



the **BARBER** of
SEVILLE



OPERA
COLORADO

Dear Teachers,

Opera Colorado is pleased to provide engaging educational programs and performances for students across Colorado. What follows is a guide that we hope you and your students find useful, as we explore Rossini’s *The Barber of Seville*. In the spirit of exploration, we have included various lessons that connect *The Barber of Seville* with different subjects of learning.

The lessons reference the Colorado Department of Education’s Academic Standards: specifically, focusing on the fifth-grade expectations. This does not mean, however, that these lessons should be limited to this age group. While we would be incredibly pleased if you used these lessons in the exact format provided, we encourage you to expand, alter, and adapt these lessons so that they best fit your students’ abilities and development. After all, the teacher knows their students’ needs best. We would appreciate your feedback on our teacher evaluation form emailed to you after the performance by our Manager of Education & Community Engagement. We hope that you enjoy all that Opera Colorado has to offer!

THANK YOU!

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PHOTO | Rosina by Alexandre Fragonard, 1830 lithograph

MEET THE ARTISTS



HALLIE SCHMIDT
soprano
Berta
“behr-ta”



ALEX GRANITO
baritone
Figaro
“FEE-ga-roh”



MELANIE DUBIL
mezzo-soprano
Rosina
“ro-ZI-nah”



DANIEL MILLER
tenor
Count Almaviva
“al-ma-VEE-va”



JAMES EDER
bass
Ambrogio
“am-BRO-jo”



**OLIVER POVEDA
ZAVALA**
bass-baritone
Bartolo
“BAR-toh-loh”



HOW DO OPERA SINGERS SING?

Vocal chords are composed of tiny muscles called vocalis muscles, which are located in the larynx (voice box). These muscles vibrate when air passes over them, producing sound. The tension and relaxation of these muscles determine the pitch of the sound. Opera singers develop exceptional control over their vocal cords, enabling them to manipulate pitch, tone, and volume with precision.

PHOTO | University Opera Theatre. University Symphony Orchestra. 2013. *The New York Public Library.*

CAST OF CHARACTERS

The Barber of Seville

Music by Gioachino Rossini

Libretto by Cesare Sterbini

Debuted on February 20, 1816 at the Teatro Argentina in Rome, Italy

- **Figaro** (baritone)– a barber and jack of all trades
- **Rosina** (mezzo-soprano)– a young woman with a large dowry who lives in Bartolo’s house
- **Bartolo** (bass-baritone) – Rosina’s guardian
- **Count Almaviva** (tenor)– a wealthy young nobleman pretending to be a poor man named Lindoro so he can marry Rosina
- **Berta** (soprano)– Bartolo’s governess who is in love with him
- **Ambrogio** (bass)– Bartolo’s servant

DID YOU KNOW?

Opera seria, or “serious opera,” was a popular genre in the 18th century, characterized by its dramatic and tragic themes. Opera buffa, “comic opera,” emerged as a lighter and more accessible alternative to opera seria which incorporated elements of improvisation, drawing inspiration from the comedic traditions of Commedia dell’Arte. Can you guess which type *The Barber of Seville* is? (Opera buffa!)



PHOTO |Theater Columbus, 1996. *The New York Public Library.*

SYNOPSIS

Two Acts. Sung in Italian.

SETTING: Seville, Spain

ACT I - Scene i: Seville, Spain; dawn, in the courtyard outside the house of the beautiful Rosina.

Count Almaviva is in love with the beautiful Rosina. He has come to sing to her in the courtyard below her window. The Count sings adoringly, but Rosina does not come to her window. Suddenly, the Count hears someone coming into the courtyard.

The man approaching is Figaro, the town barber. Figaro is singing a song about all the people in the town who want him to shave their faces and style their hair. Recognizing Figaro, the Count asks Figaro to help arrange a meeting with Rosina. The Count explains that he wants Rosina to love him for himself, not his money, and so has disguised himself as the lowly ‘Lindoro.’

With Figaro’s encouragement, the Count begins a new serenade, and this time succeeds in drawing her attention. Rosina listens to Lindoro’s beautiful serenade and sings of her love for him. There is only one problem: Dr. Bartolo, Rosina’s guardian, wants her dowry for himself and plans to marry Rosina. He is very jealous of Rosina and will not let her talk with or even write letters to anyone but himself. Bartolo interrupts Rosina’s song and forces her back inside the house.

Figaro and the Count know they must come up with a clever plan so the Count can meet Rosina. The Count promises to pay Figaro a large fee if he comes up with a plan that will succeed. Figaro wants the money so badly that he comes up with a brilliant idea: he will sneak the Count into Dr. Bartolo’s household by disguising the Count as a soldier who needs lodging.

Scene ii: Later that same morning, inside Dr. Bartolo’s house.

