



ÒPERA POPULAR DE BARCELONA

2024-2025 SEASON

Palau de la Música Catalana

L'elisir d'amore


Gaetano Donizetti

a show by Jaume Villanueva

Saturday, march 22, 2025, 6:00-8:15PM

Opera in two acts

Act I: 70 min. / 15 min. break / Act II: 50 min.



*«De bon matí, a quarts de set,
la mare em desperta i em vesteix de blanc,
faixa vermella, espardenyes de vetes
i la barretina a les mans. Amb la son als ulls
i amb aquella tremolor als genolls d'emoció
dels dies assenyalats, anem cap a la plaça Nova.
Ben aviat espetega la traca i comença la cercavila.
"Tirin, tirin pels gegants!". Avui és Sant Roc»*

Amb la son als ulls, Xavier Corderó.



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This is the 2nd performance of L'elisir d'amore by Opera Popular de Barcelona at the Palau de la Música Catalana.
Premiere on January 12, 2025

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THE FIFTH ELEMENT

Homage to the iconoclastic beauty of popular culture

Fabulating without fear, and even at the risk of being wrong, one could affirm that one of opera's fundamental missions is to persuade us of the existence of a world where happiness is always at the mercy of an indissoluble, invisible, and almost undetectable nostalgia—like the ether that flows just beneath the surface of the skin.

A form of dramatic engineering with a complex justification, this musical substance manifests itself on stage to create an indeterminate, ethereal elixir that merges with the souls of the audience, forming a fifth element that grants music the attribute of appearance, making it visible and tangible, allowing us to fall in love with its material imagery.

In a Manichaeian world, devoid of nuance, that constantly demands the resolute transformation of the individual to avoid the usual condemnation of apostasy, this prodigious property of music—



the opera, as we experience it: the fifth element—may well be one of the last refuges of poetic beauty. A beauty evoked by Romanticism when it stripped art of any mercenary condition, transforming its vital essence into an act of love.

In an effort to contemporize while legitimizing the bucolic traditionalism of the libretto, *Elisir de Ciutatbella* emerges—a close and familiar story where the villagers become the boys and girls of the choir or the traditional folk dancers of the local esbart. The village, now a city square, dresses up for its grand festival, bringing out giants and cabezudos to welcome Adina Caballé, the renowned local lyrical soprano who has risen to universal fame. The welcome celebration provides a joyful backdrop to her courtship with two former teenage loves—one who has become a policeman and the other, a neighborhood street sweeper.

The staging is, therefore, a humble costumbrista exercise, evoking an instinctively Barcelonian way of being and feeling—a sentimental tribute to an ancient, familiar sense of urban belonging that is inevitably and inexorably being consumed by the transformations the city undergoes.



GIANTS ON STAGE

The version of Gaetano Donizetti's *Elisir d'Amore*, which Opera Popular Barcelona stages, is unique and with an interesting touch of risk. Its stage director, Jaume Villanueva, has decided to tighten the libretto and give the action a new location, old Barcelona, a new time, ours, and play with elements of Barcelona's popular culture, where festive giants play a prominent role. This staging becomes a tribute to a neighborhood and close Barcelona, where its streets and squares are torrents of life, especially during the festa major. A Barcelona that is gradually fading away to give way to another crowded city that is not very kind to the simplest and most popular things and why not say it: authentic.



But let's get to the point, we know of several experiences of the presence of giants on theatrical stages as dramatic elements. In this article we will present some of them. But first it is necessary to emphasize that these festive elements were born as theatrical baluernes that participated in the representations of the feast of Corpus Christi. In the case of giants in Barcelona we know of a giant Goliath 700 years ago.

It is now time to take a closer look at the interventions of giants on stage.

In 1892, the comedian Julià Carcassó (1856 -1916) signed "The Giants of the City. A picture of Barcelona customs. In one act and in verse". The play is a comedy of complications, with archetypal characters. The action takes place in the offices of the Barcelona City Council days before the Corpus Christi festival, precisely at the moment when the municipal workers are assembling, dressing and combing the giants of the City. These end up being a functional set design that promotes all the comic action of entrances, exits and misunderstandings.

