SAN FRANCISCO OPERA PRESENTS REVIVAL OF
ROSSINI’S IL BARBIERE DI SIVIGLIA (THE BARBER OF SEVILLE),
NOVEMBER 25–DECEMBER 9

CONDUCTOR GIUSEPPE FINZI LEADS A CAST STARRING LUCAS MEACHEM,
DANIELA MACK AND RENÉ BARBERA

“Inside the Barber of Seville” Exploration Workshops for Families, Nov 21 & 29

TICKETS AVAILABLE AT (415) 864-3330 OR SFOPERA.COM

SAN FRANCISCO (November 17, 2015)—San Francisco Opera presents the revival of Gioachino Rossini’s Il Barbiere di Siviglia (The Barber of Seville) in Spanish director Emilio Sagi’s buoyant, colorful staging which the San Francisco Chronicle called “a winner” when the production premiered in 2013. This beloved coloratura showpiece, directed this season by Roy Rallo, features the return of charismatic baritone Lucas Meachem, the acclaimed Figaro in the production premiere. Mezzo-soprano Daniela Mack, who dazzled as Rosmira in last season’s Partenope, stars in the role of Rosina. Tenor René Barbera, who “brought star power” (San Francisco Chronicle) to his Don Ramiro in the Company’s 2014 production of Rossini’s La
Cenerentola, is Count Almaviva. The cast also features the return of Italian baritone Alessandro Corbelli as Doctor Bartolo and Italian bass Andrea Silvestrelli as Don Basilio. Former Company Resident Conductor Giuseppe Finzi leads the San Francisco Opera Orchestra and Chorus. An ideal opera to experience during the holidays as well as with children, the San Francisco Opera Education department will present family exploration workshops in conjunction with The Barber of Seville.

In describing his production, Emilio Sagi commented: “Although the period of the drama is not reflected in an explicit manner, all the scenography refers to the eighteenth century, when the antiquated ideas of the ancien régime gave way to the Enlightenment, thereby planting the seed for the revolution of the middle class. ... The vitality, bustle and spontaneity of the Andalusian ‘street people’ with their dance songs and their flamenco-inspired body language are evoked throughout the entire opera.”

Sung in Italian with English supertitles, the five San Francisco Opera performances of Il Barbiere di Siviglia (The Barber of Seville) are scheduled for November 25 (7:30 p.m.), November 29 (2 p.m.), December 1 (7:30 p.m.), December 5 (7:30 p.m.), and December 9 (7:30 p.m.), 2015.

San Francisco Opera’s 2015–16 Season continues with the Gordon Getty and Claude Debussy double bill The Fall of the House of Usher (December 8–13), Bizet’s Carmen (May 27–July 3), Verdi’s Don Carlo (June 12–29) and Janáček’s Jenůfa (June 14–July 1). For more information, please visit sfopera.com.

“INSIDE THE BARBER OF SEVILLE” FAMILY EXPLORATION WORKSHOP, November 21 & 29

In conjunction with this production, the San Francisco Opera Education Department will present three interactive, multi-generational workshops on November 21 and 29. Stage Manager Rachel Henneberry and Community Programs Manager Alyssa Stone will share the story of Rossini’s The Barber of Seville through engaging exercises for the whole family. Exploration Workshop: Inside The Barber of Seville is recommended for children ages seven and up and their families and will take place on November 21 at 11 a.m. in the Chorus Room of the
War Memorial Opera House (enter through the North Stage Door at Franklin and Fulton) and on November 29 at 11 a.m. and 12:30 p.m. at 455 Franklin Street (across from the War Memorial Opera House). Tickets are $5; tickets and more information are available at sfopera.com/barberworkshop.

**TICKETS AND INFORMATION**

Tickets for *Il Barbiere di Siviglia* are priced from $30 to $395 (subject to change) and may be purchased at sfopera.com or through the San Francisco Opera Box Office at 301 Van Ness Avenue or by phone at (415) 864-3330. Standing Room tickets go on sale at 10 a.m. on the day of each performance; tickets are $10 each, cash only.

The War Memorial Opera House is located at 301 Van Ness Avenue at Grove Street. Patrons are encouraged to use public transportation to attend San Francisco Opera performances. The War Memorial Opera House is within walking distance of the Civic Center BART station and near numerous bus lines, including 5, 21, 47, 49 and the F Market Street. For more public transportation information, visit bart.gov and sfmta.com.

