

ACCESS OPERA

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The Barber of Seville:

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“Largo al factotum”

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Wall Poster

BY GIOACHINO ROSSINI

SEL
(Social-
Emotional Learning)
Connections

Notated Theme

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AUSTIN
OPERA

MIGHTY
Music

Dear Teachers,

A special welcome from Austin Opera!

This ACCESS OPERA unit provides materials to help you and your students learn about the opera ***The Barber of Seville***. It includes information on the composer and librettist, a lesson plan and PowerPoint presentation, classroom activities and a focus on musical elements highlighted in an Animated Listening Map.

As you explore this selection, we hope it will become one of your favorites that you will want to hear again and again.

Have a wonderful time experiencing ***The Barber of Seville!***

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The Barber of Seville:

"Largo al factotum"

BY GIOACHINO ROSSINI



The Barber of Seville: Largo al factotum

by Gioachino Rossini (1792-1868)

About the Composer

- Gioachino Rossini was born in 1792 in Pesaro, Italy. He was a composer in the Romantic Period.
- He was the son of a slaughterhouse inspector who was also the town trumpeter.
- Rossini became famous as a composer at the early age of 20. Rossini was only 23 years old when he wrote this opera, **The Barber of Seville**, in a mere three weeks.
- He retired from composing at the early age of 37 after writing three dozen operas.



Vocabulary

- aria** - a solo from an opera
- cantabile** flowingly and melodiously performed
- con brio** with brilliance, energy and vigorously performed

About the Music

- This familiar aria is a showcase for Figaro, the barber, who is singing his own praises. The aria is performed at the beginning of the opera.
- **The Barber of Seville** has the same characters used in Mozart's **Marriage of Figaro**. It is set in an *earlier* time in the soap opera-like story, like a prequel.
- Figaro plots to help the Count win the affections of Rosina, the beautiful ward of Dr. Bartolo. Dr. Bartolo wants to marry Rosina himself. The Count wins Rosina's heart. Figaro foils the plans of Dr. Bartolo, and Rosina and the Count are married.

More

The opening night of the opera was a disaster with the tenor falling and breaking his nose and a cat running up the skirt of Rosina. But the second night was greeted with huge acclaim and it is now one of the best-loved operas of all time.



The Barber of Seville: Largo al factotum

de Gioachino Rossini (1792-1868)

Acerca del Compositor

- Gioachino Rossini nació en 1792 en Pesaro, Italia. El fue un compositor del Período Romántico.
- El era hijo de un inspector de mataderos, que también era el trompetista del pueblo.
- Rossini se volvió famoso como compositor a la temprana edad de 20 años. Rossini tenía solo 23 años cuando escribió esta ópera, **The Barber of Seville**, en solamente tres semanas.
- El se retiró de la composición a la temprana edad de 37 años, después de escribir tres docenas de óperas



Vocabulario

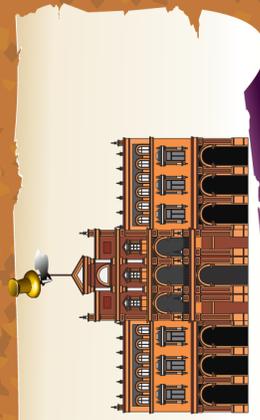
aria es un solo de una ópera

cantabile fluida y melodiosamente realizada

con brio con brillantez, energía y vigorosamente realizado

Más

La noche de apertura de la ópera fue un desastre, ya que el tenor se cayó y se rompió la nariz y un gato corrió por la falda de Rosina. Pero la segunda noche fue recibida con gran aclamación y es ahora una de las operas más queridas de todos los tiempos.



La Pieza Musical

- Esta aria conocida es un escapate para Figaro, el barber, quién está cantando sus propias alabanzas. El aria se realiza al comienzo de la ópera.
- **The Barber of Seville** tiene los mismos personajes que se utilizaron en **Marriage of Figaro** de Mozart. Está hecha en una época que precede y es muy parecida a la de las historias de novela.
- Figaro planea ayudar al Conde a ganar el cariño de Rosina, una linda niña, la cual esta bajo la protección del Dr. Bartolo. El Dr. Bartolo quiere casarse con Rosina. El Conde logra ganarse el corazón de Rosina. Figaro frustra los planes del Dr. Bartolo, y Rosina y el Conde se terminan casando.