Rosina is writing a song and plans to give it to Lindoro (who is the Count in disguise). Rosina sings about her temperament. She explains that although she is usually sweet, she is not afraid

PHOTO | “Map of the Valley of Sorek in Ancient Philistia”, Bible History

SYNOPSIS (CONTINUED)

to stand up for herself when she has made a choice, and she has chosen Lindoro! Then Dr. Bartolo enters, and Rosina quickly hides the paper. Dr. Bartolo is suspicious. He asks Rosina why her finger is covered in ink. Next, he asks her why a piece of paper is missing. Rosina deceives him and successfully hides her song for Lindoro.

After Rosina and the Doctor leave, Berta, the maid, enters. Berta hears someone knock at the door and goes to answer. It is Count Almaviva, disguised as an unruly soldier. He demands lodging and claims that Dr. Bartolo must house him, according to the law. The Doctor is angry and tries to get the butler, Ambrogio, to throw the “soldier” out, but Rosina realizes that the “soldier” is really Lindoro.

Losing his temper, the Doctor threatens Lindoro so loudly that Figaro comes in to tell him their quarrel can be heard in the street. Figaro tells everyone to calm down, but his efforts only make the situation worse. The chaos builds into a frenzied finale with all of the characters loudly complaining about the commotion they are creating!

ACT II - Scene i: Later that same morning, inside Dr. Bartolo’s house.

As the chaos ends, the servants leave and Figaro announces that he is ready to give Dr. Bartolo his scheduled shave. Figaro, however, has really come to steal a key so that Rosina can escape in the night to wed the Count, whom she still knows as Lindoro. After stealing the key, Figaro breaks stack of dishes to distract the Doctor so that the Count can propose to Rosina. Finally, Figaro gives the Doctor a shave, shielding the Count and Rosina as they make their plans.

Suddenly, the Doctor realizes what is happening and loses his temper again,



PHOTO | “The Barber of Seville.” Cartoon by James Gillray. 1801.

SYNOPSIS (CONTINUED)

threatening to thrash everyone for trying to trick him. Everyone warns the Doctor to keep his temper, but he will not listen and throws everyone out before storming out himself.

Berta enters and reveals to the audience that, over her many years of service in the Doctor's household, she has come to love him. She knows that the Doctor wants to marry Rosina to get her dowry, but Berta declares that she intends to marry the Doctor herself.

ACT II - Scene ii: Midnight, the upper floor of Dr. Bartolo's house.

Rosina appears, ready to leave with Lindoro. However, Rosina has become suspicious of Lindoro. She is afraid that he is deceiving her so that he can take her to Count Almaviva. Rosina declares she would rather wed her beloved Lindoro than the wealthy Count. At this moment, the Count throws off his disguise and reveals his true identity. Astonished, Rosina marvels at this turn of events.



Hearing a noise, Rosina, the Count, and Figaro try to sneak out of a window before they are seen, but the ladder they left for their escape is gone! Fortunately, a judge they summoned arrives, and Rosina and the Count are able to officially marry. Last, Dr. Bartolo rushes in too late to stop the wedding. He accepts the situation and gives the couple his blessing.

PHOTO | Costume design for Figaro. c.1880 color litho by Italian School.

“Rosina, the Count, and Figaro try to sneak out of a window before they are seen, but the ladder they left for their escape is gone!”

MEET THE COMPOSER: GIOACHINO ROSSINI



WHO WROTE THE MUSIC?

GIOACHINO ROSSINI

The Barber of Seville was written by Rossini in only thirteen days!

Gioachino (jow-uh-kee-no) Rossini was born in Pesaro, a town on the Adriatic coast of Italy. His parents were both musicians. His father played the trumpet, and his mother was a singer. As a young boy, Rossini watched his parents as they played and sang in various performances. When Rossini was eight, he started learning to play the spinet, a small harpsichord that is similar to a piano. As he got older, Rossini studied music composition and learned from the music of famous composers, such as Mozart and Haydn. As a teenager, he enrolled in the Philharmonic Academy of Bologna, where Mozart had studied a generation before.

Rossini's first opera, *La Cambiale di Matrimonio* (*The Switched Marriage*), debuted in 1810. It was an opera buffa, a comic opera based on a style of theatre called Commedia dell'arte. Commedia plots involved stock characters, such as clever servants and foolish masters, in ridiculous situations, often surrounding the courtship

of two young lovers who usually married at the end of the play. Rossini would compose both opera buffa and opera seria-style operas throughout his career. Although his serious operas were initially popular and some of them became influential, his comic operas remain most popular with audiences today.

After *La Cambiale*, Rossini experienced successes with his operas, including *Il Barbiere de Siviglia* (*The Barber of Seville*, 1816) and *La Cenerentola* (*Cinderella*, 1817). Over the course of his career, Rossini composed thirty-nine operas in just nineteen years! In 1824, Rossini moved to Paris, where he composed his last opera, *Guillaume Tell* (1829). The overture to this opera, known as the 'William Tell Overture', is one of Rossini's most famous compositions.

