as it is interrupted by dramatic events. The scene ends with a duet for Figaro and Almaviva, "All'idea di quell metallo" which is an example of inspired comic music. It isn't possible, of course, to identify with any certainty what it is that makes some music witty and most not witty, but a sure way to begin such a definition would be to point to this duet. Its thematic aptness, rhythmic vitality, melodic beauty and smiling high spirits cannot be over-praised. It is an ideal ending to the totally successful first act.

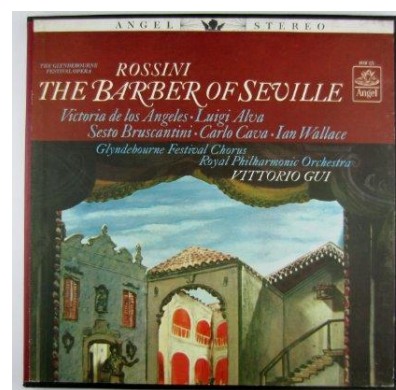
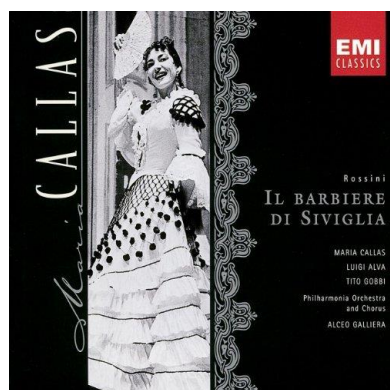
II. The second act begins with another of those pieces that everyone knows: "Una voce poco fà" sung by Rosina. This aria uses material of great melodic beauty to characterize perfectly the youthful and indomitable mezzo-soprano. Listen for the embellishments with which the repetitions of the thematic material are decorated —they were (generally) not written by Rossini, but are inserted at the whim of the artist. Another famous aria follows, the music teacher Basilio's amoral "La calunnia." This piece also can be used as a definition of comic music. Listen for the aptness with which Rossini sets the text "come un colpo di cannone" ("like a shot from a cannon"). The gracefulness of the theme which accompanies Basilio's expression of sympathy for the victim of the calumny is irresistibly risible. Rossini continues in this highly comic vein in the lovely duet for Rosina and Figaro, "Dunque io son." while adding pleasant warmth to fit the characters. Bartolo's aria, "A un dottor della mia sorte," is appropriately pompous and full of self-importance. Rossini follows every complexity and detail of the text with unflinching inspiration in the finale, "Ehi, di casa!" The accuracy of the rough-shod, blustering music of the drunken soldier (Almaviva in disguise, of course), the almost diabolic aptness of the coloratura patter invented by Rossini because it was required by the style, are only two among the innumerable felicities in this scene. With complete control, Rossini employs a crescendo which intensifies the dramatic entrance of Figaro and then of the police. My favorites of the many comic details here are the peremptory descending scales with which the policemen demand (in unison!) an explanation, and the reaction of the Officer, who, after listening to all the characters speak together for three or four pages in an incomprehensible babble, replies, "I understand!" Rossini completes the finale with the traditional slow-then-fast movement, but his wizardry in bringing us to the edge of madness and silliness without ever losing contact with complete lucidity and rationality is a hallmark of his genius.

LISTENING

activity *continued*

III. The third act begins with the irresistible little duet, "Pace e gioia," in which Don Alonso (again Almaviva in disguise) pesters Bartolo with his unrelenting repetition of good wishes. The music is, once again, highly inspired, depicting both Alonso's asininity and Bartolo's exasperation perfectly. The aria, "Contro un cor," which Rosina uses in her presumed voice lesson is elaborate enough to be the subject of lengthy tuition. The entrance of Don Basilio in the midst of the voice lesson gives rise to a comic situation rivaled only by the sextet in the third act of *Le nozze di Figaro* of Mozart. A similar comic device is used in both: the seemingly inane (but perfectly reasonable) repetition of a short phrase—and just when we think we have finished with the phrase, everybody starts the circle all over again. In *Le nozze di Figaro*, the phrase is "Sua madre," in *The Barber of Seville* it is "Buona notte." Here in the quintetto, "Don Basilio!" the comic effect is produced by the music, not by the mere repetition of the words, and both times the impulse to laughter cannot be resisted. With characteristic creative frugality, Rossini used the music as the finale of *La Cenerentola*. The thickening of the plot makes the moment of resolution all the more effective. The melody of "Ah, qual colpo" (the only love duet of the two young protagonists) is one of Rossini's warmest, shared (of course in different registers) by Almaviva and Rosina. Figaro, the third participant in the trio, sings entirely different music—after all, he is not in love, he is merely squirming with apprehension. He does, however, share the thematic material in the faster second part ("Zitti, zitti"), where the comic muse reasserts her authority over the music. The rollicking, and aptly brief final sextet, "Di sì felice innesto," (with chorus — who are they?) strikes just the right tone of jollity and sprightliness. And since it is beautiful music as well, one cannot imagine a more appropriate conclusion.

a list of our favorite recordings at Opera Colorado...





