



**THE DALLAS OPERA
MEDIA RELEASE**

FOR IMMEDIATE RELEASE:

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**TDO PROUDLY PRESENTS
ROSSINI'S ZANY CULTURE CLASH COMEDY**

The Italian Girl in Algiers

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**PRODUCTION UNDERWRITER, TACA Inc.**

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PERFORMANCE UNDERWRITER, AT&T
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DALLAS, FEBRUARY 20, 2009 – **The Dallas Opera** comes full circle, as it presents the opera that started it all in 1957: **THE ITALIAN GIRL IN ALGIERS** ("L'italiana in Algeri") by **Gioachino Rossini**, opening **Friday, March 6, 2009 at 7:30 PM in the Music Hall at Fair Park.**

Additional performances will take place on **Sunday, March 8 at 2:00 PM and at 7:30 PM on the evenings of Wednesday, March 11 and Saturday, March 14, 2009.**

This historic production is generously underwritten by **TACA Inc.**

The performance underwriter for **THE ITALIAN GIRL IN ALGIERS** is **AT&T.**

Rossini's 1813 buffo (meaning, "outrageously funny") masterpiece was The Dallas Opera's first staged production when it opened at the Music Hall in Fair Park. It

will now mark the final performances of The Dallas Opera on this venerable stage, as the company prepares for its permanent move to the **Margot and Bill Winspear Opera House at the Dallas Center for the Performing Arts.**

“This production features an astonishing host of major company debuts,” explains **Dallas Opera Director of Artistic Administration Jonathan Pell.** “Artists we’ve sought to cast for some time, like **William Burden** and **Patrick Carfizzi**, and equally phenomenal international stars, such as **Manuela Custer** and **Paolo Pecchioli**, whose American careers are just beginning to peak.

“It’s especially gratifying,” adds Pell, “to have been able to assemble such a fresh and exciting ensemble of Rossini specialists from the U.S. and abroad to breathe new life into an opera we haven’t produced in more than twenty years.”

The grand finale of the 2008-2009 Season will take us to an exotic locale, in a production that combines the action-adventure style of an “Indiana Jones” movie with the fantastical architecture and brilliant colors of a children’s “Pop-up” book!

It’s also one of Gioachino Rossini’s most delightful comedies. **THE ITALIAN GIRL IN ALGIERS** is a masterful Italian comic gem by the composer who gave us “The Barber of Seville.”

The story is a bit twisted: The Turkish Bey of Algiers, bored with his harem, sends the captain of his guard to find a new bride. He seizes upon the lovely victim of a mishap (sorry, we don’t want to give it all away), an “Italian girl” searching for her long-lost lover.

There’s just one hitch: she’s not *about* to go quietly.

This dazzling production, originally created for Santa Fe Opera, will herald the company debuts of Italian mezzo-soprano **Manuela Custer** as Isabella, American tenor **William Burden** as Lindoro, Italian bass **Paolo Pecchioli** as Mustafà and American baritone **Patrick Carfizzi** as Taddeo.

Ms. Custer, described by *Opera News* as “an impressive mezzo with a stunning high d,” will tackle one of the most rambunctious heroines in opera opposite William Burden, about whom Craig Smith of the Santa Fe New Mexican wrote: “He is a tenor to sigh for, and a tasteful musician into the bargain.”

Conducted by **Music Director Graeme Jenkins** and staged by director **Chris Alexander**, this Sante Fe Opera production heralds the company debuts of scenic designer **Robert Innes Hopkins** and costume designer **David C. Woolard**.

Wig and make-up design is by **David Zimmerman**. Chorus preparation is by Dallas Opera Chorus Master **Alexander Rom**.

These performances will be sung in Italians with **easy-to-read English translations are projected above the stage during every Dallas Opera performance**. Special headsets are available, on request, for the hearing impaired.

THE ITALIAN GIRL IN ALGIERS won widespread popular acclaim in Italy before becoming the first Rossini opera to be performed in either Germany or France.

Although composed in just 27 days (typical of Rossini), it is considered one of the composer's finest and most original scores – from its famous overture to the high-energy finale. Even in the late 1800s, when Rossini's music failed to excite the dour Victorian elite, this opera never languished for long.

Composer Richard Strauss was reportedly “mad with enthusiasm” for THE ITALIAN GIRL, an assessment with which most 20<sup>th</sup> and 21<sup>st</sup> century audiences have agreed.

