

PALM BEACH **OPERA**

Stories Told Through Singing

IL BARBIERE DI SIVIGLIA
Gioachino Rossini



OPERA: Stories Told Through Singing

We believe that opera tells stories to which we can all relate, and that's why the operatic art form has thrived for centuries. The education programs at Palm Beach Opera strive to immerse the community directly into these stories, revealing timeless tales of love, passion, and joy. We challenge each person to find his or her own connection to opera's stories, therefore inspiring learners of all ages to explore the world of opera. At Palm Beach Opera, there is something for everyone! **#PBOperaForAll**

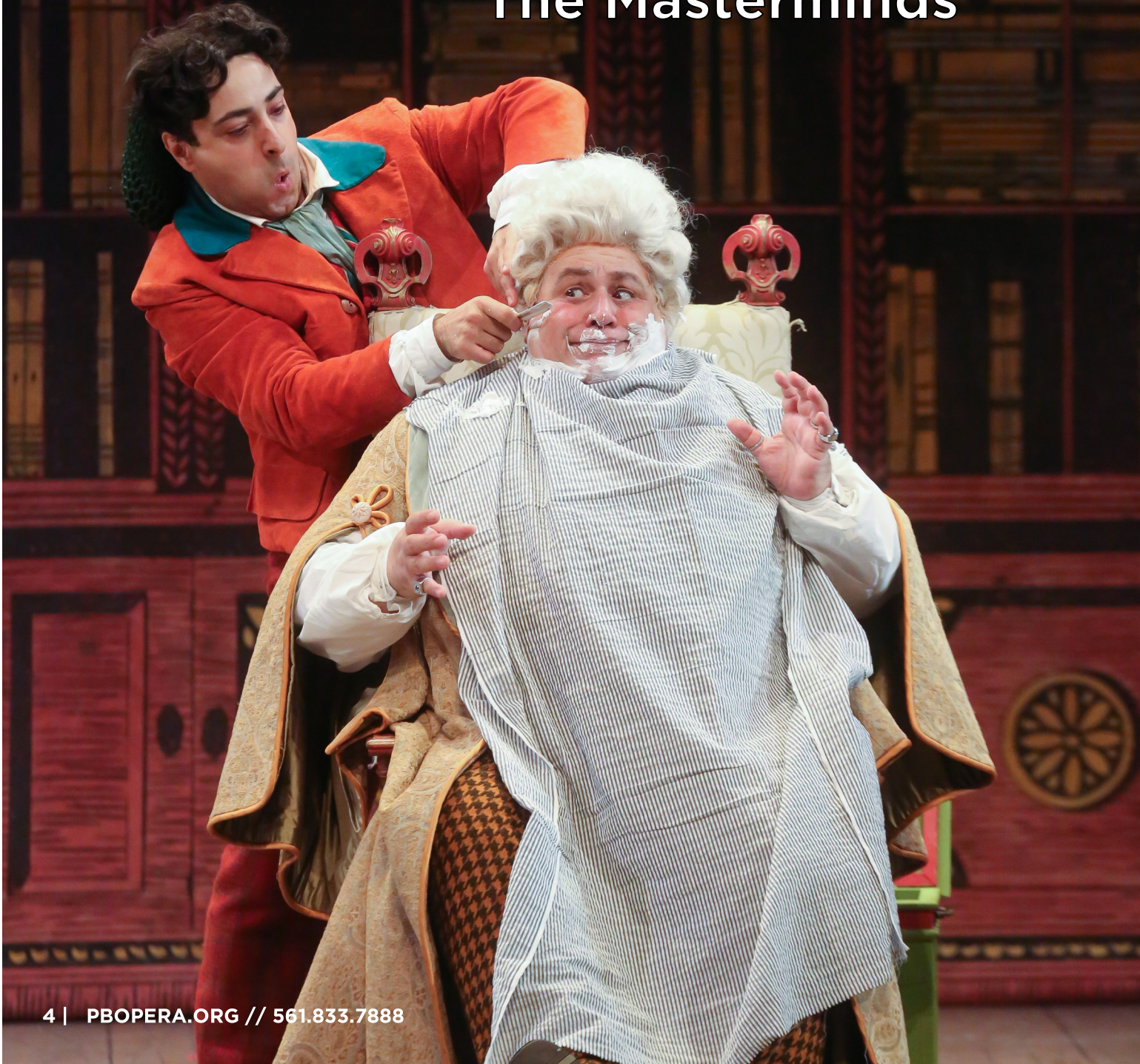
IL BARBIERE DI SAVILGIA

Gioachino Rossini

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The Masterminds





IL BARBIERE DI SIVIGLIA

Gioachino Rossini. Opera in Two Acts. 1815.

Libretto by Cesare Sterbini, based on the play *Le Barbier de Séville* by Pierre Beaumarchais. Sung in Italian with English supertitles.

First performance at Teatro Argentina, Rome, Italy, February 20, 1816.

GIOACHINO ROSSINI

Composer Gioachino Antonio Rossini (February 29, 1792—November 13, 1868) was born into a musical family in Italy. 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 Academia Filarmonica, and composed his first opera seria, *Demetrio e Polibio*.



Rossini left his school to pursue work at Teatro Moise 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 1812 alone he wrote seven operas in sixteen months. In fact, he completed *The Barber of Seville* in a short 13 days when it was commissioned at the end of 1815.



