OPERA AND RECITALS / XXXIV OPERA SEASON



Teatro Cervantes

friday **24** february 20.00 h
sunday **26** february 19.00 h

Inicio venta 08/11/2022

Prices A **100€** B **75€** C **55€** D **25€**
Usual discounts apply

IL BARBIERE DI SIVIGLIA

Opera buffa in two acts by **Gioachino Rossini** with a libretto by Cesare Sterbini based on the French comedy
Le Barbier de Séville by Pierre-Agustin Caron de BeauMarchais.
Premiered at the Teatro Argentina in Roma on the 20th of February 1816.

Musical production Teatro Cervantes de Malaga
Stage production Amigos Canarios de la Opera de Las Palmas de Gran Canaria

Il conte d'Almaviva Pablo Martínez
Dottor Bartolo Ricardo Seguel
Rosina Clara Mouriz
Figaro Javier Franco
Don Basilio Javier Castañeda
Fiorello Javier Povedano
Berta Mónica Campaña
An officer Antonio Burgos
Sara Cortés guitar

Orquesta Filarmónica de Málaga
Coro de Ópera de Málaga

Stage director Giulio Ciabatti
Choir director María del Mar Muñoz Varo
Conductor Salvador Vázquez

3.00 h (w/i)
photo ©Fabio Parenzan

The complexity of Rossini's masterpiece, *opéra comique* par excellence, goes far beyond its hilarity; its sophisticated mechanism is so well structured that it seems simple and natural.
Written in a record thirteen days, as recognised by the author himself, with the original title of *Almaviva, ossia l'Inutile precauzione* (*Almaviva or the useless precaution*) to avoid the coincidence with the opera *Il barbiere di Siviglia* (Saint Petersburg, 1782) by Giovanni Paisiello, its premiere was a disaster. The second performance, however, was an absolute success. Although its predecessor prevailed for some time, only

Rossini's opera has withstood the test of time as part of the universal opera repertoire, and it is the most performed opera in history. Its magnificent numbers for ensembles, arias and orchestral effects constitute a true collection of paradigms full of ingenuity and creativity. The overture's energetic, uplifting and funny character, which is often performed as a concert piece, prepares the audience psychologically for the atmosphere in which the opera unfolds. This vital and sophisticated music elevates to quintessence the astute, picaresque and iconic Figaro, the main character of Beaumarchais' Andalusian trilogy, taken from the *commedia dell´arte* and effectively imbedded in the collective imagination.