



OPERA POPULAR DE BARCELONA

2025-2026 SEASON

4th season at the Palau de la Música Catalana

La traviata

Giuseppe Verdi

a show by Jaume Villanueva

Friday, February 6, 2026 - 8:00-10:30PM

Opera in three acts

Act I: 30 min. / 10 min. break / Act II: 60 min. / 10 min. break / Act III: 30 min.

Programme last updated on 30 January 2026. The cast is subject to change.

INDEX

This is the 14th performance of La traviata by Opera Popular de Barcelona at the Palau de la Música Catalana.
Premiere: February 11, 2023

<u>PRESENTATION</u>	3
<u>PERFORMERS</u>	4
<u>ARGUMENT</u>	8
<u>ACT I</u>	10
<u>ACT II</u>	11
<u>ACT III</u>	14
<u>DIRECTOR'S NOTES</u>	15
<u>CURRICULUMS</u>	18
<u>OPERA POPULAR DE BARCELONA SHOWS</u>	36
<u>FOLLOW US</u>	37

PRESENTATION

The refined perversion of Marcel Proust's Paris surreptitiously gravitates over the drama, distorting the sordidness hidden among unspeakable luxuries and secrets. Love belittled, sin conjures up the murky characters who walk through the impudent salons, transgressing the Ten Commandments like ancestral pagan idolaters. Death is the only pious—and absurd—exit that God grants to Violetta, the traviata, the lost one, object and victim of the depraved machinations.



PERFORMERS

Music by **Giuseppe Verdi**

Libretto by **Francesco Maria Piave**

Terrassa 48 Chamber Orchestra

directed by **Miquel Ortega**

Concertino violin **Quim Térmens**

Choir directors **Pablo Morales**

Repeating teachers **Olga Kobekina, Juli Rodríguez**

Staging by **Jaume Villanueva**

Costume design by **Montse Miralles**

Choreography by **Kevin Donaire**

Lighting by **Claudi Palomino**

Costumes and props **Anaïs Roca, Enric Boixadera**

Characterization **Laura Liñán, Raquel García**

Stage Manager **Álvaro Duran, Cristina Sanz**

Production manager **Marta Mateu**

Executive producer **Marina Negre**

Lighting **IMESDE**

Costumes and props **Rafató Teatre**

Surtitles **Glòria Nogué, Gerard Vintró**

Photography **Cristina Forés**

Audiovisuals **MIC Group i Foccos**

A Jeloudoli production for
Òpera Popular de Barcelona

Whith the support of:

ic3C Institut Català de les
Empreses Culturals

Generalitat
de Catalunya



Cast:

Núria Vilà, Violetta Valéry
Inés Moraleda, Flora Bervoix, her friend
Cristina Escolà, Annina, Violetta's servant
Beñat Egiarte, Alfredo Germont
Xavier Vilalta, Giorgio Germont, his father
Àlex Otero, Gastone, Viscount of Létorières
Xavier Casademont, Baron Douphol
Néstor Pindado, Marquis d'Obigny
Danil Sayfullin, Doctor Grenvil
Edgar Arocena, Giuseppe, Violetta's servant
Ariel Seras, Flora's servant,
Arnau Segura, a commission agent

Choir

Sopranos

Leyna Díaz
Luz Merlina Honorio
Alba Martínez Nieto
Tanya Mateos
Laura Tena

Tenors

Edgar Arocena
Pablo Morales
Héctor Ortín
Jacob Rifà
Andrés Rodríguez

Mezzosopranos

Maria Batlle
Noniko Kiyuna
Maria Jurado
Edith López
Rocío Seras

Basses

Víctor Alonso
Raúl Blanguino
Carles Salmons
Ariel Seras
Arnau Segura

Orquestra:

Violins 1

Pere Bartolomé
Joan Morera
Maria Perera
Hurbert Rovira
Ariadna Torner

Violins 2

Sara Balasch
Eduard Moya
Inés Sanchís
Irantzu Zuasti

Violas

Fèlix Gallego
Arabela Fernández
Laia Martí

Chellos

Manuel Martínez
Núria Padrós

Double bass

Sebastian Forest
Felipe Hernán

Flute

Bernat Castillejo

Flute + Piccolo

Mirjam Plas

Oboe

Enric Tudela

Clarinet

Joan Calabuig

Basson

Clara Canimà

Trumpet

Àlex Baiget

Tube 1

Pau Valls

Tube 2

Joan Camps

Trombone

Jordi Giménez

Tímpani

Marc Casas

Ballet

Mariana Behoteguy

Adam Olivares

Gaspar Platini

Figuration:

