



Madama Butterfly

Giacomo Puccini

NOVARIA

Performers

Orchestra NovAria Filharmonia
Adolf Gassol, *musical conductor*
Marta Finestres, *choir conductor*
Sergi Giras, *stage management*
Núria Serra, *choreography*
Josep Abril, *costume designer*
Allegra Abril, *assistant costume designer*
Álvaro Duran, *stage director*
Mar Lorca, *assistant stage director*
Laura Barbieri, *subtitles translation*
Laura Planas, *subtitles production*
Imesde, *lightning*
Ana Maria Cortés, *characterization*
Ben aísit, *production and communication*

English subtitles:
www.subtitols.novaria.cat
Courtesy of:  **APTENT**
With the support of:
 **Generalitat de Catalunya**

Cast

Sarah Zhai, Madama Butterfly
Vicenç Esteve, B.F Pinkerton
Olha Shvydka, Suzuki
Alberto Cazes, Consul Sharpless
Jose Cabrero, Goro
Christian Vallester, Uncle Bonzo
Alejandro Chelet, Imperial Commissioner
Alexia Vázquez, Kate Pinkerton
Six dancers, ancestor's souls

Chorus NovAria:

Sopranos: **Juhee Nam**, **Carme Gutiérrez**, **Alexia Vázquez**, **Ayelén Seras**, **Eva Ribas**, **Júlia Jiménez**
Tenors: **Gener Salicrú**, **Jordi Velázquez**, **Elías Gallego**, **Albert Valero**
Mezzosopranos: **Pamela Guidi**, **Anastasia Apreutesii**, **Sara B. García**, **Rocío Seras**, **Nadia V. Ruseva**, **Edith López**
Bass: **Jacob Rifà**, **Edgar Arocena**, **Alejandro Chelet**, **Ferran Jiménez**

Ballet NovAria:

Núria Serra
Anna Navarro
Laura Rodriguez Buendia
Júlia Trias
Fàtima Monreal
Arnau Lobo

Orchestra NovAria Filharmonia:

1st Violins:
Oleg Lachugin, *Concertino*
Joan Bosch
Nausica Berni
Eduard Estol
Canòlich Prats
2nd Violins:
Maria Ruano, *solista*
Elisenda Prats
Meritxell Tiana
Aloma Ruiz
Violas:
Joan Ignasi Ferrer, *solista*
Diana Ognevskaya
Jordi Nabona
Cellos:
Esther Vila, *solista*
Dimitry Dolganov
Olga Mensenin
Double basses:
Mònica Serra
Oriol Martí
Winds and percussion:
Flute **Julian Gogu**
Flute **Joan Pons**
Flute **Núria Monzonis**
Oboe 1 **Julián Manjarres**
Oboe 2 **Berta Gasull**
Clarinet 1 **Jordi Casas**
Clarinet 2 **Francesc Puig**
Bassoon 1 **Laura Guastevi**
Bassoon 2 **Rosa Casas**
Trumpet 1 **Héctor Molina**
Trumpet 2 **Helena Alguero**
Trompa 1 **Sebastià Rio**
Trompa 2 **Gerard Comellas**
Trombone 1 **Meritxell Lanau**
Trombone 2 **Miquel R. Berenguer**
Percussion 1 **Daniel Palou**
Percussion 2 **Xandri Montasell**
Harp **Laura Boschetti**

Gratitudes:
Laura Planas, *honorary president*

Program

Madama Butterfly, by Giacomo Puccini

Staged opera in two acts

Madama Butterfly by Giacomo Puccini is one of the most acclaimed and frequently performed operas around the world. Not many operas from the usual repertoire take the breath away and move the audience like this early 20th's century masterpiece (1904). Based on the theatrical drama by David Belasco, its marvelous orchestration and melodic inspiration, truthful and at the same time exotic and extremely passionate, becomes one of the most tragic and at the same time penetrating and emotional stories of all time. Two-hour staged version with a 15-minute intermission. Symphony orchestra integrated into the show, solo singers, choir, ballet, period costumes, lighting and unique technical set-up. More than 70 artists on stage!