FUN FACT: After retiring at the age of 37, the only composing Rossini did was to write a short piece of music to celebrate his dog's birthday.

After many prolific years and being dubbed "the music emperor of Europe," Rossini's lavish living in retirement brought with it declining mental and physical health. His death was brought about by complications following a heart attack. He was buried in Paris, but later moved to Florence, Italy where he is buried in the cemetery of the Santa Croce Church.



CESARE STERBINI

Italian librettist, Cesare Sterbini (1784—January 19, 1931), was an official of the Vatican treasury, a poet, and fluent in Greek, Latin, French, and German. He wrote his first libretto, *Paolo e Virgini*, in 1812 for Vincenzo Migliorucci. Sterbini first worked with Rossini on *Torvaldo e Dorliska* in 1815, replacing Jacopo Ferretti. They worked together the following year on *Il barbiere di Siviglia*, which has been hailed as a masterpiece with a sparkling and flawless text. This work, based on the comic play by Pierre Beaumarchais, became his greatest achievement. The rest of Sterbini's career as a librettist is somewhat undistinguished. Nonetheless, his libretto for *Il barbiere di Siviglia* was the high point of his career and secured his place in opera history.

PIERRE BEAUMARCHAIS

Born in Paris, France (January 24, 1732—May 18, 1799), Pierre-Augustin Caron de Beaumarchais, the son of a watchmaker, mastered his father's trade. He even invented a new form of escapement, the mechanism that controlled the speed of the watches. He led a life of influence and excitement. He became the music teacher to the daughter of King Louis XV. He was sent as a secret agent to Britain. His business speculations included supplying guns to the American revolutionaries for their fight against the British. Beaumarchais was also one of the greatest comic French playwrights known for his "Figaro Trilogy." These plays included *Le Barbier de Séville* (*The Barber of Seville*), *Le Mariage de Figaro* (*The Marriage of Figaro*), and *Le Mère coupable* (*The Guilty Mother*). All three plays were well suited to the operatic form: Rossini's *Il barbiere di Siviglia* in 1816, W. A. Mozart's *Le nozze di Figaro* in 1784, and John Corigliano's 1991 *The Ghosts of Versailles* which loosely adapts the third play of the trilogy.