Nacho Díez

Álvaro Durán

Albano García

Marta Mateu

Cristina Sanz

Amparo Sota

Classical dancer

Dolça Gallego

Choreography classical dancer

Mariana Giustina Baravalle

Child figuration:

Olivia Maccor

With the collaboration of the

Professional Dance Conservatory of the Institut del Teatre

La Caixa School

Isa Moren dance school

Centre Catòlic de Sants

La traviata, a philharmonic creation of

ÒPERA POPULAR DE BARCELONA

Artistic Administrator

Cristina Raventós

Artistic direction

Eric Varas

Josep Miquel Mindán

Xavier Puig

Quim Termens

Jaume Villanueva

Honorary Founding Patrons

Josep Arias Velasco

Jordi Ribera Bergós

ARGUMENT

With *Rigoletto* (1851) and *Il Trovatore* (1853), *La traviata* forms the trio of popular operas that consecrated Giuseppe Verdi once the "anni di galera" (the years of the galley) were over, as he called the years in which he sold his talent fulfilling commissions from the entrepreneurs of the most diverse opera houses in the world. Contrary to the expectations generated two years earlier by the premiere of *Rigoletto*, the premiere of *La Traviata* at La Fenice was a resounding failure. The composer, who had serious disagreements about the cast chosen by the management of the Teatro de la Fenice, returned years later to another theatre in Venice. And it was there, in San Benedetto, that the true triumph of this emblematic opera came. An operatic adaptation of *La Dame Aux Camelias* (The Lady of the Camellias) by Alexandre Dumas's son, Verdi's *La Traviata* has its origins in the life of a historical figure: the courtesan Marie Duplessis, who died of tuberculosis in Paris in 1847. Shortly before her death, Duplessis had a brief love affair with Alexandre Dumas fils, who transformed this personal episode into a largely autobiographical novel: *The Lady of the Camellias*, published in 1848. Given the success of the publication, Dumas quickly adapted the work for the stage.



The stage version of *La Dame aux Camélias* premiered at the Théâtre du Vaudeville in Paris on 2 February 1852. Giuseppe Verdi, who often drew inspiration from French theatre - his operas *Ernani* and *Rigoletto* were based on works by Victor Hugo - had already decided, just months after the premiere of *La Dame aux Camélias*, that he would use Dumas's work as the basis for the new opera he had been commissioned to write for the La Fenice theatre in Venice. Together with librettist Francesco Maria Piave, Verdi created one of the most naturalistic dramas of his career, an opera that did not avoid the moral and medical tensions of the original material, themes that he considered to be highly contemporary. Of the numerous stories of tubercular patients, who were at the same time easy-going and cheerful courtesans, two in particular have achieved universal fame: Mimì in *La Bohème* and Violetta in *La Traviata*. Of the latter, it is certainly known that it was inspired by a real character who suffered the classic death of a consumptive who fades away and wastes away day by day, with nothing stopping the fatal outcome. The last words in the diary of Marguerite Gautier—Dumas' character—clearly prove how she herself felt the progress of the disease: I am suffering horribly. I will die, my God... They have carried me home half dead. I have coughed and spat blood all night. Today I can no longer speak, I can hardly move my hand...