Later, six years later, on November 29, 1898, "Gigantes i Cabezudos" (Giants and Bigheads), a zarzuela with a libretto by Miguel Echegaray i Eizaguirre and music by Manuel Fernández Caballero, premiered at the Teatro de la Zarzuela in Madrid. The action, with the constant backdrop of the Cuban War, takes place in Zaragoza on dates close to October 12, the feast of Our Lady of Pilar. The giants and bigheads typical of this festival are used dramatically to highlight and allegorically emphasize typical characteristics of the Aragonese people. Pilar, the protagonist, sings "Los aragoneses somos Gigantes por nuestra fuerza de voluntad y Cabezudos por nuestra tozudez" (We the Aragonese are Gigantes because of our strength of will and Cabezudos because of our stubbornness).

We continue with this journey of giants on stage with L'Auca del Senyor Esteve, premiered on May 12, 1917 at the Teatro Victòria in Barcelona. Santiago Rusiñol made this theatrical adaptation of a novel that he himself published in 1907.

The action mostly takes place inside Puntual, a shop selling ribbons and threads that is the keystone of an entire family structure and a way of understanding the world. Ramonet, Esteve's son, with aspirations for a free life dedicated to art, comes into conflict with all this tidy and orderly life that the shop has in store for him. In this case, the giants appear in the famous scene of the Corpus Christi procession that in most cases is resolved by making it pass in front of the shop and that the viewer sees from inside the shop. The door and shop windows become a point of connection between two worlds: the cumbersome and suffocating one of Puntual and what Ramonet wants to escape from, and the outside world, in this case a Barcelona in celebration.

We cannot close this text without mentioning the company COMEDIANTS who throughout their history have made use of festive imagery and other elements of the festival in order to create their own theatrical language. *Non Plus Plis* (1972) *Catacroc* (1973) are good examples of their beginnings.

Amadeu Carbó



ORIGINAL PLOT SYNOPSIS

The opera is set in a typical 19th century bucolic village; a lost little town of the usual kind; a place where everyone knows everyone and where the arrival of street vendors provides an important form of entertainment for the public. Variety is a rare commodity in the gloomy little village described by Gaetano Donizetti and his librettist Felice Romani. With Adina's love ruled out, the only future that opens up for Nemorino, in order to escape the suffocating future that the remote village offers him, is to embrace the uncertain illusion of a heroic life as a soldier, even if doing so, surely, could lead to an early death. But what miracles can a little bottle of Bordeaux work! Only after a couple of sips of the love elixir that he bought from Dr. Dulcamara, the shy Nemorino increases the frenzy of his courtship of Adina - and, miracle! The magic potion – L'elisir de amore – takes immediate effect and Nemorino becomes a reckless courtier who decides to die as a soldier rather than see his beloved Adina fall into the arms of the rough Sergeant Belcore. Despite her pride, Adina cannot resist such a display of love and gives in to the charms of the bold Nemorino, falling into his arms. Seeing what has happened, even Dulcamara is stunned by the energy and transformation released by his deception when, suddenly and through the effect of love, a desolate and yearning world is transformed into a universe of color and fantasy that opens up to the spectators in the hope that the music will transform them too.

First performed at the Teatro Cannobiana, Milan, 1832, L'Elisir d'Amore has been one of the most popular operatic comedies for almost two centuries. The happiness that the Elisir provides is supported by a story that skillfully combines comic archetypes with a sentimental development of an uncommon sweetness, as pleasant and as close as it would be in the best musical comedy of today.

SYNOPSIS OF OUR ARGUMENT

Afternoon falls. Ciutatbella Festival. The neighborhood of the square prepares to welcome Adina Caballé. That little girl, who sang with the choir, has become an acclaimed soprano of recognized world fame.

Nemorino Aragall, an amateur chorister and humble municipal garbage collector (who also runs the bar in the square) has been in love with Adina since they were children and sang carols together. Belcore Pons also sang in the children's choir, who, over time, became a policeman and head of the neighborhood's gang of dragons.

Belcore has always been fond of Adina and it seems that the memory has not faded despite the passing of the years.

Waiting for the meeting, after so many years, Nemorino is heartbroken because, now, having become a lyrical Diva—a global idol who sells more records than Madonna, who has recorded an album with Lady Gaga and who has sung with Rosalia at Motomami III—Adina is definitively inaccessible to the broken heart of a humble civil servant from Barcelona Neta, as is the case.