The Barber of Seville:
 Largo al factotum (1792-1868)
 by Rossini

Make way for the handyman of the city. Make way!
 La ran la, la ran la la ran la la!
 Early in the workshop I arrive at dawn. Quick now!
 La ran la, la ran la, la le ra la!

Largo al factotum della città. Largo!
 La ran la, la ran la la ran la la!
 Presto a bottega che l'alba è già. Presto!
 La ran la, la ran la, la le ra la!

LESSON OVERVIEW



The Barber of Seville: "Largo al factotum" by Gioachino Rossini (1792 - 1868)

LESSON BY DEBBIE TANNERT

GENERAL CONCEPTS/ VOCABULARY

Opera, Aria,
Audience Etiquette

GENERAL OBJECTIVES

1. Experience operatic music.
2. Demonstrate audience etiquette.

MATERIALS



Mighty Music PPT

Mighty Music PDF Lesson Unit



Student Reproducible Pages:

Background Page in English/Spanish
English Translation

The Barber of Seville Plot Synopsis

Checking for Understanding

Relating Music to Other Disciplines

Activity Page

Audience Etiquette Guide

Interesting Information

Rossini Portrait

"Largo al factotum" Wall Poster

TIME: 4:41

CONCEPTS/VOCABULARY

a tempo, baritone, cantabile, con brio, dynamics, octave, opera, patter style aria, ritenuto

OBJECTIVES FOR THIS LESSON

1. Distinguish between cantabile and con brio styles of singing.
2. Recognize the patter sections in this selection.
3. Identify the octave leap in the melody in the con brio section.

TEKS

HS Level 1 - 1.A, 2.B, 3.D, 3.E, 5.E, 6.A

MS Level 1 - 1.A, 1.B, 1.D, 2.A, 2.D, 3.C, 4.B, 4.C, 5.A

Grade 5 - 1.A, 1.B, 1.C, 1.D, 2.A, 2.C, 3.A, 5.B, 6.A, 6.C, 6.D, 6.E

LESSON



The Barber of Seville: "Largo al factotum"

by Gioachino Rossini



SETTING THE STAGE

Introduce the concept of *opera*.

- ◆ An opera is a story told through music, generally sung throughout.
- ◆ Rossini's ***The Barber of Seville*** has proven to be one of the greatest masterpieces of operatic comedy, and has been described as the opera buffa of all "opera buffe". After two hundred years, it remains a popular work that is performed by opera companies around the world.

Introduce the concept of *opera buffa*.

- ◆ This is an Italian term meaning comic opera. It was a genre that was intended for the everyday citizen. *Opera buffe* works were often more approachable and lighter, and contained more local dialogue and text that is relatable to the average person. The characters showed relatable human emotions and they often poked fun at the upper class.

Tell students they will hear the aria "*Largo al factotum*" from the opera ***The Barber of Seville***. "*Largo al factotum*" (Make way for the factotum) is an aria sung at the first entrance of the title character, Figaro. The numerous repeats of the word "Figaro" before the final patter section are an icon in popular culture of operatic singing. The term "factotum" refers to a general servant and comes from Latin where it literally means "do everything."



TEACHING SUGGESTIONS

1) Have students:

- ◆ As you view the PowerPoint, read or listen to background information on Rossini (row-SEE-nee) (1792 - 1868) and this selection, ***The Barber of Seville***. View the Composer Portrait and Wall Poster.
- ◆ Read or listen to ***The Barber of Seville*** Plot Synopsis and the Interesting Information Page.
- ◆ Define Concepts/Vocabulary for this lesson.

2) Review the listening map.

- ◆ Identify the information box at the bottom. Selected Italian lyrics with English translation will display as heard.
- ◆ Notice the repeat sign, first and second endings, fermata and crescendo.

3) Listen to, sing and/or play the Theme found in the NOTATED THEME section of the lesson. Use words, solfa or a neutral syllable.

4) Follow the map as you listen to the selection.

5) Visit <http://safesha.re/rossinifigarolive> to watch a performance of this selection as part of the opera.

Visit <https://safesha.re/factotumbabatunde> to watch Nigerian American Baritone, Babatunde Akinboboye in a performance of this selection in a recital setting.