ACT I

The salons of the discreet mansion that Miss Violetta Veléry lives in Paris thanks to the generosity of her most ardent protector, Barone Douphol. An epicurean gentleman, possessor of a great fortune, the Baron is an unrepentant slave to the shady pleasures of the flesh. Thanks to his generosity, Violetta, a notorious demi-mondaine of great flight, offers a party to celebrate her recovery from a long illness. In a moment of malicious perversity, guests and ambiguous friends wonder if the hostess is really in a condition to drink champagne and host a party. A crude imitation in revenge of the soirées offered by the dignified ladies of Parisian high society, at Violetta's party, bankers, aristocrats, diplomats and high gentlemen mingle in democratic perversion with questionable dancers, easy, out-of-work seamstresses, unemployed soldiers and other cats of various stripes. In a place of honour are the hostess's best friends: Gaston, Alfredo's close friend, Marchese D'Obigny and Flora - a renowned madam who lives at his expense - and the indispensable Doctor Grenvil, a renowned urologist who has cured Violetta. At the beginning of the event, Gaston introduces Alfredo Germont to Violetta. They fall in love immediately. After the toast, the guests move on to another room to continue the entertainment, leaving them alone. Alfredo remains in the drawing room. After helping Violetta, who has fainted, Alfredo reveals his love for her, but Violetta, who "does not know how to love", urges him to be just friends; more lovers. After the party, after making Violetta swear a commitment to a new date, Alfredo leaves with the rest of the guests. Alone, in a very sad emotional delirium, Violetta forbids herself to reciprocate the love that Alfredo had revealed to her before, in order to return to being herself, the Violetta who only wants to enjoy the paths of pleasure. Meanwhile, from afar, she feels Alfredo singing in the...

*To that love which is the heartbeat of the entire universe,
Mysterious, proud, Cross and delight of the heart.*

ACT II

Scene 1

After a while, Violetta has finally given in and they have retired to live their love in the country. Far from the frivolous world of Paris, Violetta has given up luxuries and parties, lovers and protectors. Alfredo feels radiant and confesses, in a monologue to the audience, his happiness. The sudden appearance of Annina, Violetta's faithful servant, who returns from Paris, shatters his happiness. The woman admits that Violetta has ordered her to sell all her possessions to get the money she needs so that they can continue living together in the country. Ashamed and worried to discover that he has been Violetta's supporter all this time, blaming himself for the situation, Alfredo rushes to Paris, determined to undo the deals that Annina has made with the usurers. Then, Alfredo's father arrives. Germont asks him to sacrifice himself for the good of his son, to abandon him for the good of his family and his reputation. Stunned at first, Violetta refuses to give in to the situation, seeking refuge in her fatal illness to justify herself. Finally, Germont's insistence succeeds in overcoming the weak subterfuges of a poor woman in love who knows she is condemned to death. However, Violetta begs for one last condition. Germont swears that, when time passes and she is no longer there, he will reveal the secret and Alfredo will know the great sacrifice that Violetta has made for him by renouncing her love. Left alone, just when Violetta has finished writing her letter in which she says goodbye to him, Alfredo arrives from Paris. Aware of the proximity of her death, Violetta, who truly loves Alfredo, reluctantly flees forever. From then until the end of the act, the situation accelerates. Germont returns to convince Alfredo to return to his land, in Provence, to his home. Disdaining him, unaware of the terrible sacrifice Violetta has made for him, Alfredo glances by chance on the table and finds Flora's invitation.

ALFREDO.—Ah, he went to the party!

I will go and avenge the insult! (He flees hastily.) GERMONT.—What are you saying? Stop! (He follows him.)

ACT II

Scene 2

The same guests at Violetta's party in the first act now fill the voluptuous salons of Flora in Paris. However, the tacit convention, the courtesy and the bad smell have been lost. The inexperienced seamstresses and the bearded soldiers have begun to pervert. The gentlemen smoke and drink copiously, play Pinochle and another mercenary card game of love. Between moves, to regain strength, the assiduous devotees organize sycophantic theatrical soirees, masquerades performed by the pupils and the ruffians. The first one they present is a classic: the gypsy girls of good fortune frivolously with the Marquis. Then there is an unexpected novelty: the presentation into society of the young dancer Felix Garcia, a child discovered in Madrid by Diaghilev. After the celebrated and parody performance, Alfredo's surprise appearance - practically at the same time as the entrance of Violetta and Baron Douphol - causes a great stir - all of Paris is aware of the separation. Trying to reduce the tension, Flora orders the game to begin. Alfredo and Douphol face each other at the gambling table and Alfredo wins a fortune at the Baron's. At a signal from Flora - who distributes the scene like a croupier at the game - to break the tension that the situation arouses, a footman announces dinner.



