

**SEATTLE
OPERA.**



**THE BARBER
OF SEVILLE**

MAY 4-19

SENSORY GUIDE

Runtime

The Barber of Seville takes place in two acts with an intermission after Act I. The first act is approximately 90 minutes long, there is a 25 minute intermission, and second act is approximately 55 minutes long.

Environmental Considerations for *The Barber of Seville*.

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. *The Barber of Seville* features a 52-piece orchestra with 27 stringed instruments (violin, viola, cello, and bass), 8 woodwinds (piccolo, flute, oboe, clarinet and bassoon), 4 brass (horn and trumpet), 3 percussionists, a harpsicord and a guitar.
3. The lyrics are projected in English above the proscenium.
4. The colorful set features many doors and windows in which performers appear during the opera.
5. At times, light theatrical fog is used.

Performance Content Considerations for *The Barber of Seville*

1. Each of the main characters in *The Barber of Seville* has a distinct vocal type. This impacts the type of sound you will hear from the performer.
 - Count Almaviva, lyric tenor. The highest range for males. Warm, flexible and soft in tone.
 - Bartolo, bass. The lowest range for males. Rich, imposing, deep.
 - Rosina, lyric mezzo-soprano. The middle range for females. Strong, flexible in skill and tone.
 - Figaro, lyric baritone. The middle range for males. Smooth, flexible in skill and sweet in tone.
 - Don Basilio, bass. The lowest range for males. Deep, rich and full.
 - Fiorello, lyric baritone. The middle range for males. Smooth, flexible in skill and sweet in tone.
 - Ambrogio, non-singing/non-speaking role.
 - Berta, lyric mezzo-soprano. The middle range for females. Strong, flexible in skill and tone.
2. Volume ranges as heard from the front row of the orchestra level average around 82 dB and reach up to 95 dB briefly during some songs.

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 and orchestra 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.

3. At one point in the opera, Count Almaviva impersonates a person who is drunk.

In the following guide, the performance is divided by scenes, and moments of heightened sensory intensity are noted by song.

Key to Symbols



Visual intensity







Auditory Intensity












Emotional Intensity



Surprise

Scene	Sensory Category	Heightened Sensory Moments
ACT I		
1. Introduction		- Lights behind the doors on the proscenium blink on and off.
2. Cavatina <i>The Count</i>		
3. Stretta of Introduction <i>The Count</i>		
4. Cavatina <i>Figaro</i> Recitative <i>Figaro, Count, Rosina, Bartolo</i> Recitative <i>Count, Figaro</i>		<ul style="list-style-type: none"> - Spotlights sweep across the front of the audience. - Figaro enters into the auditorium, through the left door, closest to the stage. - At the end of Figaro's Cavatina the set is filled with dots of lights that slowly rotate.
5. Canzone <i>Count</i>		
6. Recitative <i>Count, Figaro</i> Duet <i>Figaro, Count</i> Recitative <i>Fiorello</i>		
7. Cavatina <i>Rosina</i> Recitative <i>Rosina, Figaro, Bartolo</i>		
8. Recitative <i>Bartolo, Basilio</i> Aria, <i>Basilio</i> Recitative <i>Basilio, Bartolo</i>	 	- When Don Basilio sings "produces an explosion like the outburst of a cannon" there is a small firework explosion on the left side of the stage as well as an electrical sound effect.

<p>9. Recitative <i>Figaro, Rosina</i> Duet <i>Rosina, Figaro</i></p> <p>10. Recitative <i>Rosina, Bartolo</i> Aria <i>Bartolo</i> Recitative <i>Rosina, Berta</i></p>		
<p>11. Finale I <i>Count, Rosina, Bartolo, Figaro, Berta</i> 11a. Stretta <i>All</i></p>		<ul style="list-style-type: none"> - Soldiers enter center stage with stage fog. - Figaro enters into the auditorium, through the right door, closest to the stage. - Figaro pops a balloon with a pin to try to awaken Bartolo. - The chorus moves across the stage in strobing yellow light. - As characters begin to hallucinate the green shapes on the stage rotate. The orchestra and chorus swell in a crescendo of full, bright sound.
<p>ACT II</p> <p>12. Recitative <i>Bartolo</i> Duet <i>Count, Bartolo</i> Recitative <i>Bartolo, Count, Rosina</i></p> <p>13. Aria <i>Rosina</i></p> <p>14. Recitative and Arietta <i>Bartolo</i></p>		
<p>15. Quintet <i>Bartolo, Figaro, Count, Rosina, Basilio</i> Quartet <i>Rosina, Count, Figaro, Bartolo</i> Recitative <i>Bartolo</i></p>		<ul style="list-style-type: none"> - During the Quartet Figaro tosses a stuffed cat. There is a cat yowling sound effect.
<p>16. Recitative and Aria <i>Berta</i> Recitative</p>		<ul style="list-style-type: none"> -At the end of Berta's aria the orchestra crescendos with a rich, full sound.

<i>Bartolo</i>		
17. Storm <i>Orchestra</i>	 	<ul style="list-style-type: none"> - The Storm begins with rain and thunder sound effects. Lights flash to simulate lightening. The center door opens, releasing stage fog. - Images of black and white lines are projected onto the set. These images rotate during the storm. -
18. Recitative <i>Count, Figaro, Rosina</i> Trio <i>Count, Figaro, Rosina</i> Recitative <i>Count, Figaro, Rosina</i>	 	<ul style="list-style-type: none"> - When the Count states, “I am Almaviva, I am not Lindoro,” Rosina slaps him. - Figaro flashes a flashlight on an off as he tries to usher the Count and Rosina out of the house.
19. Scena <i>Bartolo, Count, Basilio</i> Aria <i>Count</i>		<ul style="list-style-type: none"> - The Count threatens Basilio with a spoon which he makes him think is a gun.
20. Recitative and Finale II <i>All</i>	 	<ul style="list-style-type: none"> - As the chorus enters, red, shiny streamers are unfurled above the singers while confetti falls. - The chorus reaches their full volume with a rich, robust sound. -