Likewise, the appearance at the festival of a certain Dulcamara Montarsolo—a Venetian alchemist, fugitive from Interpol, who pretends to be from Lleida while preaching the benefits of a magical elixir with all its properties—will change the predictable course of a story full of the most beautiful melodies of all time that opera has ever produced.

ACT I

Opening with a song of welcome to Adina, the Candy Sisters surprise Nemorino who has stayed up all night sweeping the square and guarding the Giants. After the mayor awards Adina the city's gold medal as a welcome gift, while Nemorino sings of her beauty, the Candy Sisterhood presents Adina with the deluxe edition of the Book of Loves of Tristan and Isolde, the Giants of Ciutatbella.

Using the prevailing tradition, Adina sings for everyone the legendary legend of the giants that the book narrates. Immediately afterwards, leading the little horses of Sant Roc, Belcore appears surrounded by the beauties of the Antilles, a comparsa of the festival. Adina's former first love, has become an attractive sergeant of the Mossos today.

Spurred on by popular desire, given the beauty of his voice, a banal man, he flirts with Adina and soon proposes marriage, with the excuse of singing an old song asking for a betrothal. Joking with the song, Adina replies that she needs time to think about the proposal. When the procession leaves the square, overcoming his shyness, Nemorino declares his love for Adina, but she rejects him, advising him to do as she does and to change lovers frequently.

The arrival of Dr. Dulcamara, accompanied by two young and needy assistants, attracts the attention of Adina's entourage who stay to watch the hardware store's comedy. Dulcamara travels from place to place to sell a medicine that, according to him, can cure any disease. Nemorino has an idea and buys Dulcamara a love potion; the doctor claims that it will make him irresistible. (But he doesn't tell him that the "potion" is nothing more than a mixture of sibica and orange fanta!). Nemorino drinks the potion immediately and then, drunk, flirts with the women of the village. This unexpectedly upsets Adina. Angry, she decides to marry Belcore that very day.

ACT II

The townspeople gather for the wedding banquet. Adina pretends to be happy, but hides the sadness she feels because Nemorino is not there. The notary arrives, the wedding is imminent. Nemorino desperately searches for Dulcamara, hoping that a second dose of the potion, overcoming her shyness, will make Adina fall in love with him and give up marrying Belcore.

Mentrestant, Gianetta, la representant de l'Adina revela un secret a les dones del poble: l'onclet concho de Nemorino ha mort i ha deixat tots els seus diners al seu nebot. Quan Nemorino arriba a la plaça principal, pocs minuts després, totes aquestes dones se li acosten deleroses de casar-se am ell. Adina, gelosa, trenca en plor. Quan Nemorino la veu plorar, s'adona que l'estima. Adina finalment admet que l'estima tant com ell l'estima a ella. En aquell moment, Dulcamara informa a Nemorino que ha heretat la fortuna del seu oncle. Mentre tothom celebra, Dulcamara explica que la seva poció màgica no només fa que la gent s'engamori, sinó que també pot convertir pobres en rics. Aconseguida la felicitat, com una Mary Poppins mistificada, entre visques i alegrois dels barcelonins entusiasmats, Dulcamara abandona Ciutatbella a la recerca d'altres cors trencats per arreglar.



PERFORMERS

Music by **Gaetano Donizetti**
Libretto by **Felice Roman**
A show by **Jaume Villanueva**

Orquestra de Cambra Terrassa 48
conducted by **Josep Miquel Mindán**
Violin concertino Quim Térmens
Choir directors **Pablo Morales, Miquel Villalba**
Repeating masters **Andrea Álvarez, Jordi Romero, Juli Rodríguez**

Staging by Jaume Villanueva
Costume design by **Enric Boxadera**
Wedding dress by **Mar Rodríguez Atelier**
Choreography by **Isa Moren**
Lighting by **Joan Pallejà**
Dressing **Anaïs Roca, Eulàlia Turull**
Characterization **Laura Liñán, Mary Cortes**
Stage managers **Carla Ortuño, Dídac Navarro**
Executive producer **Marina Negre**

Lighting **IMESDE**
Costumes and props **Rafató Teatre**
Photography **Cristina Forés**
Audiovisuals **MIC Grup and Foccos**

special thanks to **Amadeu Carbó and Xavier Cordoní**

a **Jeloudoli** production for
Opera Popular de Barcelona

with the support of  Institut Català de les
Empreses Culturals  Generalitat
de Catalunya