Who's Who

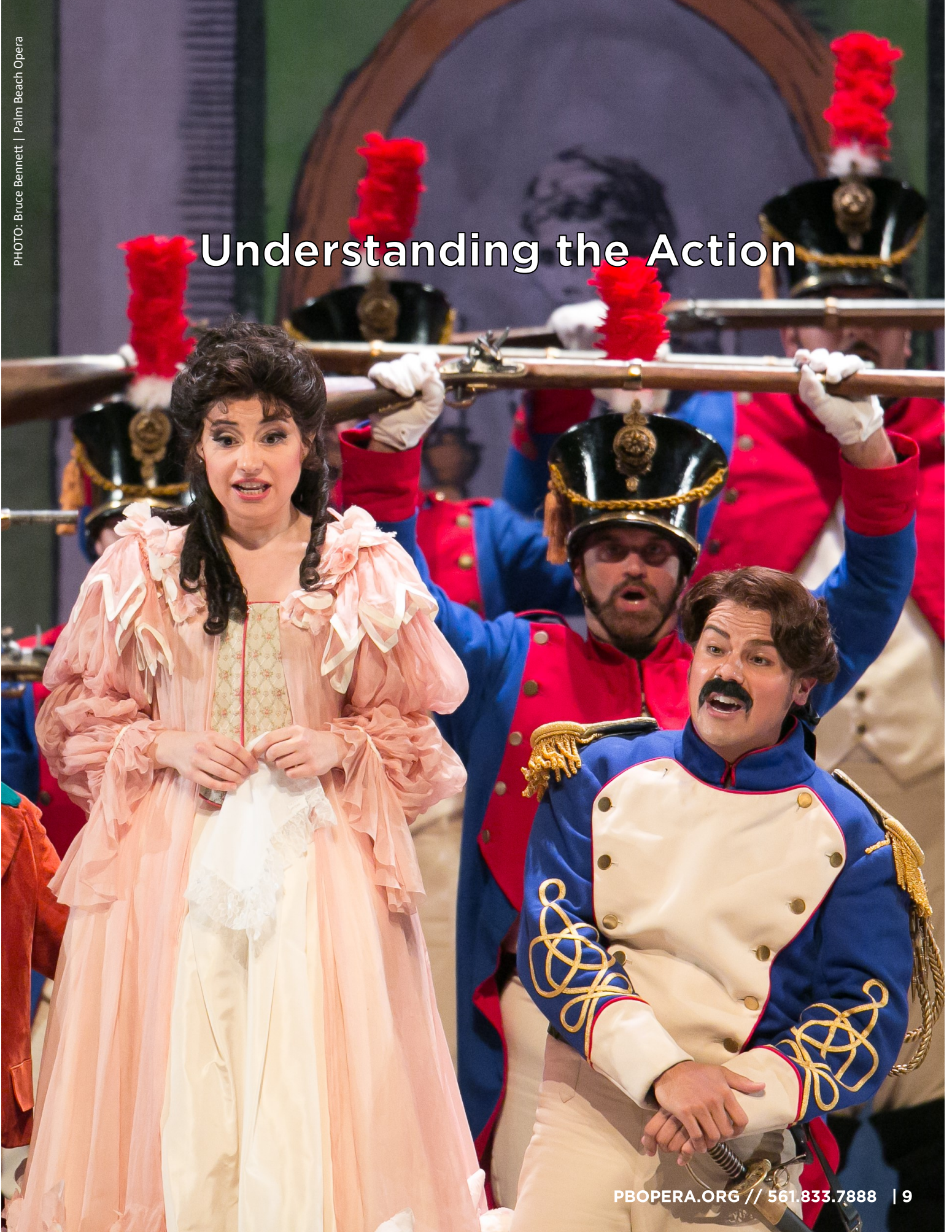


IL BARBIERE DI SIVIGLIA

The Characters

CHARACTER		PRONUNCIATION	VOICE TYPE
Count Almaviva	A rich and handsome young nobleman smitten with Rosina.	al-ma-VEE-vah	tenor
Dr. Bartolo	Rosina's guardian; an old doctor who hopes to make a fortune by forcing Rosina to marry him. Knowing that Rosina hates him, Bartolo has imprisoned her in his house.	DOC-tor BAR-toh-loh	bass
Rosina	Young and beautiful, the cunning Rosina is in love with Almaviva, but is not aware of his true identity.	ro-ZEE-nah	mezzo-soprano
Figaro	The town barber who always manages to be in the middle of everyone's plans and schemes.	FEE-ga-roh	baritone
Don Basilio	Rosina's music teacher and a good friend of Bartolo.	DOE-n ba-ZEEL-yoh	bass
Fiorello	A servant of Count Almaviva.	fyor-REL-loh	baritone
Ambrogio	A servant of Dr. Bartolo.	am-BRO-jo	bass
Berta	A housemaid of Dr. Bartolo.	BEHR-ta	soprano

Understanding the Action



IL BARBIERE DI SIVIGLIA

Setting
Seville, Spain.



PG-13: Check out lighthearted look at *Il barbiere di Siviglia* by The Dallas Opera: <https://youtu.be/bzKoEmBUtnU>

The short of it

Handsome Count Almaviva has fallen head over heels for the pretty Rosina, but wants to make sure she likes him, not his title. He disguises himself as a poor student and serenades her. But he's getting nowhere, and if Rosina's guardian Bartolo has his way, no suitor will get anywhere near his ward. Thwarted, he enlists the help of Figaro, the neighborhood barber with plenty of tricks up his sleeve, and more importantly, access to Bartolo's household. Will disguise and deception be enough to win the day for romance?

The long of it

ACT I

Count Almaviva, a Spanish nobleman, is in love with Rosina, the rich ward of Dr. Bartolo, an old physician, who plans to marry her himself. Almaviva has followed Rosina from Madrid to Seville, disguised as a poor student called Lindoro.

From the street outside Dr. Bartolo's house, Almaviva serenades Rosina, assisted by a group of actors and musicians. Unfortunately, the serenade produces no response from Rosina, so Almaviva enlists the help of Figaro, a barber, who prides himself on his ability to manage the affairs of the city. They realize that they have, in fact, met before, and Almaviva explains why he is in Seville incognito. He is delighted to discover that Figaro is a general factotum to the Bartolo household, who enjoys easy access to the house and gardens.

While they are talking, Rosina appears on the balcony with a note for the handsome young student who keeps visiting the house. Despite Bartolo stealing up behind her, she manages to drop the letter from the window and it floats down to Almaviva.

Rumors of Almaviva's interest in Rosina have reached Bartolo's ears and he decides he must waste no time in marrying her himself. He gives strict instructions to the servants that while he is out, no one should gain admittance to the house.

Figaro persuades Almaviva to answer Rosina's note with a further serenade, but she is interrupted before she can respond. Lured by the promise of money, Figaro devises a plan whereby Almaviva can gain access to the Bartolo household: he must pretend to be a drunken soldier billeted at Dr. Bartolo's.

Figaro has inveigled his way into Dr. Bartolo's home and managed a brief meeting with Rosina before Bartolo appears and expresses his annoyance at Figaro's constant disrespect towards him. He questions Rosina about her meeting with Figaro, as well as interrogating the servants. When Rosina's singing teacher Don Basilio arrives, Bartolo brings him up to date on the situation with Rosina. Meanwhile, Figaro has overheard Bartolo and Basilio's conversation. He starts to prepare the ground for 'Lindoro', but soon realizes that the wily Rosina is already ahead of him.

Bartolo suspects Rosina of writing a letter to 'Lindoro'; when she protests her innocence, he warns her not to trifle with him, advising her to find more plausible excuses for a man of his standing.

Almaviva, now disguised as a soldier, arrives to take up his 'billet' in Bartolo's house. Rosina is of course delighted when he reveals that he is really her secret admirer. Bartolo's annoyance at Almaviva's drunken behavior causes such a row that the militia are called by the neighbors. The Count, however, narrowly escapes arrest, much to Bartolo's annoyance.

ACT II

Assuming yet another disguise, Almaviva enters the house as Don Alonso, a music teacher who says he has come to give Rosina her music lesson in place of Don Basilio, who, he claims, has suddenly fallen ill. To gain Bartolo's trust, Don Alonso reveals that he has intercepted a note from Almaviva to Rosina. Bartolo fetches Rosina for her lesson. While Bartolo dozes, Rosina and 'Lindoro' express their love and make plans to elope that night.