Casting, programs, schedules and ticket prices are subject to change. For further information about *Il Barbiere di Siviglia* and San Francisco Opera’s 2015–16 Season, please visit sfopera.com.

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**IL BARBIERE DI SIVIGLIA (THE BARBER OF SEVILLE)** by Gioachino Rossini

**November 25** (7:30 p.m.), **29** (2 p.m.); **December 1** (7:30 p.m.), **5** (7:30 p.m.), **9** (7:30 p.m.), 2015

War Memorial Opera House, 301 Van Ness Avenue in San Francisco

San Francisco Opera co-production with Lithuanian National Opera and Ballet Theatre

Libretto by Cesare Sterbini

Approximate running time: 3 hours and 10 minutes including one intermission

Sung in Italian with English supertitles
Cast:
Figaro            Lucas Meachem
Rosina           Daniela Mack
Count Almaviva   René Barbera
Doctor Bartolo   Alessandro Corbelli
Don Basilio      Andrea Silvestrelli
Berta            Catherine Cook
Fiorello         Edward Nelson†
Ambrogio         Efrain Solís†
An officer       Matthew Stump†
A notary         Andrew Truett

Production Team:
Conductor        Giuseppe Finzi
Production       Emilio Sagi
Revival Director Roy Rallo
Set Designer     Llorenç Corbella
Costume Designer Pepa Ojanguren
Lighting Designer Gary Marder
Chorus Director  Ian Robertson
Choreographer    Nuria Castejón
Dance Master     Lawrence Pech

San Francisco Opera Orchestra, San Francisco Opera Chorus and San Francisco Opera Dance Corps

♪ Role Debut   † Current Adler Fellow   ● OperaVision Performance

ARTIST BIOGRAPHIES

GIUSEPPE FINZI
(Molfetta, Italy)
Conductor
Former San Francisco Opera Resident Conductor Giuseppe Finzi made his Company debut in 2008 conducting The Elixir of Love for Families and La Bohème and returned to lead performances of Die Entführung aus dem Serail, Faust, La Fanciulla del West, Aida, Turandot, Carmen, Rigoletto, Tosca, Madama Butterfly, and Il Barbiere di Siviglia. He previously served as assistant conductor, coach, and pianist at Milan’s Teatro alla Scala. Finzi made his conducting debut in 2003 with Tosca at the Teatro Rendano in Cosenza and returned in 2004 for La Traviata. He has since led productions as well as concerts in Italy, elsewhere in Europe, and Asia. In 2012, Finzi made his debut in Germany conducting Carmen at Deutsche Oper Berlin. Recent engagements include Turandot at the Bregenz Festival, Les Pêcheurs de Perles at Korea National Opera, Il Barbiere di Siviglia at Barcelona’s Gran Teatre del Liceu, and L’Elisir d’Amore at the Teatro di San Carlo in Naples. Later this season, Finzi is scheduled to lead performances of Il Barbiere di Siviglia at Seville’s Teatro de la Maestranza, La Traviata at Essen’s Aalto-Musiktheater, and returns to Bregenz for Turandot.
LUCAS MEACHEM  
(Raleigh, North Carolina)  
**Figaro**  
Baritone Lucas Meachem most recently appeared at San Francisco Opera as Figaro in 2013’s *Il Barbiere di Siviglia*. Other Company engagements include the title roles of *Don Giovanni* and *Eugene Onegin*, Fritz and Frank in *Die Tote Stadt*, Count Almaviva in *Le Nozze di Figaro*, and roles in *La Forza del Destino*, *Billy Budd*, *Doktor Faust*, and *The Magic Flute for Families*. Highlights of his 2014–15 season include Silvio in *Pagliacci* at the Metropolitan Opera, his role debut as Figaro in *The Ghosts of Versailles* at LA Opera, and the title role in *Il Barbiere di Siviglia* and Marcello in *La Bohème* at the Royal Opera, Covent Garden. A frequent collaborator with Lyric Opera of Chicago, he has appeared as Marcello, Oreste in *Iphigénie en Tauride*, Valentin in *Faust*, and Demetrius in *A Midsummer Night’s Dream*. Meachem makes two role debuts this current season in the United States: as Giorgio Germont in *La Traviata* with Opera Birmingham and as Dr. Malatesta in *Don Pasquale* with the Palm Beach Opera. He returns to the Théâtre du Capitole de Toulouse in April as Count Almaviva in *Le Nozze di Figaro*, and closes his season with his debut at Semperoper Dresden as Don Giovanni. Meachem is a former San Francisco Opera Adler Fellow and alumnus of the Merola Opera Program.