Soloists

Aseel Massoud, Adina Caballé

Adrià Mas, Nemorino Aragall

Xavier Casademont, Belcore Pons

Joan G. Gomà, doctor Dulcamara Montarsolo

Ayelén Seras, Giannetta de los Ángeles

Choir

Ballet

Sopranos

Ekaterina Ésin

Leyna Díaz

Alba Martínez

Victorina Pérez

Laura Tena

Ana Yanini

Tenors

Ot Oset

Àlex Otero

Josep Perea

Albert Valero

Roger Vicens

Claudia Barber

Ana Cacheiro

Jana Chaos

Dolça Gallego

Martina López

Jana Sans

Mezzosopranos

Júlia Cervera

Edith López

Marta Mateu

Nadia Ruseva

Rocío Seras

Bass

Raúl Blanguino

Germán Casetti

Jordi García

Carles Salmons

Ariel Seras

Guest Star

Alicia Lluís

Figuration

Amneris Belmonte - Child

Nacho Díez - Mayor and notary of Sant Martí de Ciutat Bella

Santi Ferrer - Harrison Gold, Adina's bodyguard

Lis Jutglar - Consellera de cultura

Cuca Orriols - Regidora de cultura i festes

Amparo Mota, Esperança Bel, Olga Prades, Albano García - Villagers

Whith de collaboration of

Conservatori Professional de Dansa de l'Institut del Teatre,

l'Escola La Caixa i l'Escola de dansa Isa Moren

Orquesta

Violins 1

Quim Térmens
Pere Bartolomé
Judith Ortega
Maria Perera

Violins 2

Núria Mesalles
Aleix Puig
Humbert Rovira
Inés Sanchís

Violas

Arabela Fernández
Félix Gallego

Chellos

Manuel Martínez del Fresno
Clara Manjón

Double bass

Sebastien Forest

Flaute + Piccolo

Bernat Castillejos

Oboe and corn

Enric Tudela

Clarinet

Carles Pertegaz

Basson

Daniel Gálvez

Trumpet

Marc Monzonis

Tube

Pau Valls

Trombone

Jordi Gómez

Tímpani

Marc Casas

With the collaboration of:

Gegants i capgrossos de l'Associació de Festes de la Plaça Nova
Alexandre Aymerich, Roc Cabanes, Ainara Cuenca, Xavier
Luquin, Sergi Montejo, Bernat Roman, Jana Saltó, Joaquim Salvà,
Laia Pontones.

Giants: **Roc i Laia**

“Capgrossos”: **Tano, Beco i en Llorenç**

Dansaires de l'Esbart Català de Dansaires

Guillem Amorós, Urgell Arranz, Joan Ignasi Calabuig, Noa
Carulla, Aina Dies, Pau Duch, Mar Lleras, Sílvia Martín, Albert
Moncada, Maria Poch, Montserrat Poch, Joan Yuste.

Esbart català de Dansaires staff

Anna Bigas, Joana Duch, Núria Fabra, Anna Ferri, Josep M.
Fuentes, Montserrat Garrich, Jordi Lleras, Joana Pedereira, Enric
Poch

L'elisir d'amore, a philarmonic creation of
OPERA POPULAR DE BARCELONA

Artistic administration

Cristina Raventós

Artistic direction

Èric Varas

Xavier Puig

Josep Miquel Mindán

Quim Termens

Assistant artistic directors

Jaume Villanueva

Founding Patrons of honor

Josep Arias Velasco

Jordi Ribera Bergós

RESUMES



Josep Miquel Mindàn *conductor*

Born in Igualada on 28 October 1983, he began his musical studies at the Igualada School of Music at the age of five. He subsequently completed a diploma as a teacher specialising in music education at the UAB. He has studied choral conducting at ESMUC. During this period he has worked with: Mireia Barrera, Josep Vila and Johan Duijck.

In 2008 he began his conducting studies at the Wien Konservatorium Privatuniversität in Vienna, where he has worked with Georg Mark, David Aronson and Guido Mancusi. He completed his training with masterclasses by Pierre Cao, Jordi Mora, Antonio Ros Marbà, Alexander Joel and Manuel Hernández Silva.

He was choir director for the productions: Le Nozze di Figaro 2008, Die Zauberflöte 2009, Suor Angelica 2010 and Dialogue des Carmelites 2011. The closing of his studies in Vienna was celebrated on 14 May 2012 with a concert at the Radio Kulturhaus with the Slowakische Philharmonie Orchestra where he obtained the highest ratings.