Contact The Dallas Opera Ticket Services Office without delay at **214.443.1000** or visit **www.dallasopera.org** for tickets and information. Single tickets start at \$15, if purchased in advance.

**Beware the Ides of March—because that's too late!**

**THE FINAL DALLAS OPERA PERFORMANCE IN THE MUSIC HALL AT FAIR PARK IS SLATED FOR THE EVENING OF SATURDAY, MARCH 14.**

### **Key Bios:**

#### **Graeme Jenkins – Conductor**

Music Director of The Dallas Opera - London, England  
1985-92 Glyndebourne Touring Opera/Glyndebourne Festival Opera  
Career Highlights: More than 150 operatic productions of a hundred different works including *Billy Budd* and *Jenùfa* (Vienna State Opera); *Così fan tutte* (English National Opera); Baz Luhrmann's *La bohème* and *Die Meistersinger* (Australia); *The Cunning Little Vixen* and *From the House of the Dead* (Berlin); *Le nozze di Figaro* for Theater an der Wien in Vienna; *Simon*

*Boccanegra*, *Der Fliegende Holländer* and *Il re pastore* (Amsterdam); *La clemenza di Tito* (Copenhagen), *Hansel und Gretel* (Bayerische Staatsoper) and numerous productions for The Dallas Opera including the *Ring Cycle*, *Macbeth*, *Don Giovanni*, *Così fan tutte*, *The Magic Flute* and company premieres of *Billy Budd*, *Nabucco*, *Wozzeck*, *Katya Kabanova*, *Mary Queen of Scots* and *Rodelinda*; performances with the Gothenburg Symphony Orchestra and Chorus, Royal Danish Opera Orchestra, Utah Symphony Orchestra and Maestro Jenkins' debut with the Galicia Symphony Orchestra of Spain, as well as his debut with Royal Swedish Opera in performances of *La Cenerentola* and *The Barber of Seville*, along with a recent Bartok Celebration Concert with the Monte Carlo Philharmonic. World premieres of works by Tobias Picker (*Thérèse Raquin* at The Dallas Opera, on the Chandos label) and Stephen Oliver's *Timon of Athens* (English National Opera). Upcoming Engagements: Return to Vienna State Opera for further performances of *Jenůfa* in 2009, and *Der fliegende Holländer* in 2010.

### **Chris Alexander – Director**

Provo, Utah

Chris Alexander made his Dallas Opera debut directing *Les contes d'Hoffmann* during the 2005 - 2006 season. Alexander's many European productions include Rossini's *Il viaggio a Reims*, Wagner's *Tannhäuser*, and Verdi's *Otello* in Mannheim, Rossini's *La Cenerentola* in Munich, Rossini's *Il barbiere di Siviglia* and the German premiere of Battistelli's *Prova d'orchestra* in Dusseldorf, Bizet's *Carmen* and Tchaikovsky's *Queen of Spades* in Bern, Wagner's *Der fliegende Holländer* in Linz, and Puccini's *La bohème* in Hannover. He made his United States debut at the Seattle Opera directing *Boris Godunov* and has subsequently staged other productions for them including Verdi's *Falstaff*, Beethoven's *Fidelio*, Johann Strauss' *Die Fledermaus*, Rossini's *L'italiana in Algeri* and Mozart's *Don Giovanni*. He made his San Francisco opera debut directing *Turandot* in 2002, and returned there in 2005 to stage *L'italiana in Algeri*. His productions of Richard Strauss's *Ariadne auf Naxos* and Offenbach's *Les contes d'Hoffmann* each earned him Seattle Opera Artist of the Year Award. Founder of the Bremer Shakespeare Company, Alexander has directed more than sixty plays in Germany and Switzerland, has translated many of Shakespeare's works, and wrote with his wife the play *Shakespeare in Trouble*.

### **Robert Innes Hopkins \* – Scenic Design**

Robert Innes Hopkins' many opera designs include Rossini's *Italiana in Algeri* and Britten's *Peter Grimes* at Santa Fe Opera, Puccini's *Manon Lescaut* and Smetana's *The Bartered Bride* at Opera North, Janacek's *The Cunning Little Vixen* at San Francisco Opera and Bregenz Festspiele, and Stephen Sondheim's *Passion* at Minnesota Opera. Hopkins has designed several dance productions for the Yolande Snaith Theatre Dance and numerous theater productions. His awards include the 1996 Critics' Circle Designer of the Year Award for *The Comedy of Errors* (Royal Shakespeare Company) and *The Weavers* (Gate Theatre) and the 1997 Theatrical Management Association's Designer of the Year Award for *The Wasp Factory* and *My Mother Said I Never Should*.