(In a similar way to *Oro via*, *giuocar si puó*, the phrase: *La cena è pronta* —which, pronounced with depraved complicity with the guests, the footman turns into *la "scena" è pronta*— reveals the subtle perversity underlying the stage director's conception. Undaunted and condescending transgression, this nuance of dubious polysemy transforms Flora's party into a scabrous and perverse game orchestrated to satisfy the curiosity of a sinister group of voyeurs childishly plagiarized from an apocryphal and improbable *Le cote de Charlus*. Transgressing the intimacy between Violetta and Alfredo, cruelly exposing them to the expectant gossip of the guests, would be the culmination sought by the masquerades that the organizers of the refined kermesse have proposed.) When, at the footman's call, the guests withdraw, leaving the former lovers alone. Alfredo mocks Violetta, who, keeping her promise, claims to be in love with Baron Douphol. In a fit of rage, Alfredo calls the guests to witness the mockery. In front of everyone, he publicly accuses Violetta of being a whore and throws in her face the money she has earned at the Baro as payment for the time they lived together. Germont, who until now has hidden among the guests - unable to control himself in the face of the ignominy - reveals himself and reprimands his son for his despicable behaviour. Outraged, Baron Douphol challenges Alfredo to a duel to the death, to cleanse his honour of the affront.



ACT III

On Carnival Tuesday, a cold, whitish light sneaks in, insensible, into the luxurious hall of the first act, now eight and dismantled, agonizing. Only a few months have passed since Flora's party. Lost, banished - and alone, if it were not for the mercy of the faithful Annina - Violetta is at death's door. The constant doctor Grenvil arrives to inject the sick woman with a dose of morphine to make her agony more pleasant. Terrified by Violetta's physical deterioration, the doctor confesses to the servant that the young woman only has a few hours left to live. In the midst of the agony, momentarily recovering, without hope, Violetta rereads a letter from Germont in which he confesses that he broke the promise by revealing to his son Violetta's pain when she left him, making it seem that she did not love him, so that she could start an honorable life. In the letter, Germont warns Violetta of Alfredo's imminent visit to see her to ask for forgiveness. But Violetta, dying and overcome with grief, no longer harbors any hope. She is certain that it is too late and that she will die before Alfredo arrives. When Alfredo arrives, Violetta feels the hope of love frantically reborn. Violetta's illusion subsists briefly in Alfredo's desperate arms, yearning, subjected to the agonizing agony of consumption, only as long as death greedily grants her.

Goodbye, beautiful smiling dreams of the past, The roses of your face are already pale;

I also miss Alfredo's love, Consolation, support of the tired soul Ah, smile at the desire of the lost;

Oh, forgive her; welcome her, O God, now it is all over.

Joys, sorrows will soon come to an end, The grave is the limit of everything for mortals!

My grave will have no tears or flowers, no cross with a name to cover these bones!

Ah, he smiles at the traviata's desire;

Oh, forgive her; welcome her, O God! Now it is all over!

DIRECTOR'S NOTES

A Traviata for Marcel Proust

Proust was already understood in *La traviata*, fifty years before publishing *À la recherche du temps perdu*, and in the passionate vehemence of Dumas the younger in *La Dame aux Camélias*; how Shakespeare was implicit in Euripides and Sophocles; and Palladius was rooted in the conception of the Parthenon. The theory of Big Think maintains that the present, the past and the future exist simultaneously: time lacks flux. This effect, decisive in the arts of fiction, transforms the Opera into an unattainable four-dimensional conglomeration of time-space that contains, simultaneously, all the things that happen, that happened and that will happen. In the shadow of Balzac, Flaubert and Zola, in the friendly impressionist imaginary of the opulent Paris of Napoleon III, Proust's hagiographic *Traviata* reveals to us - with the surreptitious rotundity of Courbet's *L'origine du monde* - a cruel demi-mondaine repertoire that reaches the plenitude of expressionism in the exhaustive and exorbitant descriptions of the asthmatic inhabitant of number 102 Boulevard Hausmann. The general madness provoked by the armistice of the First World War turns Paris into a party, shortly before his death. Devoid of the original morality, of the formal servitudes that determine romanticism, the shamelessness of the characters acquires the surgical precision of the insolent and lewd realism latent in the novel. The madness of passions and pleasures that takes hold of the twenties defines, with the precision of an X-ray, the merciless refinements of the adulterated salons of Flora Berboixo. Morality having been ostentatiously banished publicly, the salons of the harlots adopt a derisory, insubstantial and puerile pomp, which shamelessly parodies the inaccessible hierarchy of the domestic habits of a bourgeoisie to which they yearn to join. With coarse language and attitude, in the crowded salons of the demi-mondaines, an element of revenge is tempered towards the ostensible contempt and frank hostility that the respectable ladies of Saint-Germain inflict on the upstart aspirations of the more opulent *meuques*.