He has conducted, among others, the Vallés Symphony Orchestra, the City of Elche Orchestra, the Orchestra of the Wien Konservatorium Privatuniversität, the Slowakische Philharmonie, the Girona Orchestra, the Wiener Tonkunstvereinigung, the Neues Atelier Wien, the Orchestra of the Real Círculo Artístico de Barcelona, Camerata Eduard Toldrà, Orquesta Terrassa 48 and OTEM (Orquesta Terres de Marca) with which he maintains a close professional relationship. In the choral field he has conducted the Wiener Kammerchor as assistant, the Anton Bruckner Choir of Barcelona, the EXAUDIO Girls' Choir, Choram Publico of Vienna and the Albada Choir of the Cor Madrigal group.

Currently, musical director of the Anoia Youth Symphony Orchestra and the Tekhné Symphony, the Contrapunto Vocale choir and the Ginesta choir. In the operatic field, it is worth highlighting the productions of Il Trovatore and La Traviata with the Vienna Opera Company during the 2017 and 2018 seasons and the productions of La Traviata, La Bohème and The Magic Flute at the Palau de la Música Catalana.





Jaume Villanueva *staging*

A graduate in acting from the Institut del Teatre in Barcelona, he is a director and playwright; actor, adjuster and dubbing director; and director and scriptwriter for radio and television. He made his directorial debut in 1982 with *Zoo Story*, by Edward Albee, translated by Terenci Moix.

That same year he won the Adrià Gual National Award for the best directing project for *La desaparecido de Wendy*, by Josep M. Benet i Jornet, starring Martí Galindo and Loles León, a great success with the public and critics in Madrid and Barcelona. Unable to come up with any mercenary strategy that would make him prosper, he only directs when he feels intimately involved in the works that he is passionate about. *Amor a medias*, by Allan Aikbourn; *El superviviente*, by Manuel Vázquez Montalbán; *La voz humano*, by Jean Cocteau; *Carpa Barcelona* (which he directed under the obligation of Mario Gas for the Cultural Olympiad); *Tirante lo Blanco*; *1789, La Revolución*, for Catalunya Ràdio, are some of his most personal productions. In 2005, thanks to the unforgettable friendship of J. Arias Velasco, he founded Octubre Teatral, perhaps the most brilliant stage of his controversial theatrical career.

With *Belisa*, by Federico G. Lorca, which earned him a nomination for Best Visiting Director by the Association of Entertainment Critics of New York (ACE); after an acclaimed national tour and a brilliant season at the Teatro Español, the play is on an extensive international tour; it is worth highlighting the extraordinary reception in theatres in the United States and Mexico, where it opened the Cervantino Festival.

El llanto, another Lorca play performed in such emblematic theatres as The Carnival in Miami, La Barraca in Lisbon, Teatro Poliorama in Barcelona, or Teatro Español in Madrid where it had a brilliant season; unanimously acclaimed by the public and international critics, it has been a finalist for the Max Awards (2009 and 2010).

José Arias Velasco's La Vampira del Raval with music by Albert Guinovart, one of the most beloved shows by the Barcelona public, won five Butaca Awards and a Max for best musical composition. Curro el Palmo's Romance, conceived from Serrat's song; a portrait of immigrant charnega Barcelona is his most unusual show: premiered at the Grec Festival in Barcelona, with Nacho Blanco, Quiqui Morente and Antonio Canales, considered, among experts, one of the best flamenco musicals of all time, closes, for now, the Octubre Teatral journey. Founder of Ópera Popular de Barcelona, thanks to Cristina Raventós, he currently stages operas with total happiness.





Orquestra de cambra Terrassa 48

Founded in its current form and philosophy in 2000, the ensemble has given a great boost and dissemination of music for string orchestra formation with programs that combine great research and proximity.

OCT48 has performed concerts throughout Catalonia and Spain, has collaborated in important symphonic and choral productions and has made recordings for the labels Ars Harmònica, Ma de Guido, the Catalan Radio and Television Corporation and the Robert Gerhard Center.

With the aim of encouraging knowledge and enthusiasm for classical music among the youngest, OCT48 has carried out numerous pedagogical initiatives. Highlights include its direct work in the “open rehearsal” project and its own children's shows “Telemann and the story of Don Quixote”; “Handel's Button”; “Popoff, a clueless composer” and “Hartmann's Paintings”, which have been programmed in venues all over Catalonia.