Rome // February 5, 1816

opening night

at *The Barber of Seville*

At its premiere, Rossini's opera suffered disaster. Out of respect for Paisello, who had written an earlier work based on the same story, Rossini gave his opera a different title: *Almaviva*. However, that still failed to soothe Paisello's followers. There was noisy opposition from Paisello's friends, proving that the old composer was still very popular and had a devoted following in Rome. On the evening of the premiere of *The Barber of Seville*, the audience literally rolled in the aisles, not at the humor in the libretto, but rather due to the unfolding of a series of disasters:

A cat entered the stage during Act II and jumped into Dr. Bartolo's arms.

The tenor forgot to tune his guitar, and a string broke as he attempted the opening serenade.

Don Basilio fell and bruised himself badly during his entrance and then became distracted as he attempted to his nosebleed during his "La calunnia" aria.

All in all, *The Barber of Seville*'s premiere received a tide of disapproval. Nevertheless, in the hindsight of opera history, the opera has become one of the greatest masterpieces of comedy in music. Sterbini's libretto is a first class adaptation that dutifully captures all of the humor, wit, and gaiety of the original Beaumarchais play. Rossini's melodies and music contain a perfection of form as well as a sparkle and charm that are always enormously faithful to character and situation.



Commedia dell' Arte

THE HISTORY BEHIND OPERA BUFFA



Arlequin



Pantalone



Pulcinella



Dottore

The Commedia dell'Arte genre – literally translated, “artistic-play,” originated and is defined as satirical entertainment. The tradition existed for centuries, most prominently performed by troupes of strolling players throughout Italy during the Renaissance. At that time, its underlying satire and irony were important and popular theatrical forces. Ultimately, they would shape the development of comedy on the dramatic as well as lyric stages.

The art form originated in market places and streets where performers traditionally wore masks in order to conceal their identities: their protection was necessitated by the fact that they were satirizing and ridiculing their contemporary world; performers clowned, insulted, and ridiculed every aspect of society and its institutions by characterizing humorous or hypocritical situations involving cunning servants, scheming doctors, and duped masters.

In order to draw attention to themselves, they generally wore exaggerated and comical costumes. Plots would contain very few lines of set dialogue, and much of their performance contained spontaneous improvisation. Some of the standard characters include Harlequin, Pantalone, Pulcinella, and Il Dottore. In Italy, the characters became affectionately known as zanni, no doubt the root of our English word “zany,” meaning funny in a crazy or silly way, or a silly person, clown, or buffoon. The Commedia dell'Arte and opera buffa comic traditions and satires became the prototype for vaudeville and slapstick, exemplified by Chaplin, the Marx Brothers, Buster Keaton, Harold Lloyd, and today, Mel Brooks and Gene Wilder.

During the eighteenth century, the *intermezzo* developed in the Italian theater. An intermezzo is a short play with music that is presented between the acts of a serious drama. The Commedia dell'Arte and the intermezzo genres were the theatrical predecessors that would develop into the opera buffa, such as Pergolesi's *La Serva Padrona* (1733). Rossini's *The Barber of Seville* would serve as the model for all future opera buffas, followed by Donizetti's *L'Elisir d'Amore* (1832) and *Don Pasquale* (1843); Verdi's *Falstaff* (1893); and Puccini's *Gianni Schicchi* (1918).

MASK-MAKING

activity

SUMMARY OF ACTIVITY

Students will make life-mold masks for use in drama and performance projects, or as art pieces for display.

TIME // 1 hour

SETTING // Classroom

SUBJECTS // Art & sculpture



MATERIALS//

- Roll of medical-use quality plaster gauze (1 per mask)
- Petroleum jelly
- Shower cap or head scarves
- Old clothes
- Old scissors (plaster is hard on scissors)
- Drop cloths and newspapers for floor
- Paper towels or rags for cleanup
- Container of warm water
- A fan or hair dryer
- Straws (optional)