Figaro arrives to shave Bartolo. He manages to steal the key to Rosina's balcony and lures Bartolo away from the music room by smashing a pile of crockery. All is going to plan until Don Basilio unexpectedly appears, but Figaro quickly pays him off and Basilio withdraws. Figaro resumes shaving Bartolo, and tells Rosina of his plan for the lovers to make their escape. Bartolo, however, has not been entirely duped, and penetrates Almaviva's disguise. The game is up for the lovers – albeit temporarily.

Berta, Bartolo's servant, ruefully comments on the foolishness of old men wanting to marry young wives. When Bartolo discovers that Basilio has never heard of Alonso, he decides to marry Rosina without delay. He confronts Rosina with a letter she addressed to Lindoro and catches her by surprise when he makes out that Lindoro is clearly acting on Almoviva's behalf.

Following a violent thunderstorm, Figaro and Almoviva climb into the house by way of a ladder and an open window. They are confronted by Rosina who is angry at being 'used' by Lindoro – until she learns that he is in fact Almoviva and falls willingly into his arms. Figaro is anxious for the lovers to be off, but they discover they are unable to make their escape because Bartolo has removed the ladder.

Basilio returns with the notary who is ready to marry Rosina to her guardian, but a bribe and threats easily persuade Basilio to witness instead the marriage of Rosina to Almoviva. Bartolo and the magistrate appear too late and he is obliged to acknowledge he has lost Rosina.



THE COLORS OF BARBERING

The barber pole's colors are a legacy of a (thankfully) long-gone era when people went to barbers not just for a haircut or shave, but also for bloodletting and other medical procedures. The look of the barber pole is linked to bloodletting, with red representing blood and white representing the bandages used to stop the bleeding. The pole itself is said to symbolize the stick that patients squeezed to make the veins in their arms stand out more prominently for the procedure. In Europe, barber poles are traditionally red and white, while in America, the poles are red, white, and blue. One theory is that the blue is meant to symbolize the veins cut during bloodletting, while another interpretation suggests the blue was added as a show of patriotism.

Figaro, the barber in the Spanish city of Seville, is much more than a barber or surgeon. He could take care of everything, so he called himself a "factotum." He was a jack-of-all-trades, matchmaker, veterinarian, pharmacist, letter carrier, and yes, he could even give shaves and haircuts.

THE BIRTH OF A BARBER

In 1773, Pierre Beaumarchais wrote the play *Le Barbier de Séville ou La Précaution inutile* (*The Barber of Seville*). It was shortly followed by *Le Mariage de Figaro* (*The Marriage of Figaro*), and *La Mère coupable* (*The Guilty Mother*). This trilogy showcases the same characters at different points in their lives, allowing Beaumarchais to create exceptionally well-developed personalities. His protagonists – Almaviva, a privileged, daredevil count, Figaro, his ingenious servant, and Rosina, a feisty ward of the bumbling Doctor Bartolo – surpass the conventional stock characters of 18th century comedy. The dialogue is sharp and often political, glorifying the wit of the lower classes at the expense of the aristocracy.

In December of 1815, Gioachino Rossini was asked to compose an opera for the Carnival season in Rome at the Teatro di Torre Argentina. In his contract, Rossini agreed to compose the opera in five weeks, based on any libretto that the theater's owner and impresario, Duke Francesco Sforza-Cesarini, suggested. Sforza-Cesarini approached Vatican poet Cesari Sterbini and asked him to write a new libretto using Beaumarchais's *Barber*. Sterbini completed his version in twelve days, and Rossini was ready to get to work. Despite his willingness to collaborate, Rossini was afraid of offending Giovanni Paisiello, who had written an earlier operatic version, by composing a new opera based on the same material. Rossini wrote to Paisiello asking permission to embark on the project. The older composer gave Rossini his blessing, apparently assuming that Rossini's opera would pale in comparison with his own. On his part, Rossini attempted to prevent audience members from pitting Paisiello's old

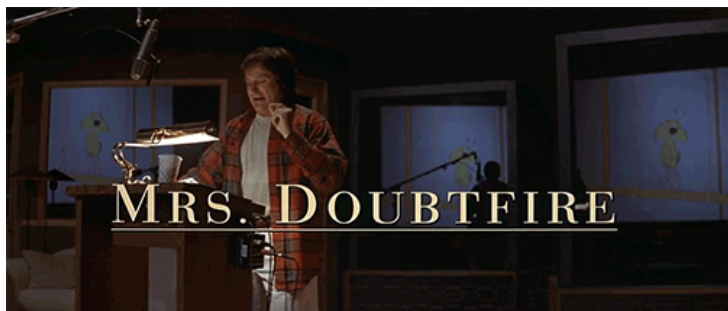
work against his new one, and premiered his opera under the title of *Almaviva* rather than *Il barbiere di Siviglia*. However, the name change did not prevent friends and fans of Paisiello from interrupting the opera's first performance.

There were an inordinate number of on-stage mishaps at the opera's premiere – in the first scene, Count Almaviva's guitar had not been tuned, and when the singer, Manuel García, began to tune it onstage, all of its strings snapped. The same thing then happened to Figaro's guitar during his entrance. The laughter and catcalling of Paisiello's fans drowned out most of the music. The singer playing Don Basilio was so distracted by the noise that he fell on his face when he came onstage – the laughter intensified when he wiped his blood onto his costume. To add to the hilarity, a cat wandered onto the stage and ended up tangled in Rosina's skirts. When Rossini gestured to his talented but beleaguered cast at the close of the piece, inviting the audience to applaud, he was met with booing. Rossini left for home and went straight to bed. He feigned an illness for the next performances so that he would not have to conduct and play the piano, a breach of his contract.

