

SEATTLE OPERA.



PAGLIACCI SENSORY GUIDE

Runtime

Pagliacci takes place in two acts with an intermission after Act I. The first act is approximately 50 minutes long, there is a 25 minute intermission, and second act is approximately 25 minutes long.

Environmental Considerations for *Pagliacci*:

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. Please see the sensory seating guide for more specific information.
2. The lyrics of the opera are projected in English above the proscenium.

Performance Content Considerations for *Pagliacci*:

1. *Pagliacci* contains moments of violence including two murders, one by stabbing and one by slitting a character's throat, and one character attacking another with a drum mallet to the face.
2. Misogynistic language is used by Tonio and Canio, several times, in reference to Nedda. Canio also threatens her life.

Musical Considerations for *Pagliacci*:

1. *Pagliacci* features a 64-piece orchestra with 36 stringed instruments (violin, viola, cello, and bass), 12 woodwinds (piccolo, flute, oboe, clarinet and bassoon), 11 brass (horn, trumpet, trombone and tuba), 3 percussionists, a harp and a keyboard,
2. Musically, *Pagliacci* is dynamic and complex. At times the music and singers crescendo from a lower volume, soft and warm in timbre. to a robust, full sound with either a bright or resonant timbre. 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*.
3. Each of the main characters in *Pagliacci* has a distinct vocal type. This impacts the type of sound you will hear from the performer.
 - Tonio, dramatic baritone. Rich and full with a darker tone.
 - Canio, spinto tenor. Powerful, warm and full.
 - Nedda, lyric soprano. Warm quality with a bright and full timbre.
 - Beppe, lyric tenor. Higher in range and lighter in tone.
 - Silvio, lyric baritone. Agile, sweeter-sounding tone.
 - The Chorus, all vocal types. Full and robust.

*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.

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

Key to Symbols




Auditory Intensity



Emotional Intensity

Scene	Sensory Category	Heightened Sensory Moments
ACT I Prologue		
Scene I Chorus Cantabile <i>Canio</i>		
Chorus of the Bells		- Sharp ringing of bells
Scene II Andante Con Moto <i>Nedda</i> Ballatella <i>Nedda</i>		
Scena and Duet <i>Nedda and Tonio</i>		<ul style="list-style-type: none"> - Tonio threatens Nedda - Nedda hits Tonio in the face with a drum mallet - Tonio reacts with rage
Scene III Duet <i>Nedda and Silvio</i>		
Scene IV Scena and Finale <i>Tonio and Canio</i>		<ul style="list-style-type: none"> - Canio is enraged at Nedda and threatens her life - In a fury he smashes a bottle against the wall
Arioso <i>Canio</i>		- Canio is anguished
ACT II Scene I <i>Chorus</i> Commedia (The Play) <i>Nedda/Columbine</i> Serenata		

<p><i>Beppe/Harlequin</i></p> <p>Scena Comica</p> <p><i>Nedda/Columbine,</i></p> <p><i>Tonio/Taddeo</i></p> <p>Duet</p> <p><i>Nedda/Columbine,</i></p> <p><i>Beppe/Harlequin</i></p>		
<p>Duet</p> <p><i>Nedda/Columbine,</i></p> <p><i>Canio/Pagliaccio</i></p>		<ul style="list-style-type: none"> - Canio is enraged and acts as himself, not as Pagliaccio. - His fury grows throughout the scene. - He slams a mug down and loses his temper. - He rages, overturns a table and brandishes a knife. - He stabs Nedda in the stomach. - He slits Silvio's throat.