PHOTO | Gioachino Rossini. Portrait by Etinne Carjat. *Magasin Pittoresque*, 19th century.

MEET THE COMPOSER: GIOACHINO ROSSINI (CONTINUED)

Although a successful composer, Rossini abandoned the art of opera at the age of thirty-seven. He continued to live in France, where he hosted gatherings of famous musicians of his day. Rossini died in France in 1868 at the age of seventy-six. *The Barber of Seville* remains Rossini's most popular opera, even today!



Rossini Off the Clock

Gioacchino Rossini believed life was a delicious feast. He compared the four essential acts of life—eating, loving, singing, and digesting—to the bubbles of champagne. Rossini's passion for food was as legendary as his musical talent. Many stories tell of his love for fine cuisine. After the premiere of *The Barber of Seville*, he reportedly abandoned celebrations to discuss a salad he had created, which later became known as “ensalada alla Rossini.”

Stendhal, in his biography, mentions how the aria “Nacqui all'affanno et al pianto” from *Cinderella* was composed in Rome while Rossini waited for food.

He even composed short piano pieces inspired by various foods, entitled “Radishes, Anchovy, Pickles, Butter, Dry Figs, Almonds, Raisins, and Hazelnuts.”

PHOTOS | Caricature of Gioacchino Rossini by Etienne Carjat, 1856. (left). Cesare Sterbini. Author Unknown. Wikimedia Commons, Public Domain. (right).

MEET THE LIBRETTIST: CESARE STERBINI



WHO WROTE THE TEXT?

Cesare Sterbini

Sterbini wrote the libretto verses quickly and gave them to Rossini one at a time, rather than a finished libretto all at once.

Apart from his work as the librettist for Rossini's *Il Barbiere di Siviglia*, little is known about Cesare Sterbini. An amateur poet, Sterbini wrote his first libretto (the text for an opera), *Paolo e Virginia*, in 1812 for composer Vincenzo Migliorucci. In 1815, Sterbini worked with Rossini on the opera *Torvaldo e Dorliska*, a tale, like *Il Barbiere*, in which the servant plays the hero in bringing two lovers together.

For *Barber*, Sterbini was selected to adapt French playwright Pierre Beaumarchais's 1775 play, which composer Giovanni Paisiello had already adapted into an opera in 1782. Sterbini's contract gave him just twelve days to write the libretto. Perhaps to save time, Rossini suggested that Sterbini live with him during the process in a house that Rossini was also sharing with Luigi Zambini, the singer who would play Figaro. Rather than sending Rossini a complete libretto, Sterbini gave Rossini his verses as quickly as he wrote them. Rossini composed as the verses came in, throwing

his sheets of music to a group of copyists as he finished.

For Figaro's entrance song, Sterbini worried that he had composed too many verses and told Rossini to reject the ones that would not fit into the song. Rossini, however, used them all, resulting in the quick patter of Figaro's signature piece. Sterbini would go on to write libretti for other compositions, but he remains known today primarily as the librettist for *Il Barbiere*.

LESSON ONE: Figaro, Figaro, Figaro, I Hear You!

- Colorado Academic Standard: Fifth Grade, Music: Response to Music
- GLE: Create and use specific criteria in responding to a musical performance.

Outcomes: Discriminate between both musical and nonmusical elements that influence musical performance and preference.

Step 1: Get familiar with the music.

As a class, listen to Figaro’s aria in Act 1, “Largo al factotum” first in Italian [HERE>>](#)

- Have students write down their impressions of the music on a piece of paper folded in half. What do they pick up on that might describe who Figaro is?

Next, flip the paper over so the notes taken on the first listen are hidden. Listen to the same aria now sung in English [HERE>>](#)

- Take notes on what the music and now comprehensible lyrics say about the character.

Step 2: Share the following context.

In the opening aria of Rossini’s *The Barber of Seville*, Figaro introduces himself with the iconic phrase “Largo al factotum.” Translated from Italian, this means “Make way for the handyman.”

A factotum is a versatile individual capable of performing various tasks, a jack-of-all-trades. This perfectly describes Figaro, the protagonist of the opera. With unwavering confidence, Figaro details his remarkable abilities in “Largo al Factotum,” boasting of his helpfulness, honesty, and proficiency in various tasks, including barbering.

Rossini’s masterful composition of “Largo al Factotum” immediately establishes Figaro as a charismatic and energetic character. The lively tempo, playful melody, and Figaro’s enthusiastic delivery contribute to the aria’s enduring popularity. Through this opening number, Rossini provides a glimpse into Figaro’s personality, setting the stage for the comedic

LESSON ONE: Figaro, Figaro, Figaro, I Hear You! (CONTINUED)

adventures that follow.