Staying in bed, Rossini missed the quick turnaround of public opinion. As soon as the crowd of Paisiello's supporters dispersed, the audience was able to hear Rossini's work for what it was – a spectacular piece. The applause grew nightly, and soon the opera was being performed, not only all over Europe, but in America as well. *Il barbiere di Siviglia* had its American premiere in New York City at the Park Theatre in 1825.

Beyond the score

Even more popular today! The music in Rossini's *Il barbiere di Siviglia* (*The Barber of Seville*) shows up in tons of pop culture from television commercials (Burger King) and sitcoms (*Seinfeld*), to cartoons and hit movies. Parts of the score have become famous for its fun and upbeat energy that can easily accompany cartoonish and silly scenes.



MRS. DOUBTFIRE

Figaro's aria "Largo al factotum della città" is sung by the late Robin Williams during the opening sequence of the film while his character is doing voiceover work for a cartoon. [\[WATCH\]](#)



LOONEY TUNES

The overture of *Il barbiere di Siviglia* can be heard in the famous *Bugs Bunny* episode "The Rabbit of Seville." [\[WATCH\]](#)

SPONGEBOB SQUAREPANTS

Many young people recognize Figaro's name from the "Choir Boys" episode when Squidward wants to join a chorus. [\[WATCH\]](#)



ICE AGE: COLLISION COURSE

Buck changes the lyrics, but uses Figaro's aria to explain how fantastic he is. [\[WATCH\]](#)



FUN FACT: Rossini was nicknamed "Signor Crescendo" because of his characteristic habit of scoring a long, steady increase of sound over an *ostinato* figure—music that began as a whisper that rose to a monstrous roar.



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

HISTORICAL EVENTS HAPPENING WHEN ROSSINI WROTE IL BARBIERE DI SIVIGLIA (1815-1816)

Jan 8, 1815	Battle of New Orleans (War of 1812); the war had ended on December 24, 1814 but none of the combatants knew
Jan 30	Burned US Library of Congress re-established with Thomas Jefferson's 6,500 volumes
Feb 3	World's first commercial cheese factory established in Switzerland
Mar 3	US declares war on Algiers for taking US prisoners and demanding tribute
April 5	Mount Tambora in the Dutch East Indies has its first violent eruption after several years of dormancy
June 18	Battle of Waterloo; Napoleon and France defeated by British and Prussian forces
July 9	First natural gas well in US is discovered
Dec 15	Gioachino Rossini receives commission for <i>Il barbiere di Siviglia</i>
Dec 23	"Emma" by Jane Austen published by John Murray in London
Jan 8, 1816	Sophie Germain is the first woman to win a prize from the Paris Academy of Sciences for her paper on elasticity
Feb 13	Teatro San Carlo in Naples, Italy destroyed by fire
Feb 20	Gioachino Rossini's <i>The Barber of Seville</i> premieres in Rome, Italy

FUN FACT: Rossini was known for being able to compose very quickly. Some of this could be due to the fact that he often reused and recycled many of his own works. The brilliant and well-known overture to *Il barbiere di Siviglia* was used by Rossini twice before—for his operas *Aureliano* and *Elisabetta Regina D'Inghilterra*.



Engage Your Mind



IL BARBIERE DI SAVIGLIA

Curriculum for further study

The following pages contain Lesson Plans and accompanying materials for grades 6-12. Lesson Plans were crafted according to curriculum standards set forth and approved by the state of Florida. Palm Beach Opera's curriculum is approved by The School District of Palm Beach County.

For questions about the Lesson Plans, or for more information about how Palm Beach Opera can serve your classroom, email education@pbopera.org.





PALM
BEACH
OPERA

IL BARBIERE DI SIVIGLIA
OPERA REHEARSAL 101

68

LESSON PLAN & MATERIALS

From Libretto to Song

PALM BEACH OPERA

Opera Rehearsal 101: IL BARBIERE DI SIVIGLIA Curriculum (68)

SCHOOL NAME:

DATE:

LESSON PLAN

From Libretto to Song (68)

UNIT LESSON

Students will develop tools to better understand, relate to, and appreciate information that is new or foreign to them.

Suggested time frame: 1 to 2 class periods

ESSENTIAL QUESTIONS

What is a libretto? How does libretto study enhance one's understanding of an opera synopsis? How does libretto study enhance or influence the individual's listening experience?

CORE CONTENT LEARNING GOAL

Students will determine central ideas of a musical excerpt based on accompanying text.

CORE STANDARD(S)

LAFS.68.RH.1.2

ART CONTENT LEARNING GOAL

Students will develop ways to listen to unfamiliar works and use their own words to describe musical characteristics.

ART STANDARD(S)

MU.68.C.1.1

MU.68.H.1.5

I CAN STATEMENTS

- Identify key terms in opera.
- Develop a method for studying musical works that are unfamiliar to me and apply that knowledge to the exploration and understanding of works in other disciplines.
- Assign and explain musical characteristics to music that were previously unfamiliar to me.