### **David C. Woolard \* – Costume Design**

Broadway credits include *Old Acquaintance*, *Ring of Fire*, *All Shook Up*, *700 Sundays*, *The Smell of the Kill*, *The Rocky Horror Show* (2001 Tony Award nominations), *Voices in the Dark*, *The Who's Tommy* (1993 Tony and Olivier Award nominations), *Bells Are Ringing*, *Marlene*, *Wait Until Dark*, Horton Foote's *The Young Man From Atlanta*, *Damn Yankees*, *A Few Good Men*. Recent credits include *Dividing the Estate* and *Beyond Glory* both Off-Broadway, *Happy Days* (Paper Mill Playhouse), *Così fan Tutti* (Santa Fe Opera), *Gloriana* (St. Louis Opera) and *L'Italiana in Algeri* (San Francisco Opera). With his partner Gary Field he has started Career Gear, a national nonprofit organization that provides work-appropriate clothing and follow-up support to men graduating from job retraining programs.

### **Duane Schuler – Lighting Design**

American lighting designer Duane Schuler's work encompasses opera, ballet, and theater internationally. Mr. Schuler's designs for New York's Metropolitan Opera include *Carmen*, *La traviata*, *Samson et Dalila*, *Thais*, *Fidelio*, *Otello*, *Pelléas et Mélisande*, *Andrea Chénier*, *The Great Gatsby* and Tan Dun's *The First Emperor*. Other credits include *Fidelio* (London's Royal Opera House/Covent Garden) *Manon* (Deutsche

Staatsoper Berlin) *Dead Man Walking*, (Semperoper in Dresden) *La Rondine*, *Ariadne auf Naxos*, *Der fliegende Holländer*, and *Tristan und Isolde* (San Francisco Opera); *Der Rosenkavalier* (Deutsche Oper Berlin); the Ring cycle, *Billy Budd*, *Manon Lescaut*, and *Don Giovanni* (Lyric Opera of Chicago); *Parsifal* (Barcelona's Gran Teatre del Liceu); *Manon* and *Don Carlo*, (Los Angeles Opera); *Turandot*, *Die Bassariden*, and *Tannhauser* (De Nederlandse Opera); *Lohengrin* (Baden-Baden, La Scala) and *Figaro, Falstaff* (Santa Fe Opera).

Mr. Schuler is also a founding partner of Schuler Shook, the theater planning and architectural lighting design firm (Chicago, Minneapolis, Dallas), which has been responsible for many theater designs and renovations including those for Seattle's Marion Oliver McCaw Hall, Lyric Opera of Chicago, and the New York State Theater at Lincoln Center.

### **David Zimmerman – Wig and Makeup Design**

Dallas, TX

Career Highlights: Six years on staff, Metropolitan Opera Association. The Dallas Opera (most recently *Macbeth*, *The Merry Widow*, *Salome*, *Porgy & Bess* and *Tosca*); Opera Theatre of St. Louis, Santa Fe Opera, Philadelphia Opera, Minnesota Opera and Augusta Opera. Broadway shows including *Jane Eyre*, *Wicked*, *Rocky Horror*, *Evita*, *Titanic*, *Jekyll and Hyde* and *Showboat*. Clients include Deborah Voigt, Jane Eaglen, Sondra Radvanosky, Martha Stewart and Olympia Dukakis. Television credits include 2003 *Glamour Magazine's Woman of the Year* show and Mr. Zimmerman also worked on a new movie, starring Anna Paquin, and hair and makeup for the October 2006 *Opera News* cover and story (the Diva Issue).

### **Alexander Rom – Chorus Master**

Kharkov, Ukraine

Career Highlights: *Roberto Devereux* and *La bohème* (2009); *The Marriage of Figaro*, *The Merry Widow*, *Porgy and Bess*, *Die Fledermaus* and *Tosca* (2008); *Lohengrin*, *Macbeth*, *La Rondine* and *Mary Queen of Scots* (2007); *Nabucco*, *The Barber of Seville* and *The Magic Flute* (2006); *The Tales of Hoffmann* and *Cav/Pag* (2005); *Madame Butterfly* (1995, 2000, 2005); *Jenůfa* (1993, 2004); *Der fliegende Holländer* (1993) and other productions – too numerous to name – for The Dallas Opera. A composer (and confirmed book lover) as well as an internationally renowned chorus master, Alexander's works have been performed at Carnegie Hall. His arrangements of songs by Edvard Grieg have been performed at New York's famed South Street Seaport and, in England, by members of the BBC Chorus under the direction of Bo Holten.