They also highlight collaborations with directors such as L. Heltay, J. Vila, M. Barrera, X. Puig, M. Thomas, B. Sargent, G. Comellas or J. Prats; soloists with M. Pintó, G. Claret, J. Domènech, D. Ligorio, V. Bronevetsky, M. Hinojosa, A. Pillai, A. Ventura, J. Palomares, I. Monar, A. Malikian, C. Arimany, D. Brlek. or K. Glesteen and groups such as the Cantiga Choir, Sant Jordi Choir, Enric Granados Choir, the Chamber Choir of the Catalan Orchestra and Kimbala Percussions, among many others.



Quim Térmens *concertino*

The OCT48 is directed from the violin by Quim Térmens, a musician from Sabadell who received his first violin training from Ofelia Rodrigo and later studied with the violinist and teacher Gonçal Comellas with whom he received his musical training and completed his higher education.

He has also received master classes from violinists Arkadi Futer and Michel Barta. He has been awarded, among others, the First Prize for the Arts (in the 20th century music section, Xavier Montsalvatge Prize) granted by the Generalitat de Catalunya. During his career he has promoted the dissemination and knowledge of works written for strings and is currently a reference in this field. He has been a member of the Chamber Orchestra of the Palau de la Música Catalana and the Gonçal Comellas Chamber Orchestra. He is currently doing his most chamber work in the Arcattia project with concerts throughout the country and Costa Rica and has been awarded, among others, the Xavier Montsalvatge Prize. Author of several children's shows such as Popoff, a clueless composer, Los cuadros de Hartmann, Historias de Tumbuktú, El botón de Haendel y Telemann and the history of Don Quixote; he is also the author of various compositions for student string orchestras.

In the field of teaching he has trained with personalities such as Sheila Nelson, Vaartan Manoogian and Mimi Zweig and is the author of several children's shows. He teaches at the Vic Conservatory of Music as a violin teacher and director of its string orchestras. He has been invited to give talks on pedagogy, as a jury member for instrumental and chamber competitions, as director of youth orchestra meetings, and as a violin teacher at the Principality of Andorra International Music Course. He is also currently the artistic director of the BBVA Festival of Religious Music in Vic.





Pablo Morales *choir director*

Born in Barcelona, he began his musical training at the Escolanía de Montserrat, where he began studying singing, piano and oboe. He studied conducting, specialising in orchestra, at the Conservatorio Superior del País Vasco (Musikene). His conducting teachers have been Xavier Puig, Arturo Tamayo and Jon Malaxetxebarria.

During his training years, he has been part of numerous choirs, such as the National Youth Choir of Catalonia, the Orfeón Donostiarra, the Bilbao Opera Choir, Conductus Ensemble or the Bach Collegium Barcelona. During this time, he has had the opportunity to learn from the best international conductors, singing under the direction of Simon Rattle or Tugan Sokiev, among others. He has also worked under the direction of great Catalan conductors such as Salvador Mas, Josep Pons, Manel Valdivieso or Lluís Vilamajó.

His training is notable for the mastery of the répétiteur and vocal coach Maciej Pikulski, who trained him in operatic work with singers and the specific issues of this profession.

As part of his training, he collaborated as a pianist-répétiteur in the conservatory's opera productions, learning about the process of dramatic construction and stage direction in a practical way.

He is currently co-director, together with Miquel Villalba, of the Chorus of the Popular Opera of Barcelona. He is also director of the female choir Exaudio, of Igualada, and of the Ecumenical Choir of Barcelona. He has been assistant director of the Youth Symphony Orchestra of Vallès.