Step 3: Write your own aria.

Carefully review the [lyrics of “Largo al factotum” via Lyrics Translate](#). Consider what kind of lyrics and aria you would write for yourself if you were singing your own praises.

- Would you be the best video game player in town or the fastest soccer player or the coolest sibling or the record holder for most Halloween candy eaten in one night? Consider what you would be proud to sing about in an introductory aria.

Rewrite the lyrics of “Largo al factotum” to be true to you.

- Share aloud and tweak as needed.

Reflection:

- How are passive and active listening different?
- How can composers relay a character’s personality without words?
- Does your libretto (your aria’s lyrics) accurately describe you and your skill?



DID YOU KNOW?

The opening night for *The Barber of Seville* was a fiasco! The tenor broke a string while tuning his guitar, a cat wandered on stage and meowed at the singers, and the audience heckled and booed the artists. Rossini was so embarrassed he feigned illness the next day! Despite this, the opera went on to become a legendary favorite.

PHOTO | Vintage vinyl record cover, *The Barber of Seville*, The French Opera Company, date unknown.

LESSON TWO: Opera in Pop Culture

- Colorado Academic Standard: Fifth Grade, Visual Arts: Envision and Critique to Reflect
- GLE: Visualize intended meaning and determine a method of planning that best supports personal artmaking

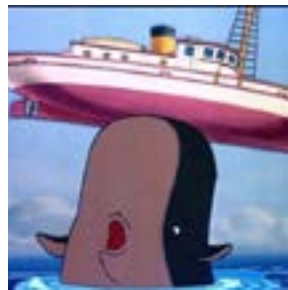
Outcomes: Reflect on how problem-solving drives the creative process. Identify methods of planning for visual art and design.

Artworks of all forms, from classic paintings to modern music, are constantly adapted, parodied, and recycled in pop culture. This process of reinterpretation often serves as a tribute to the original work, but it can also be a way to comment on contemporary issues or to create something entirely new. By drawing inspiration from past creations, artists and creators can connect with audiences on a deeper level, sparking new conversations and interpretations.

These interpretations can be used across genres and mediums, showcasing the versatility and enduring appeal of original artworks. For example, a classic painting might be reimaged as a digital animation, while a famous song could be sampled in a hip-hop track. These adaptations often blend elements from different artistic styles and time periods, creating unique and thought-provoking works

Step 1: Review the following works as a class:

Rossini's *The Barber of Seville* has been used in classic cartoons repeatedly including Woody Woodpecker ([HERE>>](#)), Disney's short film *Willie the Operatic Whale*, ([HERE>>](#)) Tom and Jerry ([HERE>>](#)) and Looney Tunes, "The Rabbit of Seville" ([HERE>>](#)).



LESSON TWO: Opera in Pop Culture (CONTINUED)

"The Rabbit of Seville" (1950) is a classic Looney Tunes cartoon short directed by Chuck Jones and featuring Bugs Bunny and Elmer Fudd. This animated film follows Bugs as he leads Elmer on a high-speed chase through the Hollywood Bowl in an operatic rendition of Rossini's *The Barber of Seville*. In 1994, "The Rabbit of Seville" was ranked #12 on Animation Magazine's list of the 50 Greatest Cartoons of All Time, cementing its status as a timeless and beloved animated classic.

Consider:

Did you notice how the broad narrative, set and music of "The Rabbit of Seville" allowed you to recognize the actual opera, *The Barber of Seville*? But the hilarious race and pranks played by Bugs Bunny and Elmer Fudd are different from the events in the actual opera, allowing the cartoon to be similar and different from the original source.

Step 2: You are the Director and Designer.

1. Brainstorm genres of visual storytelling . (Ex: comedy, romance, sci-fi, horror, etc.)
2. Ask students to select their favorite genre, then have them re-read the synopsis of *The Barber of Seville* while considering how and what they would change to shift the story into their genre. Have them take notes as they read.
3. Students may choose to create a storyboard for the entire opera, only one act or one scene.

Step 3: Create your own adaptation.

[A storyboard](#) is a sequence of drawings that represent the visual layout of a motion picture, animation, or other visual media. Each drawing, called a panel or frame, depicts a specific scene or moment in the story. Storyboards are used to plan and visualize the flow of the narrative, shot composition, camera movements, and even dialogue. They serve as a blueprint for the production team, helping to ensure consistency and coherence throughout the project.

Students should fill in the storyboard, provided on the next page, to illustrate their version of *The Barber of Seville*. Perhaps the characters are animals or aliens, or the set is in outer space or below ground, or it takes place at night in a spooky forest with spiders all around! Encourage students to take the main ideas of the narrative and make it their own.