Visit <https://safesha.re/tundefigaro> to watch Babatunde in a performance of Largo (Figaro) Official Hip Hopera Music Video.

Visit <https://safesha.re/rossini2> to watch Aubrey Logan in a performance of this selection in a jazzy style.

The PPT includes links to these YouTube videos that we do not own, hosted on SafeShare.

LESSON



The Barber of Seville: "Largo al factotum" by Gioachino Rossini



ASSESSMENT



After discussing the Audience Etiquette Guide, review if students were demonstrating Audience Etiquette during the viewing of the Live Performance Links and live performance of the opera at the Long Center.



Complete the "Checking for Understanding" worksheet.
ANSWERS: 1. b 2. a 3. c 4. b 5. c



Complete the Relating Music to Other Disciplines Activity Page.



OPTIONAL EXTENSIONS



Have students learn about *The Factotum*, a world premiere hip-hop opera based on *The Barber of Seville*, coming from Lyric Opera of Chicago this February and composed by Baritone, Will Liverman. [Linked here](#) is the short documentary film chronicling the making of *The Factotum*.



SEL (Social-Emotional Learning) Connection (Idea from The Kennedy Center):
In the aria "Largo al factotum", Figaro describes himself as a resourceful Renaissance man who gets things done—a quick-thinking, highly sought after, frightfully-fabulous factotum.

Care to rise to the Figaro challenge?

Try adding one or two extra skills to your list of talents so you can adopt the title of "factotum" for yourself. Investigate some digital tutorials or local classes in fields you've always wanted to try and start exercising some new brain cells. Think you'd make a great illustrator? See if there's an art teacher who offers training sessions online. Have a feeling you'd make a wonderful chef? Sign up for a weekend cooking class at your local Whole Foods.

Now here's the important part.

Take your newfound skill and use it to spread some love across your community (kinda like Figaro). Got some violin lessons under your belt? Show off your musical prowess at a nursing home or shelter. Spent your free time learning all you can about soccer on YouTube? Volunteer your services and help coach a little league. If you're comfortable with social media, post pictures and stories about how you've used your new abilities for the greater good with the hashtag **#imthefactotumofmytown**.

LESSON



***The Barber of Seville*: "Largo al factotum"** by Gioachino Rossini



VOCABULARY/DEFINITIONS

a tempo return to original tempo

aria an elaborate melody sung with accompaniment, as in an opera or oratorio

baritone a medium-low sounding voice in a choir (between tenor and bass)

cantabile flowingly and melodiously performed

con brio with brilliance, energy and vigorously performed

dynamics the louds and softs in a piece of music

octave two pitches that are eight notes apart

opera a story told through music, generally sung throughout

patter style aria a tongue twister sung at presto speed

ritenuto held back in tempo, indicating an abrupt slowing down



PERFORMANCE CREDITS

***The Barber of Seville*: "Largo al factotum"** by Rossini

Yerevan Radio Symphony Orchestra

Rafael Mangasarian, Conductor

David Varjabed , Soloist

Courtesy of Naxos of America, Inc.



IMPORTANT NAMES TO KNOW

The Barber of Seville

Music by Gioachino Rossini

Libretto by Cesare Sterbini

Based on the play by Pierre-Augustin Caron de Beaumarchais

Figaro: a barber, surgeon, matchmaker, etc. (baritone—a middle-range male voice)

Count Almaviva: later disguised as "Lindoro" and "Don Alonso" (tenor—the highest male voice)

Dr. Bartolo: a doctor (bass—the lowest male voice)

Rosina: his ward (mezzo-soprano—a middle-range female voice)

Berta: his servant (soprano—the highest female voice)

Don Basilio: Rosina's music teacher (bass)

LESSON



The Barber of Seville: "Largo al factotum" by Gioachino Rossini



TRANSLATION (FROM LIVEABOUT.COM)