Miguel Villalba *choir director*

Born in 1996 in Vilafranca del Penedès, he began his musical studies at the Clau de Sons school in the same town, and expanded them at the IEA Oriol Martorell under the guidance of teachers such as Mireia Datzira (piano) and Daniel Antolí (harmony and analysis). He completed his advanced music studies at the ESMUC, specialising in conducting and orchestra.

with the teachers Johan Duijck and Salvador Brotons. There he was the driving force behind the school's own Contemporary Music Ensemble. He continued his piano training with the teachers Adolf Pla (piano) and Joan Grimalt (orchestral reduction), and subsequently completed his studies with the Victoria de los Ángeles Lied Master's Degree, also at the ESMUC, under the guidance of Francisco Poyato, Assumpta Mateu, Josep Surinyac and Carmen Santamaría. His specialist role is that of rehearsal pianist in opera productions (highlighting his participation in social projects at the Gran Teatro del Liceo or contemporary opera with the Chamber Choir of the Palau de la Música Catalana) or choral productions (highlighting the production of Bach's Mass in the Bosom in 2022 with the Balthasar Neumann Chor or various productions with the Bruckner Barcelona Choir and the Zóngora Choir). He has also focused on chamber music, especially vocal music, and performs lyrical recitals with various singers, such as Marina Torra, Neus Llorens and Maria Jurado, as well as piano four-hand recitals with the pianist Gerard Morató. He directs the Coro DaCapo de Tarragona and is assistant director of the Agrupación Polifónica de Vilafranca. He enriches his musical activity with modern music and interdisciplinary shows.



Aseel Massoud
soprano
Adina Caballé

She began singing traditional music at a young age and received vocal training with soprano Arax Chikijian since 2009. Since 2015 she has lived in Barcelona, where she completed her studies at the Professional Conservatory with Meritxell Olaya and at the Conservatorio Superior del Liceo with Carmen Bustamante.

She has won several international awards, such as the first prize at the Verão Clássico 2024 in Lisbon, the public prize and the Mozart Requiem Soloist Prize at the Taranto Opera Festival in Italy, and the special prize at the Corsica Lirica International Competition in France. She has also been the winner of the ImpulsACIMC for new professional performers in Catalonia, and the 'international figure' award in Syria.

In recent years, she has performed roles such as Adina in *Elisir de Amore*, Amore in *Orfeo ed Euridice*, Mimi in *La Bohème*, and Anna in *Anna Bolena*. She has been a soloist in several international projects, including the International Music Festival in Colombia, and the Damascus Opera, the Music Palace, the Congress Palace, among others. She has collaborated with conductors such as Jordi Savall, Miguel Ortega, Josep Miquel Mindan, Manuel Valdivieso, Stefano Seghedoni, Sergi Vicente and others.

In addition to her musical career, she is a registered doctor in Barcelona, a teacher at the UAB and in Qatar, and has completed a master's degree in Music Therapy at the UB. She is also co-founder of "Athrodeel", a cultural exchange project, and has founded several educational and artistic projects in Barcelona, Syria and Qatar.



Adrià Mas
tenor
Nemorino Aragall

He trained in dramatic art at the College of Theater in Barcelona. He graduated from the Conservatory Superior of High School of Barcelona in lyrical singing under the tutelage of soprano Elena Copons. Among his professional experiences stand out: Rossini's Petite Messe Solennelle, Mozart's Coronation Mass, La traviata, playing the role of Gastone, Suite of Myself by Raquel G. Tomás, premiered

Raquel García Tomás, premiered at the Barcelona Auditorium, and the Harmonimesse mass by F.J. Haydn, presented at the Vila-real Opera Festival, among others. Currently, she continues to improve her skills with maestro Eduard Giménez and pianist Marta Pujol.





Xavier Casademont

bass

Belcore Pons

As a solo singer, he was recently selected and awarded a scholarship by the Berlin Opera Academy in 2022 and 2023 to make his debut in the title role of Gianni Schicchi in Puccini's opera of the same name and the role of Musiklehrer in Strauss' Ariadne auf Naxos. Leporello made his debut in Mozart's Don Giovanni in February 2020 with Opus Lirica at the Kursaal Donostia Auditorium. With conductors such as Xavier Puig i Ortiz and Josep Miquel Mindan, among others, he also made his debut in other operatic roles at the Palau de la Música Catalana with Novaria and the Òpera Popular de Barcelona, such as Papageno in Mozart's Die Zauberflöte, Schaunard in Puccini's La bohème, Barone Douphol in Verdi's La traviata, Zúñiga in Bizet's Carmen, etc. In 2019 he also sang Colline in Puccini's La bohème in a project of the Jove Orquestra Nacional de Catalunya under the baton of Manel Valdivieso.