THE BARBER OF SEVILLE

LESSON THREE: Revolutionary Influences on Theatre

- Colorado Academic Standard: Fifth Grade, Drama and Theatre Arts: Critically Respond
- GLE: Connect artistic experiences to our world, past, present, and future

Outcomes: Investigate historical, global, and social issues expressed in a creative drama or theater work.

**This lesson is intended to be completed after students have seen the performance. Share the exercise with students in advance for preparation.*

Gioachino Rossini and the Era of Revolution

Gioachino Rossini, born in 1792, lived through a period of profound social and political upheaval in the Western world. The late 18th and early 19th centuries witnessed the rise of revolutionary ideas that challenged traditional hierarchies and advocated for individual rights and freedoms.

Following the American Revolution (1776), the French Revolution (1789-1799) violently overthrew the monarchy and aristocracy, and shortly thereafter even the dictatorship of Napoleon. In Britain, reforms were less violent but focused on similar issues of rights and liberties. The industrial revolution transformed societies, as people migrated to cities for factory work and landowners displaced tenants for



PHOTO | French daily newspaper Le Figaro political caricature by Alphonse Hector Colomb, 1882.

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Page: _____ of _____

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LESSON THREE: Revolutionary Influences on Theatre (CONTINUED)

agricultural expansion. Many migrated overseas to the New World, where democracy and economy were built upon slavery.

By 1848, unrest spread across Europe and North America. Rebellions in Canada led to political reforms and eventually independence. In the United States, the Civil War (1861-1865) resulted in the abolition of slavery. Meanwhile, popular uprisings across Europe, as depicted in Victor Hugo's book, *Les Misérables*, demanded greater social and political equality.

Despite the hardships, this era also witnessed significant cultural advancements. The rise of the middle class meant more people had spare time and spending money, leading to increased access to education and the arts. The invention of the printing press made literature more accessible, leading to a boom in novels, newspapers, and magazines.

Artists often explored themes of social class and hierarchy in their works. Rossini's *The Barber of Seville* satirizes the differences between the aristocracy and the middle class. Count Almaviva's disguise as a middle-class man allows him to experience the world from a different perspective, highlighting the limitations of his privileged upper-class status.

While significant progress was made towards democracy and individual rights, many inequalities persisted. The First World War marked a turning point, with the extension of voting rights to women and greater emphasis on social justice. However, challenges related to discrimination and inequality continue to exist in modern societies, and their themes portrayed in artwork of the time.

PHOTO | Bartolo illustration by Pierre Augustin Caron de Beaumarchais, engraved by Jean Paquin. 19th century.

LESSON THREE: Revolutionary Influences on Theatre (CONTINUED)

Step 1: Pre-Show: Review the historical context provided.

Step 2: Experience Opera Colorado's *The Barber of Seville*!

Step 3: Post-Show: Immediately following the performance, have students brain dump their impressions as quickly as they can on paper. They should consider the costumes, set, and props, the narrative, and characters' roles with particular focus on time period clues.

Step 4: Reflection:

1. What did the audience come away with in their hearts and minds after the performance?
2. What moments were most engaging and why?
3. What moments were the least engaging and why?
4. If the performance could be reworked, what should be changed, altered, or clarified and why?
5. What elements of the performance relate to the historical context of the time in which it was created?