DANIELA MACK  
(Buenos Aires, Argentina)  
**Rosina**  
Mezzo-soprano Daniela Mack most recently appeared at San Francisco Opera as Rosmira in the Company premiere of Handel’s *Partenope*. She made her San Francisco Opera debut as Lucienne in *Die Tote Stadt* and has returned as Idamante in *Idomeneo*, Siebel in *Faust*, First Lay Sister in *Suor Angelica*, and Rosina in 2013’s *Il Barbiere di Siviglia*. She made her recent Santa Fe Opera debut in the title role of *Carmen* and also debuted at the Lyric Opera of Chicago as the Kitchen Boy in David McVicar’s production of *Rusalka*. Later this season, Mack creates the role of Jacqueline Kennedy in the world premiere of David T. Little and Royce Vavrek’s *JFK* at the Fort Worth Opera and makes her Arizona Opera debut as Carmen. On the concert stage, she performs with the Boston Symphony Orchestra in Ravel’s *L’heure espagnole* and Chicago Symphony Orchestra in Falla’s *Three-Cornered Hat*, both under the baton of Charles Dutoit. Mack is a former San Francisco Opera Adler Fellow and Merola Opera Program alumna.

RENÉ BARBERA  
(San Antonio, Texas)  
**Count Almaviva**  
Tenor René Barbera made his San Francisco Opera debut as Don Ramiro in the Company’s 2014 production of *La Cenerentola* and returned last summer as Iopas in *Les Troyens*. Barbera’s recent engagements include Giannetto in *La Gazza Ladra* with the Rossini Opera Festival; Arturo in *I Puritani* with Paris Opéra; Count Almaviva in *Il Barbiere di Siviglia* with LA Opera, the Teatro di San Carlo in Naples, Rome’s Teatro dell’Opera, and Paris Opéra; the Duke of Mantua in *Rigoletto* with Opera Colorado and Piedmont Opera; and Nemorino in *L’Elisir d’Amore* with Austin Lyric Opera and Opera Theatre of St. Louis. Other career highlights include Elvino in *La Sonnambula* with Washington Concert Opera, Count Almaviva with Michigan Opera Theater and Vancouver Opera, Ernesto in *Don Pasquale* with Lyric Opera of Chicago, Don Ramiro in *La Cenerentola* with Seattle
Opera and LA Opera, and Rodrigo in *La Donna del Lago* with Santa Fe Opera. Engagements this season include the Italian Singer in *Der Rosenkavalier* with Lyric Opera of Chicago, Don Ramiro with Palermo’s Teatro Massimo, and Count Almaviva with the Teatro Comunale di Bologna. Barbera is a graduate of Lyric Opera of Chicago’s Ryan Opera Center and an alumnus of the Merola Opera Program.

**ALESSANDRO CORBELLI**  
(Turin, Italy)  
**Doctor Bartolo**  
Italian baritone Alessandro Corbelli made his San Francisco Opera debut as Dulcamara in 2008’s *L’Elisir d’Amore*, a role he has performed in Leipzig and at the Metropolitan Opera. He returned to the Company in 2013 to perform Doctor Bartolo in *Il Barbiere di Siviglia*. Corbelli has performed in all of the world’s major opera houses, including La Scala; Royal Opera, Covent Garden; Paris Opéra; Vienna State Opera; Houston Grand Opera; and the opera companies of Munich, Cologne, Geneva, Madrid, Barcelona, Toulouse, Rome, Naples, Bologna, Florence, and Turin. His repertoire includes Don Alfonso and Guglielmo in *Così fan tutte*; the title roles of *Le Nozze di Figaro*, *Don Pasquale*, *Falstaff*, and *Gianni Schicchi*; Leporello in *Don Giovanni*; Dandini and Don Magnifico in *La Cenerentola*; Figaro in *Il Barbiere di Siviglia*; Sharpless in *Madama Butterfly*; Giorgio Germont in *La Traviata*; and Zurga in *Les Pêcheurs de Perles*. Corbelli’s discography includes *Le Nozze di Figaro* and *Così fan tutte* for Telarc led by Charles Mackerras; *Così fan tutte* for Deutsche Grammophon; *Il Barbiere di Siviglia*, *La Cenerentola*, and *L’Italiana in Algeri* for Teldec; and *Il Turco in Italia* and *La Cenerentola* for Decca. Later this season, he will perform the role of Don Magnifico at Rome’s Teatro dell’Opera and the Vienna State Opera, as well as Dulcamara at the Metropolitan Opera.