He has received classes and masterclasses from Montserrat Caballé (2015), Ainhoa Garmendia (2019), Felipe Bou (2018), Marzio Conti (2020), Alexandra Coku (2017), Carlos Aragón (2018), Àngel Òdena (2023), among others... He made his debut at the Gran Teatre del Liceu in October 2017 with the co-production of El Jove Barber de Sevilla by Gioachino Rossini, in the programming of El Petit Liceu, as Ufficiale (and other musical parts) with artistic direction by Danilo Rubeca and musical direction by Daniel Gil de Tejada in more than 15 performances in different seasons.



Joan G. Gomà

bass

Dulcamara Montarsolo

He studied at the Barcelona Opera Studio, Amics Opera Sabadell and Academia Savall. She has received singing lessons from Montserrat Caballé, Jaume Aragall, Isabel Penagos, Carlos Chausson, Fiorenza Cedolins, Raquel Pierotti, Francesca Roig, Roberto Accurso and Maria Gallego.

He interpreted the operatic roles of Papageno (Magic Flute), Giorgio Germont (Traviata), Marcello (Bohème), Belcore (Elisir d'Amore), Escamillo (Carmen), Sílvio (I Pagliacci). In sarsuela he has interpreted the main roles of Luisa Fernanda, the Legend of the Kiss, the one of the Hand of Roses, the one of the Underground of the Vineyard, Katuska. In terms of oratory and cantates; Mesies de Handel, Passion according to Sant Mateu de Bach, Carmina Burana d'Orff, Oratori Nadal de Saint Saens, Petita Misa Solemne de Rossini, Requiem de Fauré. He has worked with La Fura dels Baus i Commendians. Awarded with the 3rd prize in the competition Mirabent Magrans 2012, 3rd prize male in the Competition of Singing of Logroño 2011, was one of the winners of the XIV Concurs Mirna Lacambra 2010. He has sung at the Gran Teatre del Liceu, Deutsches Nationaltheater and Staatmaestra, Wemar Maestra Seville, Alter Oper Frankfurt y Park Inn by Radisson Uppsala.



Ayelén Seras
soprano
Gianetta de los Ángeles

He began his musical training at the Domingo Zipoli Institute in Córdoba, Argentina. He later studied singing at the Josep Maria Ruera Conservatory in Granollers and continued his training with private teachers.

Since 2002, she has been linked to the world of opera through her incorporation into the Friends of the Sabadell Opera Choir.

As a soloist, she has performed several roles in opera and zarzuela, including Frasquita in Bizet's Carmen, Annina in Verdi's La Traviata, Lola in Mascagni's Caballería Rusticana and Francina in Martínez Valls's Song of Love and War.

He has also participated as a soloist in important symphonic-choral works, such as Orff's Carmina Burana, Mozart's Requiem and Fauré's Requiem, consolidating a versatile career in the lyrical and symphonic repertoire.

FRICANDÓ DE FESTA MAJOR

Maria Battle

800 gr. of beef fillet

400 gr. of tomatoes

4 bags of dried moixernons

2 onions (or one large)

500 gr. of broth or a quarter of a tablet of flour

Soak the moixernons in cold water for a while.

The meat, cut into large cubes, is salted and floured. Fry it lightly with oil in a saucepan. Remove the meat.

In the same pan and oil, fry the sliced onion. When golden brown, add the chopped tomatoes. Cook for about ten minutes; pour in the hot broth, add the meat, strain the sauce, return everything to the pan, add the moixernons and cook slowly for another ten minutes.



SHOWS OF OPERA POPULAR DE BARCELONA

At Palau de la Música Catalana

2024-2025 season:

Carmen, de G. Bizet

14/09/2024 - 18 h.

21/06/2025 - 20 h.

Orfeo ed Euridice, de G.W. Gluck

26/09/2024 - 20 h.

La traviata, G. Verdi

02/11/2024 - 18 h.

31/01/2025 - 20 h.

22/02/2025 - 19 h.

03/05/2025 - 18 h.

The magic flute

06/01/2025 - 18 h.

L'elisir d'amore, G. Donizetti

12/01/2025 - 18 h.

22/03/2025 - 18 h.

*On tour**

Orfeo ed Euridice, G. Gluck

The magic flute, W.A. Mozart

Carmen, G. Bizet

La traviata, G. Verdi

L'elisir d'amore, G. Donizetti

Requiem, W.A. Mozart, *Joan Magriñá in memoriam*

Orquestra de guitarres de Barcelona

Paco de Lucía tribute

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