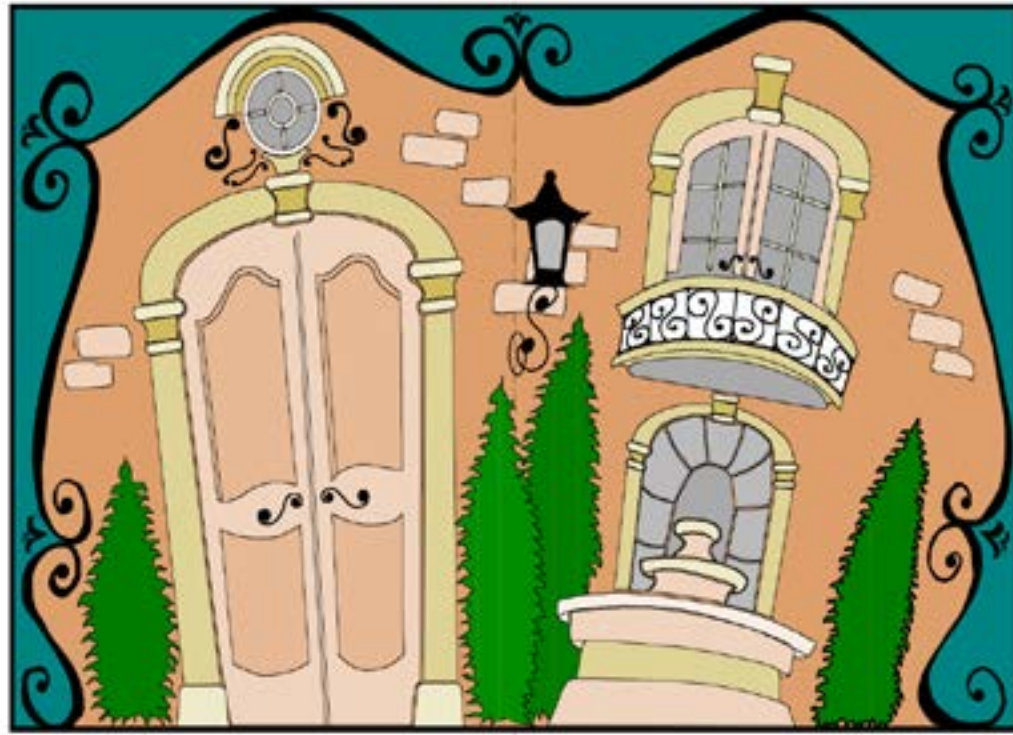
Additional Content: Billeting

Billeting, the practice of housing military troops in civilian homes, was a common occurrence during the 17th and 18th centuries due to limited available housing for soldiers. In Europe, the law mandated that civilians offer a room for the night to any soldier who presented themselves at their door. However, exemptions were granted to certain individuals or families of high status or who paid a fee, as depicted in *The Barber of Seville* when Count Almaviva disguises himself as a soldier to enter Bartolo's home at night.

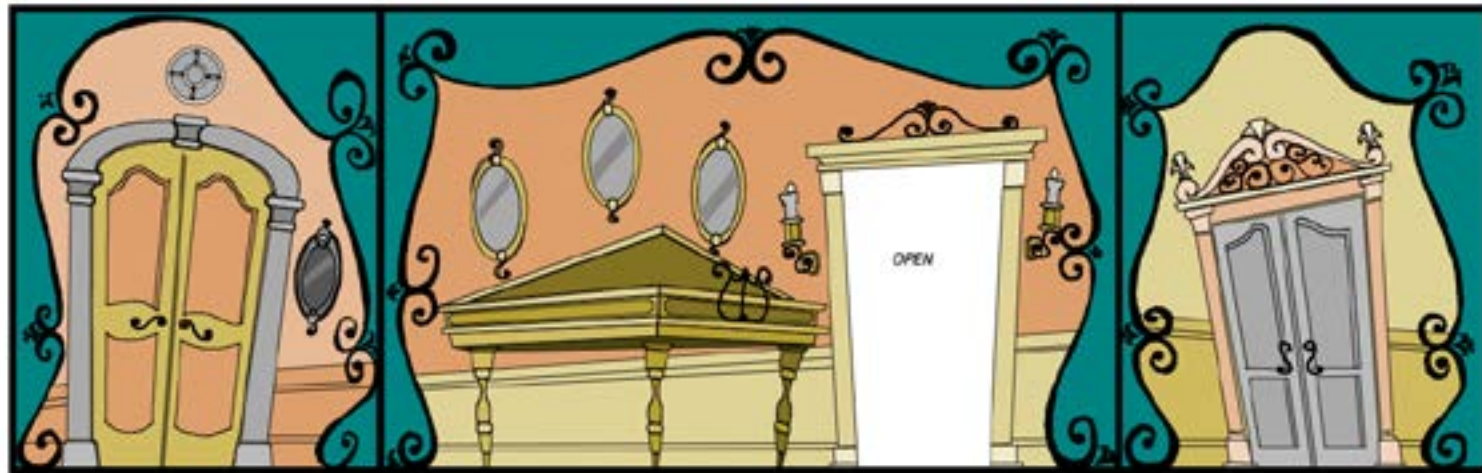
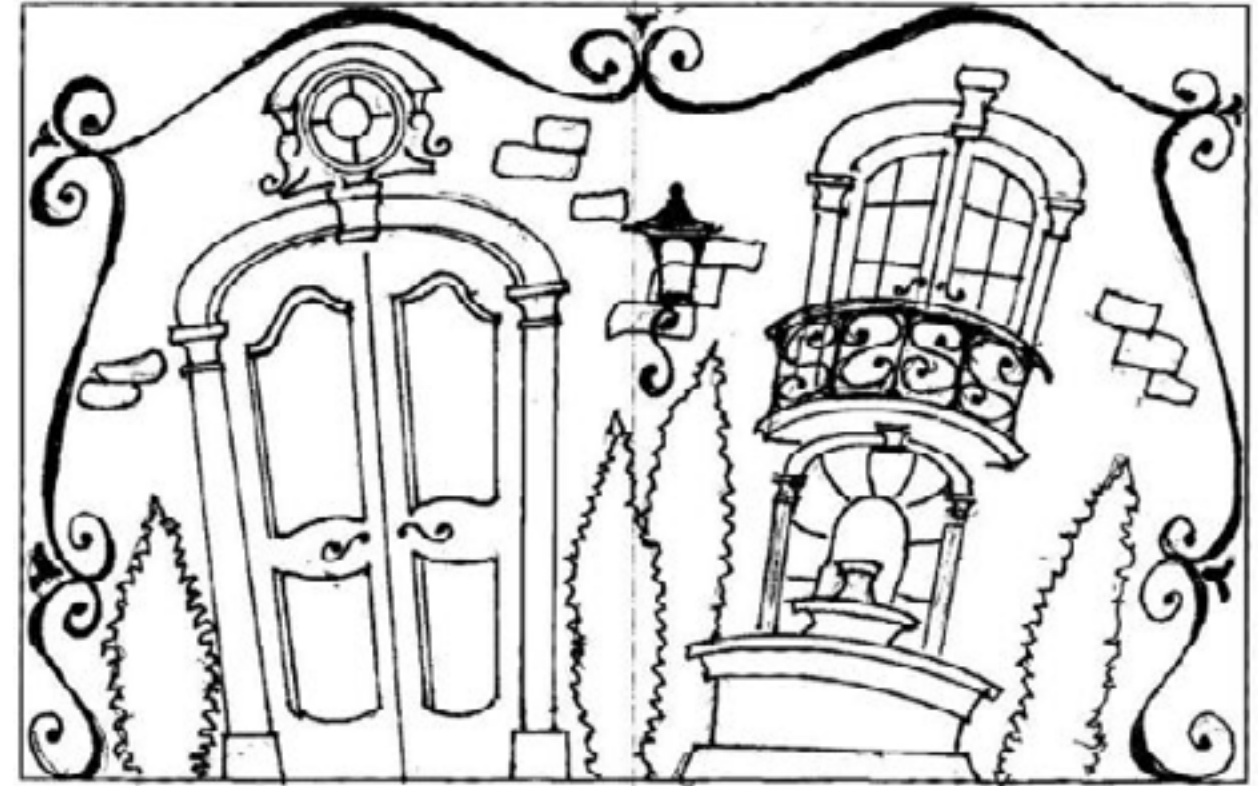
This practice was not exclusive to Europe. During the American Revolutionary War, British troops were billeted in colonial homes, causing significant resentment among the colonists. This eventually led to the Quartering Act of 1774, which exempted colonists from housing soldiers.