VOCABULARY

Libretto, Duet, Synopsis

TECHNOLOGY & MATERIALS

From Libretto to Song *Il barbiere di Siviglia* Libretto Excerpt, Computer/speakers to play audio files

LESSON

Step 1	Play " Dunque io son " for the class without prompting students as to what they are experiencing.
Step 2	Ask students for their gut reactions to the music. (Prompt questions: What are we listening to? What feelings did the music elicit within you? What images came to mind when hearing the piece? What do you imagine the song could be about?)
Step 3	Next, define the term libretto (the words/text of an opera). Draw comparisons to other genres for connections (i.e. script is to a play; screenplay is to a movie; lyrics are to a song; as a libretto is to an opera).
Step 4	Then, define the term duet (when two people sing together in an opera) and point out that "Dunque io son" is a famous duet from Rossini's <i>Il barbiere di Siviglia</i> . The duet is sung by two of the lead characters: Figaro, the town barber and jack-of-all-trades, and Rosina, a wealthy young girl who is in love with Lindoro (Count Almaviva).
Step 5	Hand out the worksheet titled "From Libretto to Song: Libretto Excerpt" of "Dunque io son" to each student. Ask for their immediate observations about the text.
Step 6	Read the direct translation of the libretto text aloud (you and/or your student volunteers).
Step 7	Ask students to offer more observations about the syntax, the meaning, their responses, etc. after having heard the text read aloud.
Step 8	Replay " Dunque io son " and follow along with the direct translation. Ask students if they noticed anything new about the duet.
Step 9	Next, challenge the students to take the direct translation of the libretto text and fashion a vernacular version of the text. In other words, have students state the direct translation in their own words.

Step 10	Once complete, listen to “Dunque io son” a third time, directing students to follow along while keeping their translated version of the text in mind. At the close of the duet, ask students if they listened to the duet in a different way once they had a personal connection to the meaning of the text.
Step 11	Ask students to identify the exploration process from the first hearing until their last observations. Lastly, find out why students think applying the process to an entire opera would enhance their first live stage performance of that opera. Pose the question and ask students to write down their responses on the back of the libretto page. These pages should be turned into you, the teacher.
Step 12 Optional	FOR FURTHER EXPLORATION: Play this alternate version of “Dunque io son” for the class. Once finished, ask students which version they preferred and why. Specific answers are best as they will likely prompt discussion about parameters we, as consumers of art, use to determine what we deem successful performances/works of art.

ASSESSMENT

4

Student was an active participant in discussion (to the best of his or her abilities) and wrote thorough responses to prompt questions.

3

Student answered at least one prompt question about his or her observations and wrote a solid response to the prompt questions.

2

Student was somewhat engaged, providing non-verbal cues that he or she was engaged in the discussion. Student wrote very little response to the prompt questions.

1

Student did participate in the exercise.

TEST TAKING STRATEGIES

Following instructions, analyzing information, time management, organizing information, written communication, verbal communication

ESOL STRATEGIES

Using visuals, group discussion

PALM BEACH OPERA

Opera Rehearsal 101: IL BARBIERE DI SIVIGLIA

FROM LIBRETTO TO SONG: LIBRETTO EXCERPT

IL BARBIERE DI SIVIGLIA

“Dunque io son... tu non m’inganni?”

Notice the Italian line with the word-for-word English translation below. A poetic translation is provided beneath the word-for-word translation as needed. This translation is provided by Nico Castel, known as the authority on operatic translation.

ROSINA (*to herself*)

Dunque io son...tu non m’inganni?

Then I am...you aren’t deceiving me?

Dunque io son la fortunata!

Then I am the fortunate one!

Già **me l’ero immaginata, lo sapevo pria di te.**

Already I had it guessed, I knew it before you did.

FIGARO

Di Lindoro il vago oggetto siete voi, bella Rosina.

Of Lindoro the lovely object are you, beautiful Rosina.

(My beautiful Rosina, you are the lovely object of Lindoro’s affections.)

FIGARO (*to himself*)

Oh, che volpe sopraffina, ma l’avrà da far con me.

Oh, what a vixen cunning, but she’ll have to deal with me.

ROSINA

Senti, ma a Lindoro per parlar come si fa?

Listen, but to Lindoro to talk how is it possible?

(Listen, how is it possible to talk to Lindoro?)

FIGARO

Zitto, zitto qui Lindoro per parlarvi or or sarà.

Gently, gently, here Lindoro to talk to you soon will be.

(Gently, *signorina*, Lindoro will soon be here to talk with you.)

ROSINA

Per parlarmi? ... bravo! Venga pur ma con prudenza.

To talk with me? ... Splendid! Let him come, but with caution.

Io già moro **d'impazienza!** Ma che tarda? ... cosa fa?
I already am dying of impatience! But why does he delay? ... What is he doing?

FIGARO

Egli attende qualche segno, poverin, del vostro affetto;
He is awaiting some sign, poor boy, of your affection;

Sol due righe di biglietto gli mandate e qui verrà.
Only two lines in a note send him and here he will come.

Che ne dite?
What do you say?

ROSINA (*coyly*)

Non vorrei...
I shouldn't...

FIGARO

Su, coraggio!
Come, courage!

ROSINA

Non saprei...
I wouldn't know...

FIGARO

Sol due righe...
Only two lines...

ROSINA

Mi vergogna...
I'm ashamed...

FIGARO

Ma di che?... si sa! Presto: qua un biglietto!
But of what?... I know! Quickly: here a note!
(Hurry and give me a note for him!)

(Rosina takes the note out of her bosom and offers it to Figaro.)

ROSINA

Un biglietto?... eccolo qua.
A note?... Here it is.

FIGARO

Già era scritto! Ve' che bestia!
Already it was written! See what a fool (I am)!