Friendships - maintained by their lovers, who share boxes, fashions, jewelers, shoes, hats and accessories, footmen, coachmen and even the exclusive models that Mariano Fortuny's son paints on the fabric of dresses - are shamelessly abandoned in a sarcastic, often buffoonish imitation of courtesy, of the traditional bel esprit of the salons of the great aristocratic families. Worldly forms and ways are parodied with the deliberately clumsy and burlesque impetus that reigns in the spurious demi-monde salons of the great prostitutes. While an unrepentant Charlus roasts his fougardas assisted by the skilful sodomitic science of Jupien, the malicious pantomimes, the malicious masquerades and the burlesque dances of the madams' salons obtain democratic status by conquering the humble stages of the Rive Gauche in the cabaret genre. Libertinism, the only plausible objective of the characters in transit, invades the salons like a fog impossible to vent. Love is unfathomable; death is the only merciful - and absurd - way out granted to the victim, Violetta, practically a stranger; perhaps one of those helpless seamstresses, or one of those unlucky dancers from the hospice, who reached the level of harlot once they fainted in the Duke of Germantes' carriage.



The clues almost never manifest themselves as measurable or significant in the subtle inconsistency that sustains the fiction. Their insignificance in the course of the unalterable events of the plot allows us to speculate chimerically about Violetta's ambiguous and dark past, to imagine where her foreseeable end is born, what conditions her inescapable destiny obeys. As part of a spurious hagiography, we can imagine Violetta as one more among those poor hospice workers of the Hôpital de la Pitié-Salpêtrière that welcomed the babies that prostitutes abandoned in the churches of Paris. In the hospice - absurd nonsense - they taught the children to dance. The luckiest ones swelled the distinguished ranks of the Royal dancers, of the Palais Garnier, or of the numerous opera buffa, variety or cabaret theatres that, from the 19th century onwards, began to populate the glittering streets of the Rive Droite. The less fortunate were often domestic servants, butlers, valets de chambre, or chauffeurs, as Alfred Agostinelli was for Proust; the girls worked as ironers, laundresses, or dressmakers. Some considered it a stroke of luck that a wealthy gentleman would retire them for their exclusive service; as Proust describes of Odette, a modest actress in her early youth, later given to free love, and later wife of Swan. Love is an inevitable, painful, and fortuitous illness; death, a refined perversion in the most depraved city in the world, hovers surreptitiously, hidden like an unspeakable and secret sin, on the sick breast of Violetta, one of those girls in the hospice who never learned to dance.

Jaume Villanueva.
December 2022.

CURRICULUMS



Miquel Ortega
conductor

Born in Barcelona in 1963, Miquel Ortega made his orchestral conducting debut in 1990. From 1980 to 1989 he served as Assistant Chorus Master at the Gran Teatre del Liceu, marking the beginning of a career closely linked to opera and lyric theatre. He later worked as maestro concertador at the Teatro de la Zarzuela in Madrid (1990–1993) and as Principal Conductor of the Pablo Sarasate Orchestra in Pamplona (1994–1995), now the Navarra Symphony Orchestra.

He has held the position of Principal Guest Conductor at the Théâtre Impérial de Compiègne (2002–2006), the Südwestdeutsche Philharmonie Konstanz (2003), and the Córdoba Orchestra (2017–2018). His extensive experience as a répétiteur has established him as one of Spain's leading specialists in operatic repertoire. In 1997 he was nominated for the MAX Awards for his conducting of *West Side Story* by Leonard Bernstein.

As a composer, his opera *La casa de Bernarda Alba* has achieved international recognition. He has conducted in major opera houses and festivals worldwide and has collaborated with renowned singers such as Montserrat Caballé, José Carreras and Carlos Álvarez.