Italian Lyrics

Largo al factotum della citta.
Presto a bottega che l'alba e gia.
Ah, che bel vivere, che bel piacere
per un barbiere di qualita!
Ah, bravo Figaro!
Bravo, bravissimo!
Fortunatissimo per verita!
Pronto a far tutto,
la notte e il giorno
sempre d'intorno in giro sta.
Miglior cuccagna per un barbiere,
vita piu nobile, no, non si da.
Rasori e pettini
lancette e forbici,
al mio comando
tutto qui sta.
V'e la risorsa,
poi, de mestiere
colla donnetta... col cavaliere...
Tutti mi chiedono, tutti mi vogliono,
donne, ragazzi, vecchi, fanciulle:
Qua la parruca... Presto la barba...
Qua la sanguigna...
Presto il biglietto...
Qua la parruca, presto la barba,
Presto il biglietto, ehi!
Figaro! Figaro! Figaro!, ecc.
Ahime, che furia!
Ahime, che folla!
Uno alla volta, per carita!
Figaro! Son qua.
Ehi, Figaro! Son qua.
Figaro qua, Figaro la,
Figaro su, Figaro giu,
Pronto prontissimo son come il fumine:
sono il factotum della citta.
Ah, bravo Figaro! Bravo, bravissimo;
a te fortuna non manchera.

English Translation

Make way for the handyman of the city.
Early in the workshop I arrive at dawn.
Ah, what a life, what a pleasure
For a barber of quality!
Ah, bravo Figaro!
Bravo, very good!
I am the luckiest, it's the truth!
Ready for anything, night and day
I'm always on the move.
Cushier fate for a barber,
A more noble life cannot be found.
Razors and combs
Lancets and scissors,
at my command
everything is here.
Here are the extra tools then, for business
With the ladies... with the gentlemen...
Everyone asks me, everyone wants me,
women, children, old people, young ones:
Here are the wigs... A quick shave of the
beard...
Here are the leeches for bleeding...
The note...
Here are the wigs, a quick shave soon,
The note, hey!
Figaro! Figaro! Figaro!, Etc..
Alas, what frenzy! Alas, what a crowd!
One at a time, for goodness sake!
Figaro! I'm here.
Hey, Figaro! I'm here.
Figaro here, Figaro there,
Figaro up, Figaro down,
Swifter and swifter I'm like a spark:
I'm the handyman of the city.
Ah, bravo Figaro! Bravo, very good;
Fortunately for you I will not fail.

Relating Music to Other Disciplines

Relating music to the other arts, as well as disciplines outside the arts, enhances understanding. Building connections allows for the understanding of a culture as a whole and the relationships of the parts. Be sure to consider art, theater, literature, fashion, pop culture, politics and any other cultural influence.

Compare and contrast this musical composition to other art forms from the Romantic Period.
Architecture

Painting

Sculpture

Plays

Research contemporaries of Rossini from the other disciplines:

Science

Literature

Mathematics

Politics

LESSON

The Barber of Seville: "Largo al factotum" by Gioachino Rossini



NOTATED THEME

Theme A



Lar - go al fac-to-tum it is by Ros - si - ni.



Plot Synopsis

The Story of *The Barber of Seville*



Act I

Scene 1

Count Almaviva has fallen in love with Rosina, the ward of Dr. Bartolo, and comes to serenade her. He pretends to be the poor student “Lindoro” so that she will not be influenced by his title. Figaro, formerly the Count’s servant and now a barber in Seville, arrives rejoicing in his profession (“Largo al factotum”). He tells the Count that Bartolo has plans to marry Rosina for her inheritance. While they are talking, Rosina appears on the balcony with a note she has written to the handsome young stranger who has been serenading her. Unfortunately Bartolo is right behind her and, alarmed by his ward’s furtive behavior, is determined to expedite his marriage plans. After leaving instructions that no one is to enter the house, Bartolo hurries off to organize the wedding. Promised gold for his assistance, Figaro declares that he can get Almaviva into the house, disguised as a soldier seeking lodging.

Scene 2

Rosina is determined to marry her suitor, Lindoro (“Una voce pocofa”). Bartolo tells his friend and Rosina’s music teacher, Don Basilio, of his suspicions that Count Almaviva is in town and in love with Rosina. Basilio suggests that they spread malicious rumors about the Count. Figaro tells Rosina that Lindoro is his cousin and adds that the young man is deeply in love with her. Rosina is delighted and gives him a note to deliver to the supposed Lindoro. The Count arrives in his soldier’s disguise, only to discover that Dr. Bartolo is exempt from housing the military. Almaviva slips Rosina a note, which Bartolo sees, but Rosina smartly substitutes the laundry list. The noise from the ensuing confusion attracts the police, and the Count avoids arrest only by secretly revealing his identity to an officer.