Il maestro faccio a lei!
The teacher I play to her!
(And I am playing the teacher to her!)

Ah, che in cattedra costei di malizia può dettar.
Ah, for a lecture she in cunning can deliver.
(Ah, she can give a lecture on cunning!)

Donne, eterni Dei, chi v'arriva a indovinar?

Women, eternal gods, who can attempt to make you out?

ROSINA

Fortunati affetti miei, io comincio a respirar.
Lucky affections mine, I begin to breathe (again).
(How fortunate I am in my affections!)

Ah, tu solo, amor, tu sei che mi devi consolar!
Ah, you alone, my love, you are that must me console!
(you are the one to bring me consolation!)

Senti, senti, ma Lindoro...

Listen, listen, but Lindoro...

FIGARO

Qui verrà. A momenti per parlarvi qui sarà.
Here he will come. In a moment to talk to you here he will be.

ROSINA

Venga pur ma con prudenza.
Let him come, but with caution.

FIGARO

Zitto, zitto qui verrà.
Gently, gently here he will come.



PALM BEACH **OPERA**

IL BARBIERE DI SIVIGLIA
OPERA REHEARSAL 101

912

LESSON PLAN & MATERIALS

The World of Rossini: Understanding the Life, Times, and Culture from 1792 - 1868.

PALM BEACH OPERA

Opera Rehearsal 101: IL BARBIERE DI SIVIGLIA Curriculum (912)

SCHOOL NAME:

DATE:

LESSON PLAN

The World of Rossini: Understanding the Life, Times, and Culture from 1792 – 1868. (912)

UNIT LESSON

Students will research the life, times, and culture at the time of Rossini in order to build a knowledge base of events in the world while Rossini was alive and glean a deeper understanding of the opera *Il barbiere di Siviglia*.

Suggested time frame: 3 to 4 days (1 day in class prep; 1 to 2 days in class presentations)

ESSENTIAL QUESTION

How does our knowledge and understanding of a culture enhance our artistic experiences?

CORE CONTENT LEARNING GOAL

Students will gather relevant information from several sources regarding a selected topic and conduct a short research project to answer a question.

CORE STANDARD(S)

LAFS.910.WHST.3.7
LAFS.910.WHST.3.8
LAFS.910.SL.2.5
LAFS.1112.WHST.3.7
LAFS.1112.WHST.3.8
LAFS.1112.SL.2.5

ART CONTENT LEARNING GOAL

Students will identify and respond to historical, social, and/or cultural contexts as it relates to the operatic work *Il barbiere di Siviglia*.

ART STANDARD(S)

TH.912.C.1.6

I CAN STATEMENTS

- Choose a topic that is meaningful to me.
- Make connections between a society's culture and a work of art.
- Work as a team member to present information in an interesting way.
- Assess oral information for a written test.

VOCABULARY

Opera, Timeline, Culture, Social Classes, *Opera Buffa*, *Opera Seria*, *Commedia dell'Arte*

TECHNOLOGY & MATERIALS

Il barbiere di Siviglia Resource Guide (includes synopsis), reference books about the early 19th-century, general reference books, internet access, poster board, tape, plain paper

LESSON

Step 1	Review the Resource Guide with students, including Rossini's short biography (pg. 5), "The Characters" (pg. 8) and any other pages you feel would help students in their understanding. Read through the <i>Il barbiere di Siviglia</i> synopsis with your class. It is suggested that students are called upon to read the synopsis aloud to accommodate both visual and auditory learners.
Step 2	Ask the students what they understood about the culture at the time through clues from the text. Define "nobleman" and (if time allows) explain the role of barbers throughout history (hair cutting, bloodletting, tooth-drawing, etc). Discuss social classes and highlight where each of the characters are in that hierarchy.
Step 3	Divide class into groups. Assign research topics to each group related to Rossini. Direct the class to research their specific topics and prepare a presentation for the rest of the class based on their findings. (The amount of guided research time and the nature and scope of the presentation is at the discretion of the teacher.) Suggested topics: <ul style="list-style-type: none">• Political and social culture of Europe during Rossini's lifetime (1792-1868)• Scientific and technological achievements during Rossini's lifetime• Social life and class divisions in 19th-century Spain and Europe• Artistic and musical life in Europe from 1792-1868<ul style="list-style-type: none">○ <i>Opera buffa</i> and <i>opera seria</i> styles in opera○ <i>Commedia dell'Arte</i> as satirical entertainment during the Renaissance○ Literary and artistic trends
Step 4	Task students with a brief exploratory project - they are to use internet access or library access to find interesting points about their topic. The class will create a collective timeline representing 1792-1868. Each group is to contribute 10 facts which may be represented through writing, drawing, digital renderings, etc. The form and look of the timeline is up to the teacher. For example, the teacher may cut up poster board strips to create a timeline of Rossini's lifetime mounted around the classroom walls. Each group provides 10 sheets of paper each containing a fact and tapes each fact in the appropriate year on the collective timeline.

Step 5a	Student groups will give oral presentations on their findings. Each member of the group should speak. As a conclusion, the group should postulate as to what influence their topics may have had on Rossini's work, specifically <i>Il barbiere di Siviglia</i> .
Step 5b	Each group should create five questions about their topic that they feel are most important and that will be answered during their presentation. Questions are to be submitted to the teacher prior to giving their presentation. The rest of the class should take notes on each presentation for a class-constructed test.
Step 6	Compile all questions from each group and create a test to give as a final assessment.