**ANDREA SILVESTRELLI**  
(Candia di Ancona, Italy)  
**Don Basilio**  
Bass Andrea Silvestrelli appears this San Francisco Opera season as Wurm in *Luisa Miller*, a Night Watchman in *Die Meistersinger von Nürnberg*, and the Grand Inquisitor in *Don Carlo*. In 1998, he made his San Francisco Opera debut as Oroveso in *Norma* and returned as Fasolt in *Das Rheingold*, Il Talpa in *Il Tabarro* and Simone in *Gianni Schicchi* in the Company’s production of *Il Trittico*, Osmin in *Die Entführung aus dem Serail*, Fasolt and Hagen in the 2011 *Ring* cycle, and Sparafucile in *Rigoletto*. Silvestrelli’s career highlights include Simone and Don Basilio with LA Opera; Sparafucile with Houston Grand Opera and Washington National Opera; Hunding and Fasolt in Seattle Opera’s *Ring* cycle; and Colline in *La Bohème*, Ferrando in *Il Trovatore*, and Timur in *Turandot* with Lyric Opera of Chicago. Silvestrelli’s other recent engagements include Sarastro and Osmin with the Santa Fe Opera, Il Commendatore in *Don Giovanni* and Bartolo in *Le Nozze di Figaro* with Lyric Opera of Chicago, and his Metropolitan Opera debut as Sparafucile. In April he will perform the role of Fafner in Houston Grand Opera’s *Siegfried*.

**EMILIO SAGI**  
(Oviedo, Spain)  
**Production**  
Emilio Sagi made his San Francisco Opera debut with his production of *Don Carlo*, which returns to the War Memorial Opera House in June. He also directed the Company’s *Otello* in 2002 and this production of *Il Barbiere di Siviglia* in 2013. Former artistic director of Madrid’s Teatro Real, he was
previously director of Madrid’s Teatro de la Zarzuela, the house in which he made his 1982 debut with *Don Pasquale*. In addition to staging both operas and zarzuelas at the major theaters and festivals in his native Spain, Sagi has recently directed *La Finta Giardiniera* at Florence’s Maggio Musicale, *La Forza del Destino* at the New National Theatre in Tokyo, *La Fille du Régiment* at Washington National Opera and Houston Grand Opera, and *Luisa Fernanda* and *Carmen* at LA Opera. Upcoming productions include *Don Giovanni* at Buenos Aires’ Teatro Colón, *Linda di Chamounix* at Rome’s Teatro dell’Opera, and *I Puritani* at the Teatro Real.

ROY RALLO  
(Anaheim, California)  
**Revival Director**  
Roy Rallo started his career in opera at Southern California’s Long Beach Opera, where he was Artistic Administrator for six years, and where he produced over 15 new productions of opera, as well as directed his own productions of *Lucio Silla, Bluebeard’s Castle,* and *Elektra*. In Europe he has directed *Don Pasquale* and his own music theater evening *Methusalem Projekt* for the Nationaltheater and Staatskapelle Weimar, as well as *Ariadne auf Naxos* for Opéra National de Bordeaux. He has co-directed Gluck’s *L’Isle de Merlin* for the Spoleto Festival in Charleston, *Aida* for the Deutsche Oper Berlin, and *Carmen* for the Mannheim National Theater with Christopher Alden. Rallo is a returning teacher, stage director, and coach for San Francisco Opera Center’s Merola Opera and Adler Fellowship programs, for which he has staged Mozart’s *La Finta Giardiniera* and *Il Barbiere di Siviglia*. He has been a guest professor at the Cincinnati Conservatory of Music and the San Francisco Conservatory of Music, and lectured at the University of San Francisco, New York City’s Parsons School of Design, and the Academy of Fine Arts in Vienna. He will direct *The Rake’s Progress* for Pittsburgh Opera later this season.

LLORENÇ CORBELLA  
(Catalonia, Spain)  
**Set Designer**  
The Spanish designer returns to San Francisco Opera following his debut with this production in 2013. His operatic credits include *Carmen* in Monte Carlo, *La Forza del Destino* in Tokyo, and several productions at Madrid’s Teatro Real. Corbella’s work has also been seen at the National Theater of Catalonia, Barcelona’s Gran Teatre del Liceu, and in Paris, Bilbao, Lucerne, Lisbon, and Bogotá. His awards include the Premi Max d’Escenografia in 1998 and the Barcelona Critics’ Award in 1999.