Act II

Scene 1

Count Almaviva enters Bartolo's house again, this time disguised as Don Alonso, a music teacher. He says that Basilio is ill and has sent him to give Rosina's music lesson in his place. He gains Bartolo's trust by producing Rosina's letter to himself, and offering to persuade Rosina that the letter has been given to him by a mistress of the Count. Bartolo dozes off during the lesson and the Count and Rosina are able to share their mutual affection. Figaro manages to obtain the keys to the balcony, the escape route the Count and Rosina plan to use for their elopement that evening. Basilio appears, but is told to go home because he looks so ill, advice he accepts more readily when Almaviva slips him a bribe. Rosina and the Count continue to arrange their elopement but Bartolo catches the lovers in a compromising conversation and the Count and Figaro must make their escape. When Don Basilio returns to admit that he has never heard of Don Alonso, Bartolo instructs him to fetch a notary to perform his wedding right away. Meanwhile, Bartolo uses Almaviva's letter, which he took earlier, to convince Rosina that the Count intended to seduce and betray her. Furious, Rosina reveals the elopement plans and agrees to marry Bartolo, who rushes off to fetch the police.

Scene 2

When Figaro and Almaviva arrive, Rosina confronts her lover who reveals that he is, in fact, the Count. Their rejoicing is cut short when Basilio enters. He has brought the notary that Bartolo requested. Figaro persuades the notary to wed Almaviva and Rosina instead, while the Count bribes Basilio into acting as a witness. Bartolo arrives too late and with no choice remaining, he blesses the marriage and everyone wishes the couple love and eternal fidelity.

Synopsis by Austin Opera.

CHECKING FOR UNDERSTANDING

Name: _____

Class: _____



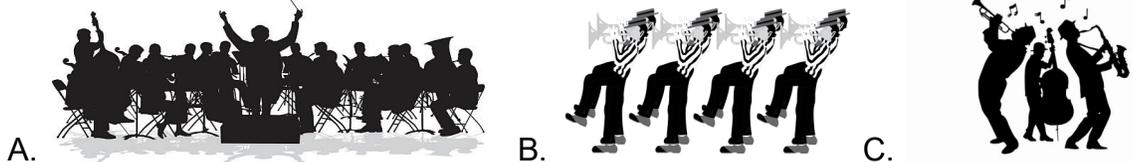
The Barber of Seville:
"Largo al factotum"
by _____

After listening to and viewing the Animated Listening Map, answer the following questions.

_____ 1) What is the best definition of *opera*?

- a. a story told through dance and scenery
- b. a story told through music, generally sung throughout
- c. a story on a religious theme, told through music without the use of costumes, scenery, or action

_____ 2) Look at the following ensembles pictured here.



Which of these ensembles accompanies this selection?

- a. A
- b. B
- c. C

_____ 3) Read the following newspaper article headlines:

- A. Rossini Composes Patter Aria for Mezzo-Soprano
- B. Rossini Composes Patter Aria for Tenor
- C. Rossini Composes Patter Aria for Baritone

Which article would you read to find out more about this aria?

- a. A
- b. B
- c. C

_____ 4) Which of the following is the best definition for *con brio* as heard in this selection?

- A. a group of notes stuck together like melted cheese
- B. with brilliance, energy and vigorously performed
- C. smooth and flowingly performed

_____ 5) What is the best definition of *aria* as heard in this selection?

- a. a suffix occurring in scientific terms of Latin origin
- b. a nymph from Classical Mythology
- c. an elaborate melody sung with accompaniment

Of the following, which stood out to you the most in the singing of this aria - diction (strong consonants), round vowel sounds or use of dynamics? How did it impact the performance?

LESSON

The Barber of Seville: "Largo al factotum" by Gioachino Rossini



CURRICULUM CONNECTIONS

Music/ Art



Figaro's Shop by Jose Jiménez Aranda (click to view full screen artwork)

Jiménez was an artist from Seville, Spain. He displayed remarkable technical skills and humor in his paintings of everyday life. He was born in Seville, Spain in 1837 and died in 1903.

In this painting entitled *Figaro's Shop*, he shows two men in frock coats and a priest playing a game of checkers. The barber pulls up a chair to join them. Details include a copper barber's bowl hanging over the door, a bird in a cage, and graffiti on the wall.