ASSESSMENT

4

Student effectively researched the topic, provided the correct number of facts, participated in the group presentation, attempted to connect the topic to Rossini's *Il barbiere di Siviglia*, and showed evidence of note-taking during all presentations.

3

Student effectively researched the assigned topic, provided some facts on his or her topic choice, attempted to connect some events to *Il barbiere di Siviglia*, and showed evidence of note-taking during some presentations.

2

Student spent some time actively researching the topic, participated in the group presentation, but did not make an attempt to connect Rossini to the events of the time, or didn't take notes during class presentations.

1

Student helped with research but did not make meaningful contributions throughout the remainder of the project.

TEST TAKING STRATEGIES

Following instructions, analyzing information, time management, organizing information, written and oral communication

ESOL STRATEGIES

Using visuals, verbal communication

PALM BEACH OPERA

Opera Rehearsal 101: IL BARBIERE DI SIVIGLIA

THE WORLD OF ROSSINI: IL BARBIERE DI SIVIGLIA SYNOPSIS

Setting
Seville, Spain.

ACT I

Count Almaviva, a Spanish nobleman, is in love with Rosina, the rich ward of Dr. Bartolo, an old physician, who plans to marry her himself. Almaviva has followed Rosina from Madrid to Seville, disguised as a poor student called Lindoro.

From the street outside Dr. Bartolo's house, Almaviva serenades Rosina, assisted by a group of actors and musicians. Unfortunately, the serenade produces no response from Rosina, so Almaviva enlists the help of Figaro, a barber, who prides himself on his ability to manage the affairs of the city. They realize that they have, in fact, met before, and Almaviva explains why he is in Seville incognito. He is delighted to discover that Figaro is a general factotum to the Bartolo household, who enjoys easy access to the house and gardens.

While they are talking, Rosina appears on the balcony with a note for the handsome young student who keeps visiting the house. Despite Bartolo stealing up behind her, she manages to drop the letter from the window and it floats down to Almaviva. Rumors of Almaviva's interest in Rosina have reached Bartolo ears and he decides he must waste no time in marrying her himself. He gives strict instructions to the servants that while he is out no one should gain admittance to the house.

Figaro persuades Almaviva to answer Rosina's note with a further serenade, but she is interrupted before she can respond. Lured by the promise of money, Figaro devises a plan whereby Almaviva can gain access to the Bartolo household: he must pretend to be a drunken soldier billeted on Dr Bartolo.

Figaro has inveigled his way into Dr. Bartolo's home and managed a brief meeting with Rosina before Bartolo appears and expresses his annoyance at Figaro's constant disrespect towards him. He questions Rosina about her meeting with Figaro, as well as interrogating the servants. When Rosina's singing teacher Don Basilio arrives, Bartolo brings him up to date on the situation with Rosina. Meanwhile, Figaro has overheard Bartolo and Basilio's conversation. He starts to prepare the ground for 'Lindoro', but soon realizes that the wily Rosina is already ahead of him.

Bartolo suspects Rosina of writing a letter to 'Lindoro'; when she protests her innocence, he warns her not to trifle with him, advising her to find more plausible excuses for a man of his standing.

Almaviva, now disguised as a soldier, arrives to take up his 'billet' in Bartolo's house. Rosina is of course

delighted when he reveals that he is really her secret admirer. Bartolo's annoyance at Almaviva's drunken behavior causes such a row that the militia are called by the neighbors. The Count, however, narrowly escapes arrest, much to Bartolo's annoyance.

ACT II

Assuming yet another disguise, Almaviva enters the house as Don Alonso, a music teacher who says he has come to give Rosina her music lesson in place of Don Basilio, who, he claims, has suddenly fallen ill. To gain Bartolo's trust, Don Alonso reveals that he has intercepted a note from Almaviva to Rosina. Bartolo fetches Rosina for her lesson. While Bartolo dozes, Rosina and 'Lindoro' express their love and make plans to elope that night.

Figaro arrives to shave Bartolo. He manages to steal the key to Rosina's balcony and lures Bartolo away from the music room by smashing a pile of crockery. All is going to plan until Don Basilio unexpectedly appears, but Figaro quickly pays him off and Basilio withdraws. Figaro resumes shaving Bartolo, and tells Rosina of his plan for the lovers to make their escape. Bartolo, however, has not been entirely duped, and penetrates Almaviva's disguise. The game is up for the lovers – albeit temporarily.

Berta, Bartolo's servant, ruefully comments on the foolishness of old men wanting to marry young wives. When Bartolo discovers that Basilio has never heard of Alonso, he decides to marry Rosina without delay. He confronts Rosina with a letter she addressed to Lindoro and catches her by surprise when he makes out that Lindoro is clearly acting on Almaviva's behalf.

Following a violent thunderstorm, Figaro and Almaviva climb into the house by way of a ladder and an open window. They are confronted by Rosina who is angry at being 'used' by Lindoro – until she learns that he is in fact Almaviva and falls willingly into his arms. Figaro is anxious for the lovers to be off, but they discover they are unable to make their escape because Bartolo has removed the ladder.

Basilio returns with the notary who is ready to marry Rosina to her guardian, but a bribe and threats easily persuades Basilio to witness instead the marriage of Rosina to Almaviva. Bartolo and the magistrate appear too late and he is obliged to acknowledge he has lost Rosina.



PHOTO: Coastal Click Photography

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