ACTIVITY: Design the Set

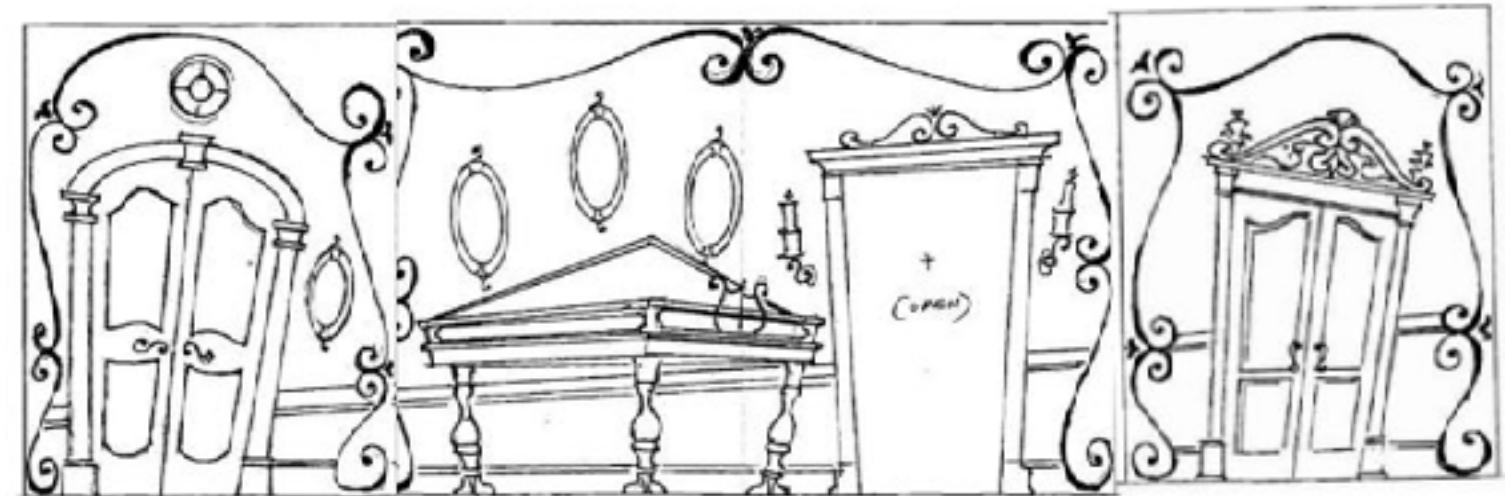
How would you paint the set?