### **Manuela Custer \* (Isabella)**

Mezzo-Soprano - Novara, Italy

Career Highlights: Manuela Custer's debut at Teatro Regio in Turin with Rossini's *Elisabetta regina d'Inghilterra* immediately led to an international career which has taken her to Amsterdam, Istanbul, London, Lyon, Madrid, Barcelona, Milan, Granada, Paris, Salzburg, Seville, Leipzig, Vienna and Monaco working with conductors such as: Gardiner, Chailly, Carella, Scimone, Palumbo, Luisi, Viotti, Bonyngé, Pidò, Benini, Rousset, Ceccato, Biondi, Curtis. Her roles include: Rosina in *Barbiere di Siviglia*, Angelina in *Cenerentola*, Romeo in *I Capuleti e i Montecchi*, Nicklausse in *Les contes d'Hoffmann* and Ottavia in Monteverdi's *Poppea*. Her extensive discography includes: Rossini's *Elisabetta* and *Zelmira*, Mercadante's *Maria Stuarda*, Meyerbeer's *Esule di Granata* and Donizetti's *Diluvio universale* (Opera Rara), Händel's *Arminio* (Virgin Classics) and Vivaldi's *Juditha Triumphans* (Warner Fonit).

Upcoming Engagements: *Juditha Triumphans* (Juditha) with Andrea Marcon and Venice Baroque Orchestra in Amsterdam, La Coruña and Baden-Baden, Rossini's *Guillaume Tell* at the Amsterdam Koncertgebouw, *Falstaff* in Bilbao, *Diluvio universale* in St. Gallen, Barber's *Vanessa* (Erika) in Turin.

### **William Burden \* (Lindoro)**

Tenor – Miami, FL

Career Highlights: William Burden has won an outstanding reputation throughout Europe and North America. He has appeared with the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, Opera Company of Philadelphia, Santa Fe Opera, Glimmerglass Opera, Teatro alla Scala, Opéra National de Paris, Glyndebourne Opera Festival, Théâtre du Châtelet, Bayerische Staatsoper, Berliner Staatsoper, and Madrid's Teatro Real. He has sung the title roles of *Faust*, *Pelléas et Mélisande*, *The Rake's Progress*, *Roméo et Juliette*, and *Candide*; Nemorino in *L'elisir d'amore*, Captain Vere in *Billy Budd*, Gerald in *Lakmé*, Fenton in *Falstaff*, Ferrando in *Così fan tutte*, and Tamino in *Die Zauberflöte*. He

created the role of Gilbert Griffiths in the world premiere of Tobias Picker's *An American Tragedy*. Mr. Burden's recordings include Barber's *Vanessa* (Anatol) with the BBC Symphony Orchestra on the Chandos label and *Musique adorable: The Songs of Emmanuel Chabrier* for the Hyperion label. Upcoming Engagements: *L'italiana in Algeri* (Pittsburg Opera); *The Rape of Lucretia* at the (Opera Company of Philadelphia); *Carmen* (Cincinnati Opera).

**Paolo Pecchioli \* (Mustafà)**

Bass – Florence, Italy

Career Highlights: A regular performer at major opera houses, Paolo Pecchioli has interpreted more than 45 leading roles including Don Basilio in *Il barbiere di Siviglia*, Assur in *Semiramide*, Selim in *Il turco in Italia*, and Orbassano in *Tancredi*, Ferrando in *Il Trovatore*, Il Conte di Walter in *Luisa Miller*, both the King and Ramfis in *Aida*, Colline in *La bohème*, both Bartolo and Figaro in *Le nozze di Figaro*, Don Alfonso in *Così fan tutte*, Dulcamara in *L'elisir d'Amore* and the title roles in *Don Pasquale* and *Don Giovanni*. He has appeared in Barcelona, Bangkok, Bologna, Dublin, Hanoi, London, Milan, Moscow, Turin, and Washington, DC. He has worked with conductors: Mehta; Chailly; Salonen; Campanella; Rizzi; Villaume; Frizza; Curtis; Queler; and Olmi. He appears as Alidoro on the Sony Classical recording of *La Cenerentola* and as the King in the celebrated Verdi centennial DVD of *Aida*.