PROCEDURE//

1. Pull hair back using shower cap or scarf.
2. Cover face with petroleum jelly. Be sure to coat eyebrows.
3. Cut gauze into strips in various sizes, from ½ to 1 ½ inches.
4. Moisten one strip of gauze and squeeze out extra water.
5. Place moistened gauze strip on oiled face and press down so that the strip conforms to the planes of the face.
6. Continue placing moistened strips on the face overlapping one on top of the other. Use larger strips for larger areas, and carefully place smaller strips on and around the contours of the face (ie., bridge of nose; cheekbones). Be sure to leave open space at the nostrils, or gently insert straws into the nostrils for ease of breathing.
7. Press gauze into the depressions of the face and smooth more gauze around the edges of the mold for strength.
8. Let the mask dry for about 15 minutes **on the face** before removing. The student wearing the mask should **not be left alone** while the mask is drying, as they have limited sight and breathing capabilities while the mask is on. Use a fan or hair dryer at this time to speed up the drying process.
9. When the mask is thoroughly dry, it may be strengthened by adding more moistened gauze strips to the **front** of the mask. Light should not be visible through the mask.
10. Masks can be finished with varnish, clear polyurethane, shellac, or acrylic clear medium. Masks may also be painted, decorated, and/or augmented with any number of art materials.
11. *****NOTE:** It is important to have your materials ready to go as this process involves quick work. DO NOT DISPOSE OF USED WATER DOWN DRAINS. It ruins plumbing. Also, DO NOT LET STUDENTS INGEST THE WATER – PLASTER CAN HARDEN IN THE STOMACH.

Seville has been a multicultural city since its first visit from Phoenicians, Greeks, and Romans. Since the Middle Ages, it has been home to Spaniards, Jews, Moors (North African Muslims, slaves from other parts of Africa), and by the end of the 15th century, the Gypsies. 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" (Muslims who had converted to Catholicism when the Catholics had defeated and driven out the Muslim rulers of the peninsula) and African slaves. The Moriscos, like their

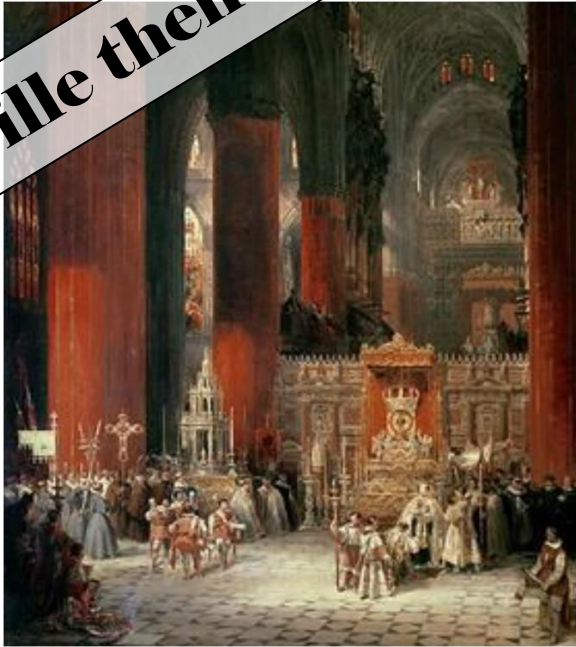
counterparts in the Jewish community (the "Conversos"), often had to convert to Catholicism to avoid execution or expulsion. Since they were not considered to be "legitimate" Christians due to the circumstances of their conversions, they often did Seville's most menial jobs, working as farm laborers, peddlers, and dockworkers. Even though many worked hard, they were forced to live very meager lives, and many suffered from malnutrition. Both groups endured 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 the characters we meet in *The Barber of Seville*. (See more on the status of barbers in the following pages.) 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 in addition to 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.

Seville then...



Seville now!



MAP OF SPAIN



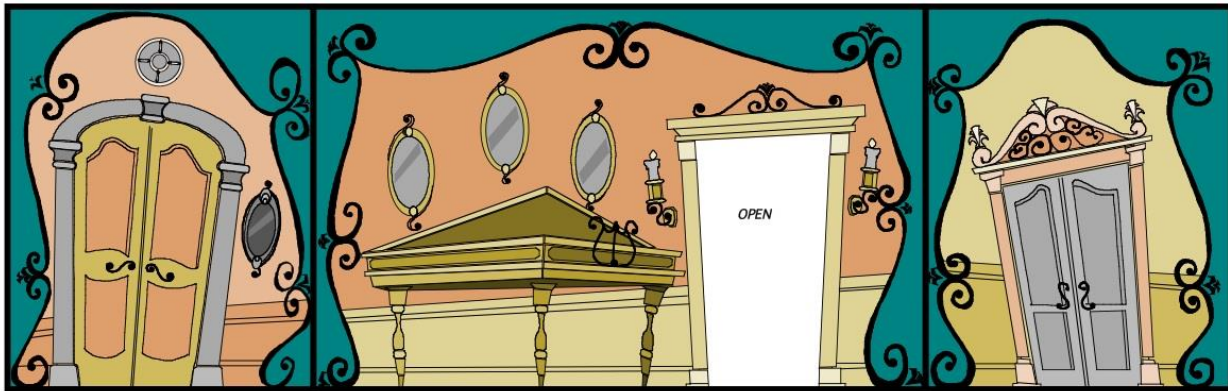
SET DESIGNING

activity

Instructions:

Print out the blank set design sheets on the following pages. Let students choose a page to color with colored pencil, crayon, or washable marker how they would design the set for *The Barber of Seville*. You could also set out glitter, foil, rhine stones, etc. for students to glue on their sheets after coloring them.