PEPA OJANGUREN  
(Oviedo, Spain)  
**Costume Designer**  
Costume designer Pepa Ojanguren returns to San Francisco Opera following her debut with this production in 2013. She served as costume director for Oviedo Opera from 1990 to 2001. She has designed costumes for *Lucrezia Borgia* and *Salome* at the Teatro Palacio Euskalduna in Bilbao and Teatro Campoamor in Oviedo; *L’Equivoco Stravagante* for the Rossini Opera Festival in Pesaro; *Il Viaggio a Reims* for the Rossini Opera Festival, Florence’s Maggio Musicale, Madrid’s Teatro Real, and Tokyo’s Bunka Kaika; *Erwartung* for Bilbao Opera; *Luisa Fernanda* for Washington National Opera, Madrid’s Teatro Real, LA Opera, and Vienna’s Theater an der Wien; *La Bohème* for Teatro Campoamor; *Iphigénie en Tauride* for Oviedo and Washington National Opera; and *Linda di Chamounix* for Barcelona’s Gran Teatre del Liceu and Rome Opera.
GARY MARDER  
(San Diego, California)  
**Lighting Designer**  
Resident lighting designer for San Francisco Opera, Gary Marder made his Company debut in *Mefistofele* in 2013 and his lighting designs were seen in this current season’s *Luisa Miller* and *Lucia di Lammermoor* and, prior to that, in *Susannah, Un Ballo in Maschera, Tosca, La Cenerentola, and Le Nozze di Figaro*. His work has been seen at venues across the globe, including *The Magic Flute* in Sydney; *La Traviata* at Turin’s Teatro Regio as well as in Tokyo; *The Makropulos Case* and *Samson et Dalila* at Houston Grand Opera; *Samson et Dalila, Il Barbiere di Siviglia, Carmen, Peter Grimes, Un Ballo in Maschera, and Norma* at San Diego Opera; *Dialogues des Carmélites* at Palm Beach Opera; *La Clemenza di Tito* in Toronto; *Tosca* at Opera New Jersey; and *Aida* and *Il Barbiere di Siviglia* at the Dallas Opera. Marder served as assistant resident lighting designer for the Metropolitan Opera for twelve seasons and associate resident lighting designer at New York City Opera for five years. His work appears next summer in the Company’s *Don Carlo*.

IAN ROBERTSON  
(Dundee, Scotland)  
**Chorus Director**  
Recipient of the 2012 San Francisco Opera Medal, Ian Robertson has been chorus director and conductor with San Francisco Opera since 1987, having prepared more than 300 productions for the Company. He was awarded the Olivier Messiaen Foundation Prize in 2003 for his artistic contribution to the preparation of the Company’s North American premiere of *Saint François d’Assise*. Robertson has also conducted ten main stage productions with the Company. Other North American opera credits include productions with Sarasota Opera, Edmonton Opera, and Philadelphia’s Curtis Opera Theatre. Before joining San Francisco Opera, Robertson was head of music and chorus director of Scottish Opera.

NURIA CASTEJÓN  
(Madrid, Spain)  
**Choreographer**  
Spanish choreographer Nuria Castejón returns to San Francisco Opera following her debut with this production in 2013. She made her LA Opera debut in 2007 with *Luisa Fernanda* and returned there for *Carmen* in 2008 and *Il Barbiere di Siviglia* in 2009. She has been a member of the Ballet Nacional de España, the Compañía Antonio Gades, and several of Spain’s most prestigious Spanish dance and flamenco companies. As a choreographer, her many productions include *Lady, Be Good!* for Madrid’s Teatro Nacional de la Zarzuela, *The Merry Widow* for Bilbao’s Teatro Arriaga Antzokia, and *A Funny Thing Happened on the Way to the Forum* for Madrid’s Veranos de la Villa. She has also choreographed *Le Chanteur de Mexico* at the Théâtre du Châtelet in Paris, *Viva Madrid* at the Palacio Deportes Madrid, and *Rigoletto* in Lisbon. In addition, Castejón was the flamenco instructor for actress Penélope Cruz in the 2006 Pedro Almodóvar film *Volver*.

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Maestro Finzi’s appearance is made possible by the Conductors Fund, and Mr. Meachem’s and Ms. Mack’s appearances are made possible by the Emerging Stars Fund, both established by Jan Shrem and Maria Manetti Shrem.


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For further press information or to obtain 2015–16 Season-related photographs, please visit sfopera.com/press or contact:

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