Upcoming Engagements: *L'italiana in Algeri* (Pittsburg), Escamillo in *Carmen* (Fano), Colline in *La bohème* (Festival Pucciniano).

**Patrick Carfizzi \* (Taddeo)**

Bass-Baritone – Newburgh, NY

Career Highlights: Since his debut during the 1999-2000 season, Patrick Carfizzi has regularly performed with the Metropolitan Opera. His roles there include: Antonio in *Le nozze di Figaro*, Schaunard in *La bohème*, Betto in *Gianni Schicchi*, Wagner in *Faust*, and Masetto in *Don Giovanni*. Santa Fe Opera audiences have seen him as Masetto in *Don Giovanni* and Antonio in *Le nozze di Figaro*. Elsewhere in North America, he has performed Bartolo in *Il barbiere di Siviglia* with the Canadian Opera Company, Leporello in *Don Giovanni* for both Minnesota Opera and Pittsburgh Opera, Frank in *Die Fledermaus* with Seattle Opera, and the title roles in *Le nozze di Figaro* with Michigan Opera Theater and *Gianni Schicchi* with Washington DC's Summer Opera Theater. European performances have taken him to Lucerne, Essen, Paris and London. Patrick is a previous winner of a Richard Tucker Career Grant Award.

Upcoming Engagements: Future seasons include performances at the Metropolitan Opera, San Francisco Opera, and Seattle Opera.

**Ava Pine (Elvira)**

Soprano - Galveston, TX

Career Highlights: Ava Pine recently received rave reviews for her performance as Adele in our fall 2008 production of *Die Fledermaus*. Other recent engagements include Adina in *L'Elisir d'amore* with Arizona Opera, Romilda in *Xerxes* with Boston Baroque, the Angel in the Southwestern premiere of *Angels in America* with Fort Worth Opera, Morgana in *Alcina* at Wolf Trap Opera, Sophie in *Werther* and Frasquita in *Carmen*, both at Chautauqua Opera. At The Dallas Opera, Ava was the company's first young artist in residence and sang the Lady in Waiting in *Macbeth*, Zozo in *The Merry Widow*, a Slave in *Salome*, the Shepherd Boy in *Tosca*, Anna in *Nabucco*, and Yvette in *La rondine*. Concert highlights include performances with the Dallas Symphony Orchestra, Orpheus Chamber Singers, and Fort Worth Symphony Orchestra.

Upcoming Engagements: Pamina in *The Magic Flute* with Florentine Opera, Minerva in *Il ritorno d'Ulisse* and Musetta in *La bohème*, both with Wolf Trap Opera. Concerts include performances of the Mozart *Requiem* with the Dallas Symphony Orchestra, and Mendelssohn's *Midsummer Night's Dream* with the Delaware Symphony.

**Clara O'Brien \* (Zulma)**

Mezzo-Soprano – Sharon, PA

Career Highlights: Clara O'Brien began her European career with the 1<sup>st</sup> International Coloratura Competition, Sylvia Geszty when she was awarded a solo contract with the State Theater of Baden, Germany. She has appeared on the stages of many European cities including Berlin, Luxembourg, Strasbourg, Dresden and Frankfurt. Her roles include Octavian in *Der Rosenkavalier*, Komponist in

*Ariadne auf Naxos*, Adalgisa in *Norma*, the title roles in *Mignon*, *La Belle Hélène* and *La cenerentola*, Dorabella in *Così fan tutte*, Donna Elvira in *Don Giovanni*, Elisabetta in *Maria Stuarda*, Rosina in *Il barbiere di Siviglia* and numerous roles at the International Händel Festspiel. Clara O'Brien is also a recitalist and has won *Grand Prix Paul Derenne*, *International Concours de chant de Paris* and is also a noted interpreter of late-Romantic and Modernist German Lieder. Her recordings include Wagner's *Ring des Nibelungen* and Bach's *St. Matthew Passion* released on the Bella Musica and Albany Records labels.

Upcoming Engagements: Dinah in Bernstein's *Trouble in Tahiti* with Greensboro Opera.