Drops Closed



Drops Open



Opera Colorado Education and Community Engagement Tour 2024-25
Design: Bruce A. Bergner, Paint Elevations-Drops

THE HISTORY OF BARBERING

In contemporary society, a barber is primarily known for cutting and styling hair. However, throughout history, barbers have played a much more significant role in their communities. In ancient times, barbers were not only hairdressers but also medical practitioners and spiritual figures.

Dating back to 500 BC, barbers in the Eastern Hemisphere were highly respected members of their communities. Their expertise was sought after for more than just hair care. Many believed that hair was a conduit for both good and evil spirits, and barbers were thought to have the power to expel negative influences by cutting hair.

In ancient Greece, barbers became prominent figures, particularly in Athens where beard grooming was a point of pride for men. The art of barbering was so esteemed that even the most influential citizens like poets, philosophers, and political figures frequented barber shops for more than just haircuts. These establishments became social hubs where news, politics, and sports were discussed.

Trends set by influential leaders impacted society's preferences for beards and barbering. During the conquests of Alexander the Great over Asia, the Persians pulled on the Macedonians beards in war. This led to a decline in beard popularity as civilians followed the trend set by the soldiers. In Rome, barbering was unknown until 296 BC, when a traveler introduced the art of shaving. It quickly became highly fashionable, and Romans invested significant time in personal manicuring every day. Barbers became so revered that a statue was erected to honor the first barber to arrive in Rome. However, like all trends, the public's adoption of beards became fashionable again, but barbers retained their importance.

Beyond hair care, barbers in medieval Europe often served as medical practitioners. During a time when few could read or write, monks and priests were the primary medical authorities. However, the practice of bloodletting, a common treatment for various illnesses, was often performed by barbers under the guidance of clergy. Eventually, barbers became the sole practitioners of this procedure.

The History of Barbering (CONTINUED)

The barber pole, a familiar symbol today, originated from the practice of bloodletting. The two spiral ribbons represented the bandages used before and after the procedure that were hung on poles outside to dry.

Barber-surgeons continued to thrive throughout Europe, offering a wide range of services including dentistry. While dentists of the time were often displeased with barbers encroaching on their territory, barbers maintained their popularity and influence for all things medical and surgical for centuries.

In the 13th century, the Brotherhoods of St. Cosmos and St. Domain in Paris established the first known school for surgical instruction for barbers. It eventually expanded to become the leader in surgical schooling in the Middle Ages. However, the quality of surgical care varied greatly, and many barber-surgeons lacked proper training. Postoperative infections were frequent, prompting regulations and restrictions on their surgical practices.

Over time, the advancement of medical science made it increasingly difficult for barbers to keep up with the specialized skills of dentists and surgeons. As a result, governments across Europe sanctioned a separation of barbering from surgery and dentistry, resigning barbers to grooming.

The character of Figaro in Rossini's, *The Barber of Seville*, reflects the historical role of barbers. Figaro's skills, influence, and social standing are representative of the barber's importance in society.

In "Largo al factotum", his first aria, Figaro sings, "Fortune assigned me its favorite star by far. I am respectable, highly acceptable, in any circle I feel at home. I am the king of lather and foam." He later sings about his status in town, ("I, as a barber, have access to all houses, with my guitar as well as comb and scissors.") emphasizing his high reputation.



VOCABULARY

All definitions are sourced from the Merriam-Webster dictionary.

Librettist: the writer of a libretto: the text of a work (such as an opera) for musical theater

Composer: a person who writes music

Composition: written piece of music especially of considerable size and complexity

Oratorio: a large-scale choral work based on a biblical theme

Sonata: an instrumental musical composition typically of three or four movements in contrasting forms and keys

Movement: a distinct structural unit or division having its own key, rhythmic structure, and themes forming part of an extended musical composition

Chamber music: instrumental ensemble music intended for performance in a small room or auditorium and usually having one performer for each part

Symphony: symphony orchestra concert; a musical composition of complexity or variety

Concerto: a piece for one or more soloists and orchestra with three contrasting movements

Opera: a drama set to music and made up of vocal pieces with orchestral accompaniment

Orchestra: a large group of musicians playing various instruments

Amplification: the act or process of increasing the intensity (as of a sound)

Diaphragm: a muscle beneath the lungs and above the stomach

Pitch: the highness or lowness of a sound

Frequency: the number of occurrences of a repeating event per unit time

Vibrations: a rapid oscillation of a particle about an equilibrium position

Articulation: the act or process of pronouncing words clearly

Tone: a sound considered with reference to its pitch and quality

Pronunciation: the act or manner of pronouncing words

Ward: a division of a city, county, or other political unit

Dowry: money or property given to a bride by her family at the time of her marriage

Temperament: a person's characteristic or disposition

Notary: a public officer authorized to administer oaths and attest to documents

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