Below, are the actual color schemes for *The Barber of Seville* set. Show students these set designs when they have finished their own so they can compare and contrast their creative ventures.



DROPS OPEN



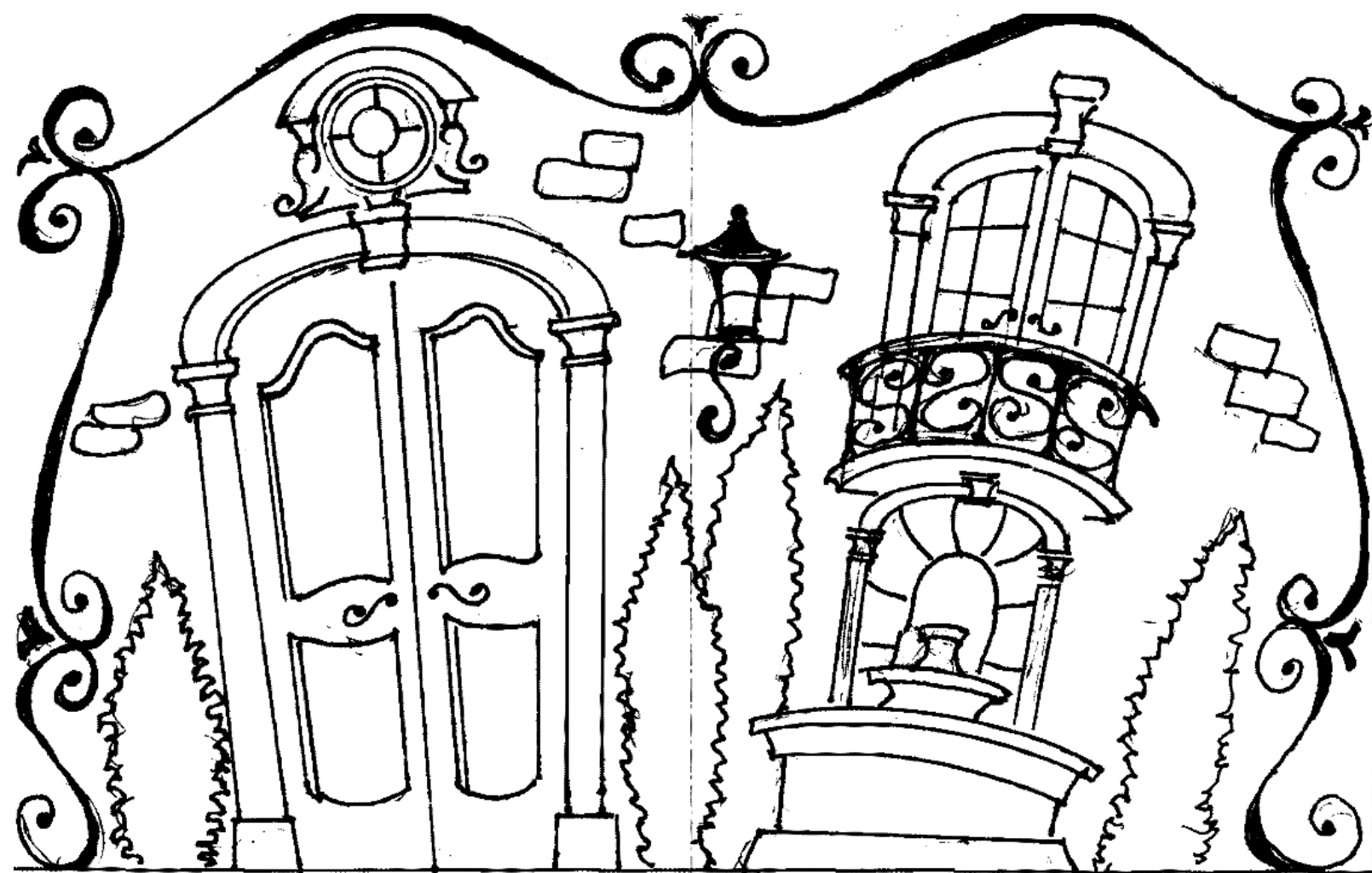
DROPS CLOSED

THE BARBER OF SEVILLE

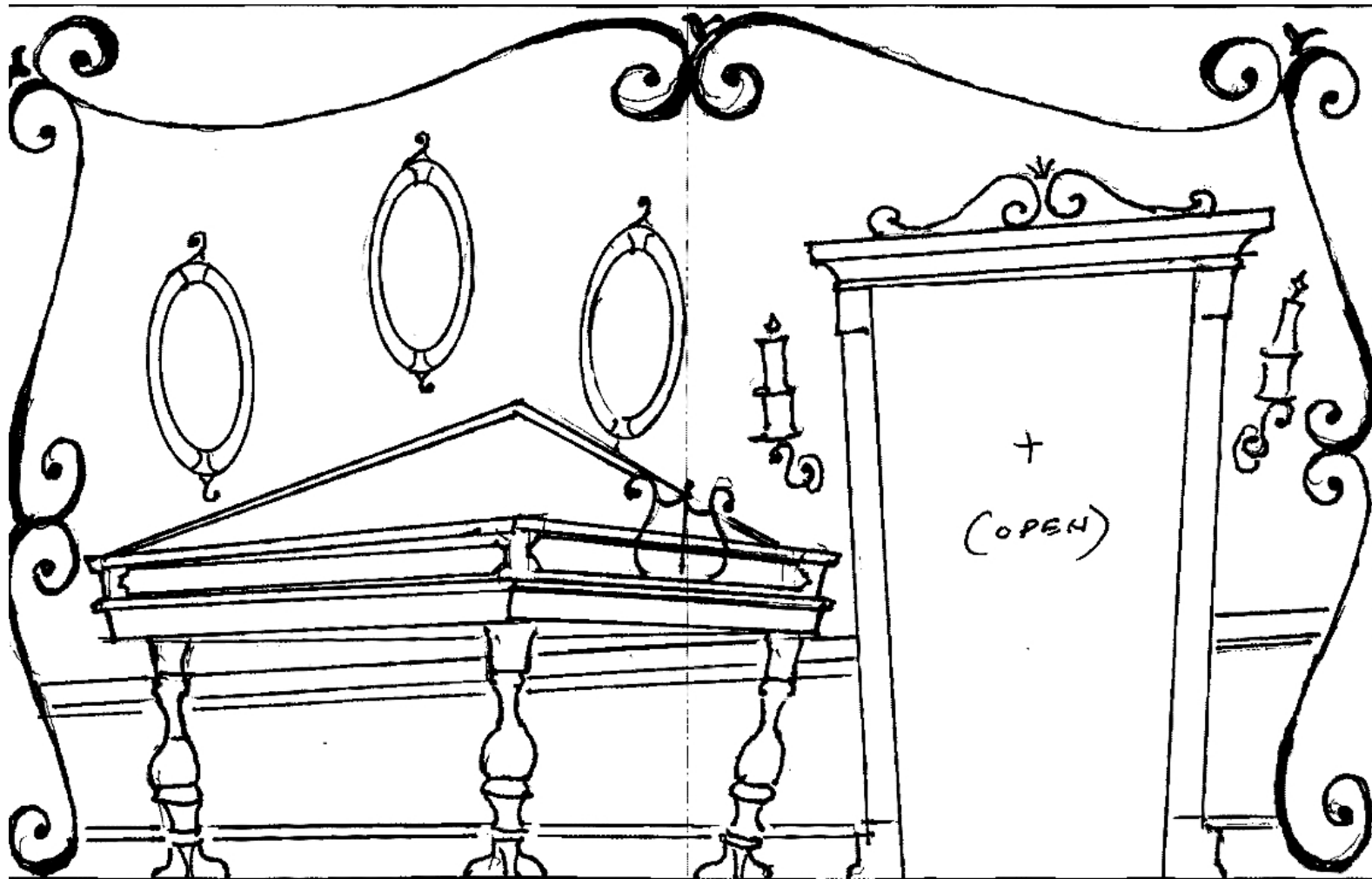
OPERA COLORADO EDUCATION/OUREACH TOUR 2012

DES: BRUCE A. BERGNER - PAINT ELEVATIONS-DROPS

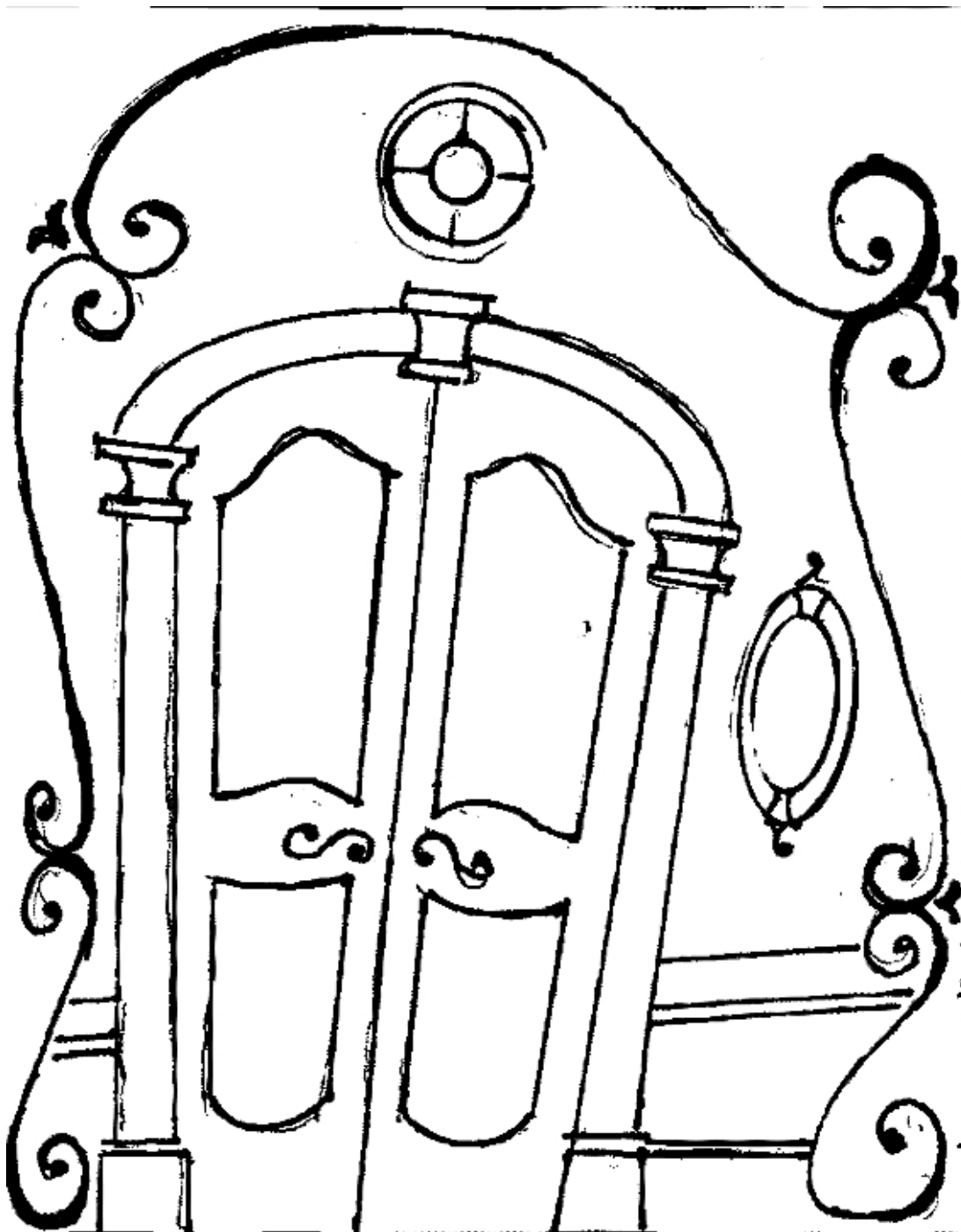
External façade



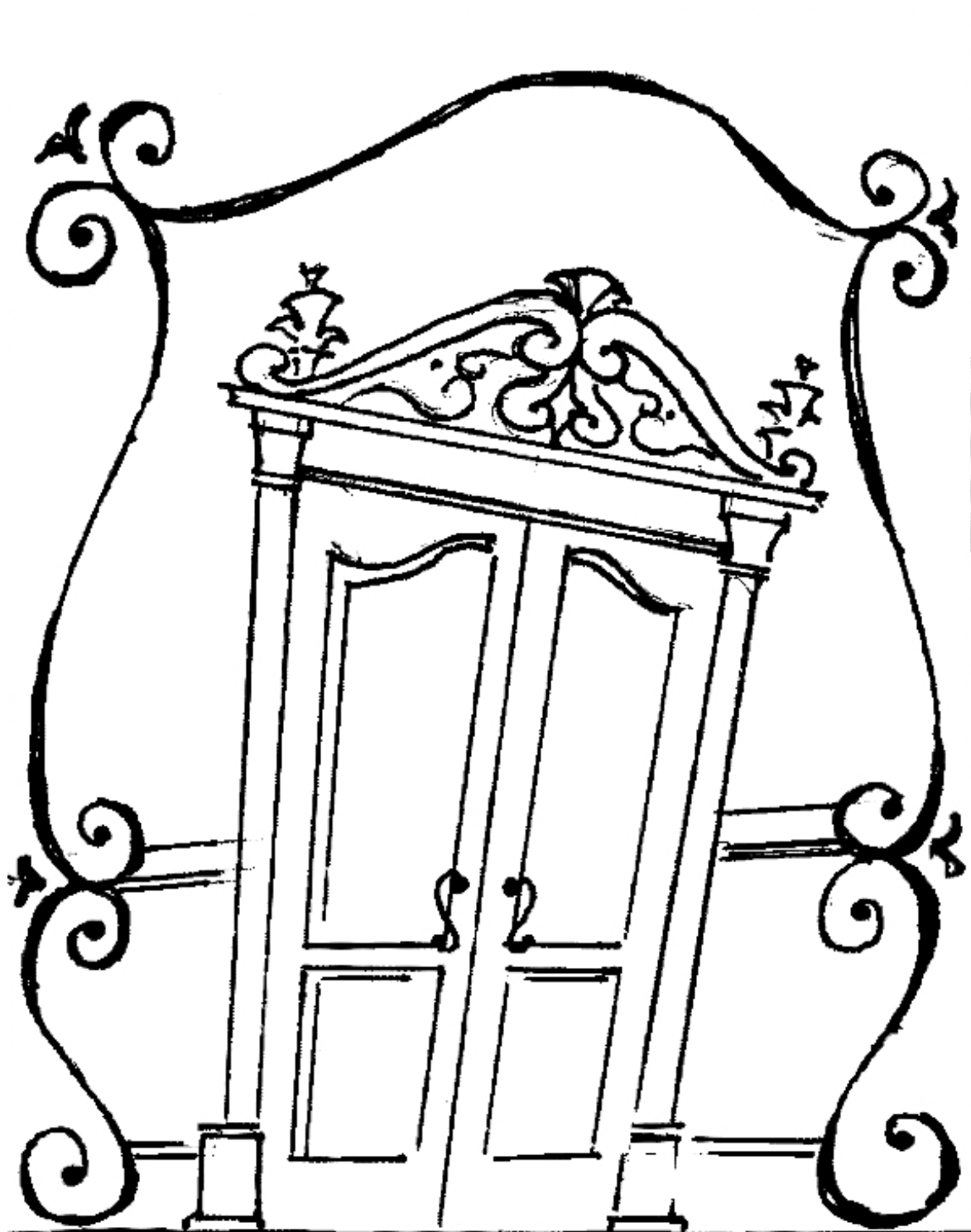
