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The Dallas Opera Presents Rossini's *The Barber of Seville*

Comedy Stars Lucas Meachem, Wallis Giunta, and Alasdair Kent

Performances March 19, 23, 25, and 27, 2022

Dallas – (3/3/2022) The Dallas Opera (TDO) and the crafty barber, Figaro, announce the return of Gioachino Rossini's comedic masterpiece, ***The Barber of Seville***. The production, complete with surprises, disguises, and memorable tunes (Fiiiigaro!), opens at the Winspear Opera House on **Saturday, March 19, 2022,** at **7:30pm**, with subsequent performances on **Wednesday, March 23** (7:30pm), **Friday, March 25** (7:30pm), and **Sunday, March 27** (2pm).

“Our audiences are in for an uproariously fun performance with a production that epitomizes Rossini's comedic flair,” said **Ian Derrer**, TDO's Kern Wildenthal General Director and CEO. “This beloved piece is such a joy to present and I have no doubt you'll be left humming for days.”

The star-studded line up is no stranger to the “opera buffa” with many artists returning to signature roles and others making long-awaited role debuts. Taking the Dallas stage are **Lucas Meachem** (Figaro), **Alasdair Kent** (Count Almaviva, *TDO debut*), **Wallis Giunta** (Rosina, *TDO debut*), **Valeriano Lanchas** (Doctor Bartolo, *TDO debut*), **Adam Lau** (Doctor Basilio), **Courtney Maina** (Berta), and **Prosper Makhanya** (Fiorello).

Conductor **Lina Gonzalez-Granados**—an alumna of TDO's **Hart Institute for Women Conductors**—makes her company debut leading **The Dallas Opera Orchestra** and **Tara Faircloth**, also in her TDO debut, directs. The production, from Minnesota Opera, features set design by **Allen Moyer**, costume design by **James Scott**, lighting design by **Thomas C. Hase**, and wig and makeup design by **David Zimmerman**. Chorusmaster **Alexander Rom** prepared **The Dallas Opera Chorus**.

Synopsis

Under the balcony of Dr. Bartolo’s house, Count Almaviva sweetly sings hoping his serenade will be heard by Bartolo's ward, Rosina. At the same time Figaro, the barber, passes through. Almaviva approaches the barber, revealing his love for Rosina, and is thrilled to learn that Figaro is a regular visitor in the household. Almaviva launches into a second serenade, identifying himself as poor lovelorn “Lindoro.” Almaviva is now determined to see Rosina, who’s kept under lock and key by Bartolo. Figaro hatches a scheme to get Almaviva into the house.

Rosina proclaims that “Lindoro” will be hers, but when her music teacher, Don Basilio, pays a call on Bartolo, the doctor informs him that he intends to marry Rosina in the next 24 hours. Basilio tells Bartolo that Count Almaviva has arrived in Seville and he immediately suspects Almaviva may be Rosina's secret admirer. Rosina asks Figaro about the young man she heard singing outside her window and it's revealed to be the barber's young cousin, “Lindoro.” When Figaro requests a note from her so that “Lindoro” will know her true feelings, Rosina produces one she’s already written. Meanwhile, a drunken soldier knocks on the door who is actually Almaviva in disguise, demanding lodging. While creating general havoc, he manages to reveal his identity (as “Lindoro”) to Rosina.

Bartolo gets another unexpected visitor. It is Almaviva once again, but he’s now masquerading as “Don Alonso,” a music teacher substituting for the ailing Basilio. He produces Rosina’s note to “Lindoro." Bartolo is pleased when “Don Alonso” offers to make Rosina believe the Count is deceiving her. When Rosina appears for her lesson, “Don Alonso” reveals his true identity to her. Figaro then manages to find the key that will get him and Almaviva into the house later that night. While the barber attempts to distract Bartolo with a shave, Almaviva and Rosina make plans to elope.

When shown the letter from “Lindoro,” Rosina, feeling betrayed, agrees to marry Bartolo. The Count and Figaro carefully make their way into the house. Rosina awakes, furious with the man she still knows only as “Lindoro,” but he now reveals to her that “Lindoro” and Count Almaviva are one and the same. They attempt to sneak away but run into Basilio with a notary, summoned at Bartolo’s request. Almaviva bribes Basilio with a ring and the Count and Rosina quickly sign a marriage contract. Bartolo arrives with soldiers, but it’s too late. He resigns himself to the situation, and all ends happily for Almaviva and Rosina.

The Barber of Seville

- **Program book** available **here**
- **Four performances:** March 19 (7:30pm), 23 (7:30pm), 25 (7:30pm), 27 (2pm)
- **2 hours and 50 minutes**, including one intermission
- **Sung in Italian** with English Supertitles

- **Location:** Winspear Opera House (2403 Flora St., Dallas, TX)
- **Tickets start at $19** and can be purchased online at **dallasopera.org** or by calling 214.443.1000 (Monday – Friday from 10am – 5pm)
- **$15 advance student tickets** are available for the Wednesday, March 23, performance of *The Barber of Seville*.
- **$15 student rush tickets** are available at the Winspear Opera House 90 minutes prior to any Dallas Opera performance and will be sold on a first-come, first-served basis.
- *We require one valid Student ID for every two tickets purchased.*

TDO offers engaging and informative pre- and post-opera discussions:

- **Joy and Ronald Mankoff Pre-Opera Talks** are interactive 30-minute lectures one hour before the start of each opera held in the Margaret McDermott Performance Hall. Admission is free with your ticket to a Dallas Opera performance. ***Hosted by Hank Hammett****, Director of Opera at Meadows School of the Arts (SMU)*
- **New! Post-Opera Talkbacks** will immediately follow the Sunday matinee performances from the stage. These brief and casual Q&A sessions with members of the cast give audiences an opportunity to ask questions about the performance. ***Hosted by Ian Derrer****, The Kern Wildenthal General Director and CEO of The Dallas Opera*

Health and Safety Protocols

Masks are required in the lobby and performance hall for all in-person performances presented by The Dallas Opera. As a resident company of the AT&T Performing Arts Center, The Dallas Opera adheres to the health and safety protocols and policies in our home venue, the Winspear Opera House. Your ticket purchase acknowledges consent to these policies.

Please review the latest public health and safety measures for Spring 2022 events **here**.

Visit the AT&T Performing Art Center's website for more information about health and safety protocols and policies, including detailed information about ventilation and sanitization procedures.



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About The Dallas Opera

One of the leading opera companies in the country, **The Dallas Opera** has an extraordinary legacy of world-class productions and thrilling premieres featuring the greatest operatic artists of our time. Inaugurated in 1957 with a concert featuring the incomparable Maria Callas, TDO is known for the notable U.S. debuts of a host of legendary artists including Plácido Domingo, Dame Joan Sutherland, Jon Vickers, Franco Zeffirelli, and Sir David McVicar. The company has long been an industry leader and innovator through groundbreaking initiatives including the Hart Institute for Women Conductors, TDO Network, free public simulcasts, acclaimed art song recitals, the national vocal competition, special concerts, and outstanding family and award-winning education programs. TDO's home is the Margot and Bill Winspear Opera House, a jewel in the Dallas Arts District. As one of the largest performing arts employers in North Texas, TDO is proudly committed to diversity, both onstage and off, and is a major contributor to the economic vitality and international cultural reputation of this region.

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