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.





Terrassa 48 Chamber Orchestra

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.



Pere Bartolomé *concertino*

Violinist trained primarily at the Professional Conservatory of Music of Badalona. He has maintained a close artistic relationship with the Orquestra de Cambra Terrassa 48 for over twenty-four years, taking part regularly in its symphonic and chamber music productions.

Throughout his career, he has collaborated with various orchestras and ensembles within the national music scene, developing a versatile artistic profile that encompasses both the classical repertoire and contemporary, interdisciplinary projects.

Since 2008, he has been a member of the Quartet Brossa, with which he has made numerous recordings and performed at renowned concert halls and festivals. Alongside his performance career, he combines his work as a musician with that of a professional piano tuner.



Pablo Morales *choir director*

Born in Barcelona, he began his musical training at the Escolania 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-repétiteur 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.



Montse Miralles *costume design*

27/03/1956 - 13/03/2024. Head of costumes for the family business Rafató Teatre. He has studied with Carlo Gandolfo, John Strasberg, James de Paul, Dominique de Fazio, Bob MacAndrew, Eduardo Daulte. Diction and verse with: Esteve Polls and Salvador Oliva. Meisner technique with Javier Galito-Cava. Master of Chamber Music (Luis Gimeno, Carlos Manzanares, Carmen Utrilla and Laura Caballero). Voice, singing and music at the Liceu Conservatory, Alfonso Miró, Lidia González, Hellen Gallagher, Paul Farrington (Voice Craft), Cristine Adaire (Met. Linklater), Coralina Paloma. In the theatre we have seen him in Witness for the Prosecution (Teatro del Raval), A Midsummer Night's Dream (Nau Ivanow), Mr. Esteve's Note (T. Romea), Fiddler on the Roof (Madrid and Barcelona), The Lady in Love (T. Lliure), In the Burning Darkness (Mexico, Israel, Madrid, Barcelona), Under the Milky Wood, The Raise (Griego and Teatreneu), Ram de Mar (TNC), Lady Windermere's Fan (TNC). In film and television: Heirs of the Earth, Tros, Acacias 38, Explain to me, As if it were yesterday, Appointments, Red bracelets, Operation Malaya, The one that is coming, Central Hospital, Porca Miseria, Wind of the Plan, In fashion, Transfuge, La Mary, Labyrinth of shadows, Maki Navaja, La Monyos, By profession API, All false, Ready to wear, You judge, Mr. Esteve's note, The imaginary planet, Doctor Caparrós, Sinister sect, Sexual inclination in the nude, Stray dogs II, Patricia's wet dreams, Playing father, The bingo players, What a mess they've gotten me into. Actress, director and adapter of dialogues in dubbing. She has also lent her voice to stories and commercials.



Núria Vilà
soprano
Violetta Valéry

Núria Vilà, soprano, was born in Barcelona. She graduated from the Conservatorio Superior de Música del Liceu with the highest marks with Carmen Bustamante. She has sung in productions at the Gran Teatro del Liceu in Barcelona such as Massenet's Cendrillon (Segundo Espíritu), Bizet's Carmen (Frasquita), Strauss' Ariadne auf Naxos (Echo) and Bellini's Norma (Clotilde). She recently sang La Bohème at the Cairo Opera House with the role of Musetta and at the Fuerteventura Opera as Mimì.

He has sung other roles such as Nabucco by Verdi (Anna), The Magic Flute by Mozart (First Lady, Pamina), Le Nozze di Figaro by Mozart (Susanna), Don Giovanni (Donna Anna), Così fan tutte (Fiordiligi), L'Elisir d'amore by Donizetti (Adina) and Violetta Valéry has followed Verdi's Traviata, in productions by the Palau de la Música, Fundació Òpera Catalunya and Euroclassics in Mallorca. In the oratori field, concert and simfònic have sung Beethoven's Ninth Symphony, Vivaldi's Gloria i Magnificat, J. Haydn's Missa Brevis in F, F. Mendelssohn's Somni d'una nit d'estiu, The Guinovart's Messies and the Ensemble of the Cadaqués Orchestra have performed concerts at the National Auditorium of Madrid and the Zaragoza Auditorium with music by Robert Gerhard and Xavier Montsalvatge. They have worked with teachers with Josep Pons, Víctor Pablo Pérez, Andrew Davis, Jaime Martín, Domingo Hindoyan, Roberto Gianola, Xavier Puig, Rubén Gimeno and James Ross, among others.