Sitting room



Inside the entryway door



Rosina's room



'STACHE ON A STICK

activity

SUMMARY OF ACTIVITY

Students will make a mustache prop to use in performances.

TIME // ~20 minutes

SETTING // Individual

SUBJECTS // Art & theater



MATERIALS//

- Mustache template print-out
- Poster paper
- Sheets of black, brown, yellow, and orange felt (usually 8.5x11 inches)
- Pencils
- Scissors
- Popsicle sticks
- Tacky glue

PROCEDURE//

1. Print the mustache template in advance and trace the mustaches onto poster board or thick paper.
2. Cut out these mustaches for later use as templates for the students.
3. Cut the felt sheets into smaller squares for each student.
4. In the classroom, tell students to choose a felt square and a mustache template.
5. Have the students use pencils to trace the template onto the felt, and then use scissors to carefully cut them out.
6. Next, have the students glue the mustache at its corner to the top of a popsicle stick.
7. Allow time for mustaches to dry.
8. Now the students have mustache props, perfect for use in *The Barber of Seville*!





Barbering

A HISTORY

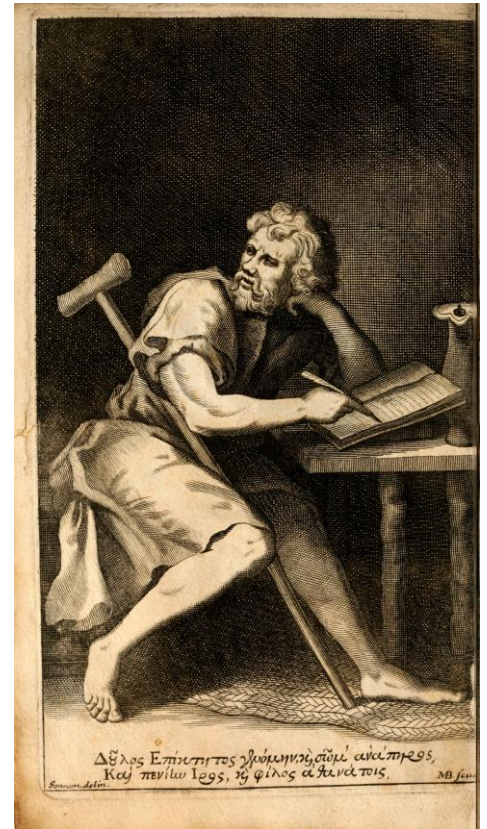
IN MODERN SOCIETY, a barber is a person who cuts and styles hair. With this in mind, it may come as a surprise that historic barbers were not only individuals who cut hair: they were also the medicine men and priests of their communities. By 500 BC, barbers from the Eastern Hemisphere (Asia, Africa, 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.