**John Sauvey (Haly)**

Bass – Ft. Worth, TX

Career Highlights: John Sauvey made his international debut at the Severoceska Filharmonie Teplice in the world premiere of Gary Papach's *The Last Leaf*. Mr. Sauvey has performed with companies such as The Dallas Opera, Opera Santa Barbara, Opera Birmingham, Lake George Opera, and Fort Worth Opera. Notable performances include Figaro and Count Almaviva in *Le nozze di Figaro*, Escamillo in *Carmen*, Dr. Falke in *Die Fledermaus*, Sharpless in *Madama Butterfly*, Dandini in *La cenerentola*, the title role, the Commendatore and Masetto in *Don Giovanni*, Peter in *Hansel and Gretel*, First soldier in *Salome*, Marquis d'Obigny in *La traviata*, and Marullo in *Rigoletto*. John also created the role of Lord Henry in the world premiere of Hans Schaeuble's *Dorian Gray*. His concert appearances include the Chicago Chamber Orchestra, Orchestra of New Spain, Fort Worth Symphony and Fort Worth Civic Orchestra.

Upcoming Engagements: Beethoven's *Symphony #9* with the Florida West Coast Symphony.

\* DENOTES DALLAS OPERA DEBUT

*Events and Cast Members May be Subject to Change*

Special 2008-2009 Season Honoree: Joyce Mitchell

ADDITIONAL INFORMATION ABOUT "FEBRUARY AT THE DALLAS OPERA"

IS CONVENIENTLY AVAILABLE ONLINE

VISIT [WWW.DALLASOPERA.ORG](http://WWW.DALLASOPERA.ORG) AND CHECK THE CALENDAR LISTINGS

*For high-resolution, digital photographs suitable for print*

*To arrange an interview*

*Or for additional information*

*Please contact Assoc. Dir. Of Marketing Suzanne Calvin*

*214.443.1014 or [suzannec@dallasopera.org](mailto:suzannec@dallasopera.org)*

**Ticket Information for the 2008-2009 Dallas Opera Season**

**Single tickets \$15 to \$199, if purchased in advance. Group ticket sales at a substantial discount. For more information, contact The Dallas Opera Ticket Services Office at 214.443.1000 or visit TDO's web site at [dallasopera.org](http://dallasopera.org).**

**THE DALLAS OPERA 2008-2009 SEASON INFORMATION**

The Dallas Opera celebrates its Fifty-Second International Season with 20 performances of five productions in the Music Hall at Fair Park. Evening performances begin at 7:30 p.m. and matinees begin at 2 p.m.

English translations are projected above the stage at every performance and assistance is available for the hearing impaired.

**LA BOHÈME by Giacomo Puccini**

**February 13, 15(m), 18 & 21, 2009**

**Our most popular opera in one of our most popular productions!**

An opera in four acts first performed in Turin's Teatro Regio, February 1, 1896.

**Time:** 19<sup>th</sup> century

**Place:** Paris, France

**Conductor:** Pietro Rizzo\*\*

**Stage Director:** Mark Streshinsky

**Scenic Design:** Jean Pierre Ponnelle

**Costume Design:** Peter J. Hall

**Lighting Designer:** Thomas Hase\*

**Wig & make-up Design:** David Zimmerman

**Chorus Master:** Alexander Rom

**Starring:** Maria Kanyova (*Mimi*), James Valenti\* (*Rodolfo*), Valentina Farcas\* (*Musetta*), Dwayne Croft\* (*Marcello*), Robert Gleadow\* (*Colline*) and Weston Hurt\* (*Schaunard*).

**THE ITALIAN GIRL IN ALGIERS by Gioachino Rossini**

**March 6, 8(m), 11 & 14, 2009**

**The Grand Finale! Production from Santa Fe Opera.**

A comic opera in two acts first performed in Venice's Teatro San Benedetto, May 22, 1813.

Text substantially derived from Angelo Anelli's libretto for Luigi Mosca's 1808 *L'italiana in Algeri*.

**Time:** Fantasy

**Place:** Algiers

**Conductor:** Graeme Jenkins

**Stage Director:** Chris Alexander

**Scenic Design:** Robert Innes Hopkins\*

**Costume Design:** David C. Woolard\*

**Lighting Design:** Duane Schuler

**Wig & make-up Design:** David Zimmerman

**Chorus Master:** Alexander Rom

**Starring:** Manuela Custer\* (*Isabella*), William Burden\* (*Lindoro*), Paolo Pecchioli\* (*Mustafà*) and Patrick Carfizzi\* (*Taddeo*).

\* Dallas Opera Debut

\*\* American Debut

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