LESSON



***The Barber of Seville*: "Largo al factotum"** by Gioachino Rossini

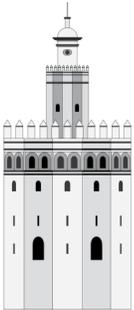


CURRICULUM CONNECTIONS

Geography/Architecture

Seville, Spain (city map in the background of listening map)

The location of the opera, Seville, Spain was shaped by the Romans, ruled by the Moors and finally conquered by the Christians. The 2,200 years old Seville is a treasure trove of history and architecture. It is interesting that 3 famous operas were all set in Seville, ***The Barber of Seville***, ***The Marriage of Figaro*** and ***Carmen***.



Torre del Oro (white/grey round building on the first line of the listening map)

The Torre del Oro sits on the banks of the Guadalquivir river and is one of Seville's most photographed landmarks. Part of the city's fortified walls, it was built in the 13th century during the Almahad dynasty in order to control access to the port.



Plaza de Espana (large building at the end of the first row on the listening map)

This building is located in Maria Luisa Park and was built in 1929. It is an example of Regionalist Revival Architecture.



The Giralda (the tall skinny tower near the beginning of the second row on the listening map)

It was formerly a minaret column and was a part of a mosque. It was converted into a bell tower next to the Cathedral of St. Mary. The tower's interior was built with ramps rather than stairs to allow people to ride on horseback to the top.



Gioachino
ROSSINI

1792 - 1868



The Barber of Seville: Largo al factotum *by* Rossini

Audience Etiquette Guide

Effective listening is an extremely important life skill.

Listening is not the same as hearing. Hearing refers to the sounds that enter your ears, which happens automatically for most people. Listening, however, requires focus and concentrated effort, both mental and sometimes physical as well.

You are listening to this opera today to obtain information and understanding, to learn about the music and to enjoy the experience.

We can all benefit from engaging our active listening skills. Becoming a better listener can improve your productivity at school and work, as well as your ability to influence, persuade and negotiate. You'll improve the quality of your relationships with others as well as gain a better appreciation for music of all genres.

As you listen today:

- 1) Pay attention to the listening map very carefully. You cannot allow yourself to become distracted by whatever else may be going on around you. Put aside distracting thoughts.
- 2) Use your own body language and gestures to show that you are engaged - Nod occasionally and make sure that your posture is open and interested.
- 3) Especially if this is your first opera experience, defer judgement and be open to the possibilities of a new style of music.
- 4) When the music is over, provide feedback. Reflect on what you heard, what you liked, and what questions you have.
- 5) Be candid, open and honest in your response to the music. Assert your opinions respectfully and encourage others' respectfulness towards an understanding of the music.

Interesting Information about the Austin Opera Performance

The 2022–2023 Long Center Season opens with Rossini’s ***The Barber of Seville***, a witty tale of bribery, deception, disguise, and of course, true love. With all the essential components of the best comic operas, ***Barber*** drops us into a forbidden love story between the rich-nobleman-disguised-as-poor-student Count Almaviva and the vivacious-but-orphaned Rosina, as they try to work out how to escape from the grasping hands of her cantankerous guardian, Dr. Bartolo. To solve the problem, in steps the wiliest of sidekicks, local barber and handyman Figaro, who plots and schemes with the young couple to make sure that true love triumphs in the end, though only after numerous mischievous escapades and near-misses.

Austin-native, soprano **Lauren Snouffer** returns for her live production debut as Rosina following her Austin Opera screen debut in the *Lauren + Mark Digital Concert Event*. She’ll welcome Austin newcomers, baritone **Emmett O’Hanlon** as the deviously charming Figaro, and **Jack Swanson** as the love-struck Count Almaviva.

This vibrant production is conducted by **Stephanie Rhodes Russell** and directed by **Gregory Boyle**, both making their Austin Opera debuts.

The Sets and Costumes for this production are owned by Utah Symphony and Opera & Austin Opera.

The Barber of Seville educational materials are an integral piece of the complete ***The Barber of Seville*** audio/visual PowerPoint package commissioned by Austin Opera from Mighty Music Publishing.

To learn more about this product and collaboration, or to inquire about purchase of the complete package for your organization, contact Mollie Tower, Mighty Music Publishing, MightyMusic.Mollie@gmail.com.