Barbers became prominent figures in Greece in the 5th century BC. The excellence of beards created rivalries amongst Athenian men. 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, turning the shops into buzzing 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 3rd 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 this clean shaven trend, 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.



Stoic philosopher Epictetus saw his beard as an integral part of "living in accordance with nature" and stated he would embrace death before shaving.





Barbering

A HISTORY

[continued]

BARBERS AS BLOODLETTERS.

During the first ten 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 back 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, originating 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 bandaged pole 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, tooth-drawing, 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 favored by the monarchy and had great power in society.



Barbering

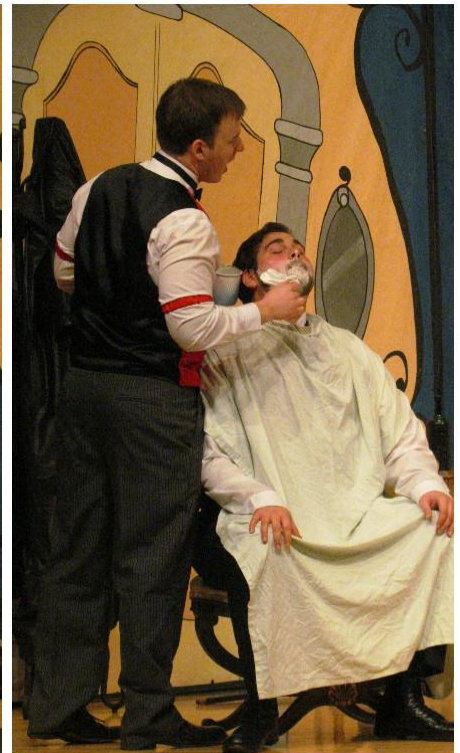
A HISTORY

[continued]

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 18th 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, and 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?"



WORD SEARCH

activity

R L Y T E H M A Q N O H K C
W G L A N I S O R R O E G Z
F Z O U D Q N I O Y V V E N
I A U L G S F E T U Q T E M
G M O F L X W V C P V S P W
A B S V B E L N O T N U O C
R R J N U P R Z D D N I U Y
O O Z B K D B O D Z L S V A
L G O X G A Q X I I V Z A N
H I V A R Q D U S F C Y Q O
D O D T T W J A R X S O W D
P X O U D R B Q M N K J C M
L L H H T F E S D W H A G X
O I X T P E P B S E B B P H

WORD BANK:

COUNT
DON
BASILIO
FIGARO
FIORELLO
ROSINA
BERTA
DOCTOR
BARTOLO
AMBROGIO



Opera Colorado strives to provide quality programs that meet the needs of students and teachers across the state. Please take a few minutes to complete this evaluation and give us feedback on your experience. **Opera Colorado is also interested in your students' response to the programs. We would be happy to receive any letters or artwork from them!**

Program:

- ____ *La Fanciulla del West* (dress rehearsal)
 ____ *Lucia di Lammermoor* Please circle one: (dress rehearsal / matinee)
 ____ **Backstage Workshops** (Please circle one: 11/8 11/9 11/10 5/8 5/10 5/12)
 ____ **Touring Opera Performance** (Please circle one: *Barber of Seville* / *Elixir of Love* / *Scarlet Letter*)
 ____ **Opera in a Trunk** (Please name which trunk: _____)
 ____ **In-School Workshop** (Please specify: _____)
 ____ **Other** (Please specify: _____)

Is this your first time participating in Opera Colorado's Education programs? YES / NO
 If YES, what made you participate this year? _____ If NO, how many years have you been a participant? _____

Were you able to incorporate opera into your curriculum? YES / NO
 If YES, please share how: _____ If NO, do you have suggestions? _____

Please estimate the percentage of your students who had never been exposed to Opera prior to this event: _____

How would you describe your students' initial attitude toward exposure to Opera?

1.....2.....3.....4.....5.....6.....7
negative/unwilling *neutral* *positive/excited*

Did their attitude change after learning more about opera and attending the event? If so, please show on the scale:

1.....2.....3.....4.....5.....6.....7
negative/unwilling *neutral* *positive/excited*

Was the Opera Colorado Teacher Guidebook helpful in preparing your students to attend the event?

1.....2.....3.....4.....5.....6.....7
not helpful *very helpful*

On a scale of 1 to 7, how would you rate the priority of Arts Education in your school?

1.....2.....3.....4.....5.....6.....7
not important *very important*

Please share with us any additional comments you have. We especially love stories of how Opera impacted your students. Please use space on back if needed.

Thank you for your time and comments!

Name _____ School/Subject _____

Teacher _____ Administrator _____ Paraprofessional _____ Parent / Chaperone _____ Other _____

My students are: K-2 3-5 6-8 9-12 College