



**SEATTLE
OPERA.**

ALCINA

OCTOBER 14–28

SENSORY GUIDE

Alcina Sensory Guide created in partnership with



Runtime

Alcina takes place in three acts with an intermission in the middle of Act II. Both acts are approximately 1 hour 15 minutes, with a 25-minute intermission in between.

Environmental Considerations for *Alcina*

1. McCaw Hall is an expansive, 2,900 seat auditorium. The sensory experience is very much affected by the seat chosen in the performance space. There are three main seating areas, orchestra, first tier and second tier. Generally, the orchestra section is closer to the stage and feels more open with the ceiling rising over 100 feet above the seats. The first tier starts approximately 85' feet from the stage. All seats in this section look down on the stage. The second tier starts approximately 120' from the stage. This section feels more sheltered as it is closest to the ceiling and farthest from the stage. Please see the sensory seating guide for more specific information.
2. *Alcina* features a 36-piece orchestra with 26 stringed instruments (violin, viola, cello, and bass), 6 woodwinds (flute, oboe, and bassoon), 2 brass (horn), a harpsichord, a baroque guitar, and a theorbo (or 'bass lute').
3. An English translation of the Italian lyrics is projected above the proscenium.
4. Throughout *Alcina* moving images are projected on a scrim background, increasing the visual intensity of the opera.

Performance Content Considerations for *Alcina*

1. Each of the main characters in *Alcina* has a distinct vocal type. This impacts the type of sound you will hear from the performer.
 - Bradamante, contralto. Warm, low and full in tone. Lowest range for females.
 - Morgana, high soprano. Warm with a full timbre and strong upper range.
 - Oronte, lyric tenor. Warm and flexible, soft in tone. Highest range for males.
 - Ruggiero, countertenor. High in pitch, agile and powerful. Highest range for males, can reach notes as high as mezzo-sopranos in a falsetto voice or tone.
 - Alcina, lyric coloratura. High in pitch, bright and flexible in skill. Highest range for females.
 - Melissa, dramatic alto. Powerful, metallic full in tone. Lowest range for females.
2. Volume ranges as heard from the front row of the orchestra level average around 75-80 dB and reach up to 95 dB briefly during some arias when the opera singers are at maximum volume.

The dB scale does not take into account the timbre and resonance of a sound and is only one component of how pleasant or unpleasant one might experience a sound. Moments of music with outstanding timbre or resonance are noted below. Those who are sensitive to loud sustained notes from singers may wish to wear noise dampening headphones. 70 dB is about the volume of a noisy restaurant. 80 dB is about the volume of a vacuum cleaner. 90 dB is about the volume of a lawn mower.

In the following guide, the performance is divided by the scene number, with moments of heightened sensory intensity in a particular scene noted.

Key to Symbols












Visual intensity














Auditory Intensity



Emotional Intensity

Scene	Sensory Category	Description
ACT I		
Overture		- Images move on the projection screen
2. Chorus <i>Bradamante, Melissa and Morgana</i> Aria <i>Alcina</i>	 	- Side lighting may be intense for some patrons - Bradamante seethes with jealousy as Alcina interacts with Ruggiero
9. Recitative <i>Oronte, Bradamante, Morgana</i>		- Bradamante threatens Oronte with a sword
10. Aria <i>Bradamante</i> Recitative <i>Oronte, Morgana</i>		- Bradamante is anguished over Ruggiero and Alcina - Morgana leaves Oronte
12. Recitative <i>Bradamante, Ruggiero</i>		- Bradamante is furious with Ruggiero
13. Aria <i>Ruggiero</i> Recitative <i>Bradamante, Morgana</i>	 	- Images move on the projection screen - Bradamante breaks down in tears because Ruggiero doesn't recognize her
14. Aria <i>Morgana</i>		- Morgana is obsessed with Bradamante and angry with Oronte - Oronte is brokenhearted and overcome over Morgana falling in love with Ricciardo

ACT II		
17. Aria <i>Melissa</i>		- Ruggiero overcome that he hurt Bradamante
18. Aria <i>Bradamante</i>	 	- Jungle images move on the projection screen - Bradamante is angry and wants revenge
19. Recitative		- Alcina threatens Bradamante with her staff
INTERMISSION		
23. Aria <i>Alcina</i>	 	- Alcina knocks over chairs in her anger - Images move on the projection screen
26. Aria <i>Alcina</i>	 	- Alcina questions her powers and thinks they might be lost - The images move on the projection screen
34. Aria <i>Alcina</i>		- Alcina chokes Bradamante with a tie
40. Trio <i>Bradamante, Ruggiero, Alcina</i>		- Bradamante and Ruggiero taunt Alcina
41. & 44. Chorus <i>All</i>		- Images move on the projection screen