Synopsis

ACT I:

In 1904, Benjamin Franklin Pinkerton, an American naval officer, bought a house on a hill overlooking the city and harbor of Nagasaki (Japan) for himself and his future wife, the young Cio-Cio San. It is, however, a marriage that has been arranged by the matchmaker Goro through a Japanese law that allows the man to renounce women whenever they want. For Pinkerton it is an adventure outside his country: his true intention is to divorce the young Japanese woman once he finds a suitable American wife. However, for Cio-Cio San this is a lifelong commitment. So much so that, before the marriage, he secretly converts to Christianity.

The wedding is about to be celebrated in the house with the bride's friends and guests, American Consul Sharpless and the official registrar. Sharpless warns Pinkerton of the young woman's passionate feelings and advises him to be careful not to hurt her. Cio-Cio San's uncle, the Buddhist monk Bonzo, who has discovered his niece's conversion, shows up at the ceremony to curse and repudiate the young woman and order the guests to leave. The young woman, whom Pinkerton will call Butterfly, has given up everything she had to become his wife. Now she is heartbroken by the rejection of her family but at the same time feels happy and ecstatic and marries Pinkerton and they have their first passionate night of love ("Vogliatemi bene").

ACT II:

Three years have passed since Pinkerton left to return to his country. Butterfly lives alone in the house on the hill with her maid Suzuki and the son born after the departure of his father, who knows nothing about the child. Suzuki tries to convince Butterfly that he won't come back, but she doesn't listen to her and always remains faithful waiting for her husband's return with hope ("Un bel dì vedremo"). Before he left, Pinkerton left a substantial sum of money which has allowed Butterfly to live comfortably, but now the money is running out. Goro, the matchmaker who arranged the marriage with Pinkerton, keeps trying to remarry her, but Butterfly doesn't listen to him either, despite the extreme poverty she goes through.

Sharpless, the American consul, arrives at the house accompanied by Goro and informs Butterfly that he has received a letter from Pinkerton announcing his return. Butterfly's overflowing joy at hearing the news prevents Sharpless from telling her the real reason for his return. Sharpless tries to read her the rest of the letter and make her see that it is possible that her husband comes with intentions of not staying and asks her what she would do if Pinkerton didn't come home. Butterfly replies that in that case she would have to choose between becoming a geisha again or taking her own life, but she is convinced that he will change his mind when he sees his son. The alarmed consul, who was unaware of the facts, promises to inform Pinkerton of the matter and at the same time tries to persuade the girl to marry the rich Yamadori. She orders him to withdraw, but the diplomat remains in the house and sees how Butterfly, despondent, takes the child in her arms and sings her painful aria "Che tua mare dovrà".

The port cannon sounds announcing the arrival of Pinkerton's frigate in port. Butterfly runs to look through the window towards the ocean with long-sighted glasses and, seeing the flag of the American ship, asks Suzuki to decorate the whole house with flowers. Expectants, Suzuki, Dolore and Butterfly await the arrival of Pinkerton. A long wait begins.

ACT III:

The day begins to lighten. Upon learning of the child's existence, Sharpless, Pinkerton and Kate, his new wife, arrive at the house ready to take the child to be raised in the United States. When Pinkerton sees how Butterfly has decorated the house, he realizes that he has made a big mistake and, in a panic, he feels unable to cope with the situation. Butterfly, startled but maintaining her dignity, agrees to hand over the boy if Pinkerton comes looking for him in person. Sharpless goes out to look for Pinkerton while Butterfly says goodbye to her son ("You, you piccolo iddio"). Then she walks to her room and stabs herself with the knife his father used to commit suicide. As she crawls agonizingly over to the boy to kiss him one last time, Pinkerton and Sharpless arrive. Butterfly reaches out her arm to the child and dies.

Upcoming events

- 03/08/2025 - Carmen
- 10/08/2025 - Carmen
- 17/08/2025 - La Traviata
- 06/09/2025 - Madama Butterfly
- 11/09/2025 - Tosca

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