Inés Moraleda
mezzsoprano
Flora

Born in Barcelona in 1972, she studied Flute and Singing at the Conservatori Superior Municipal de Barcelona and completed a Master's in Opera at the Royal Scottish Academy of Music & Drama in Glasgow, supported by scholarships from La Caixa Foundation and The British Council.

She made her debut in Germany as Charlotte in Werther at the Schloss Rheinsberg Summer Festival. She joined the companies of the Tiroler Landestheater in Innsbruck, under the artistic direction of Brigitte Fassbaender, and later of the Theater Graz in Austria.

She has performed Carmen in Germany, at the Edinburgh Festival, at the Palau de la Música Catalana and on tour with the Orquesta del Reino de Aragón. Her stage credits also include appearances at the Gran Teatre del Liceu, L'Auditori de Barcelona and Teatro de la Maestranza in Seville.

In parallel, she works as a voice-over artist, actress, and dubbing director. In 1992, she voiced Belle in the original Spanish soundtrack of Beauty and the Beast, the first Walt Disney film ever dubbed in Spain.



Cristina Escolà
soprano
Annina

She began her singing studies with Víctor Frigola. She subsequently completed intermediate and advanced studies in music and singing at the Liceu Conservatory of Music. He has participated in master classes offered by: the soprano Ana María Sánchez, the bass-baritone Carlos

Chausson, and the repertoire Manel Cabero. She has also received lessons from the maestro Guerassim Voronkov, the soprano Dolores Aldea, the repertoire Marta Pujol, the repertoire Olga Kobekina and the soprano Carmen Bustamante.

Among the opera roles she has performed are: Gianneta in Donizetti's opera The Elixir of Love, Donna Elvira in Mozart's Don Giovanni, Countess Rosina in Mozart's The Marriage of Figaro, Fiordiligi in Mozart's "Così Tous être à l'ouvre" and Madame Gobineau in Menotti's "The Medium".

In zarzuela she has been: Catrina and Francina in "The Song of Love and War" by R. Martínez Valls, Angelita in "Chateau Margaux" by M^a Fernández Caballero, Berta in "La Generala" by Amadeo Vives, Luisa Fernanda and the Duchess Carolina in Luisa Fernanda by F. Moreno Torroba, the Queen in The Court of the Pharaoh by Vicente León and Marola in La Tabernera del Puerto by Pablo de Sorozábal.

She has also collaborated in musical theatre shows, in opera productions such as "Deseo de operar" performed from 2007 to 2011 in theatres throughout Catalonia, she has sung in the concert series Magical Nights at Casa Batlló in Barcelona and at the Palau de la Música Catalana, among others.



Beñat Egiarte
tenor
Alfredo Germont

Ha sido galardonado con el 1er premio de su categoría certamen "Mirna Lacambra" de Sabadell y una "Mención de Honor" del jurado del certamen "Mirabente y Magranes" de Sitges (Barcelona) En septiembre de 2013 se convierte en uno de los finalistas. del Certamen Internacional de Canto "Montserrat Caballé", siendo la única voz de tenor en la final entre 350 participantes de 140 países. Ha interpretado los papeles principales de varias óperas belcantistas como Tonio (La hija del regimiento), Beppe (Rita), Nemorino (El elixir de amor), Fernando (La favorita), Ferrando (Cómo hacen todos) al comienzo de su carrera. Su repertorio actual incluye también otros papeles como Tamino (Die Zauberflöte), Elvino (La Sonnambula), Rinuccio (Gianni Schicchi), Arnold (Guillaume Tell), Percy (Anna Bolena), Arturo (I Puritani), Duca (Rigoletto), Música Catalana (Barcelona), Teatro de la Maestranza (Sevilla), Auditorio Nacional (Madrid), Teatre Saõ Pedro (Saõ Paulo) Arriaga Antzokia (Bilbao), Teatre La Farandula (Sabadell), Monumental RTVE (Madrid) entre otros, con directores como Andrew Davies, Leopold Hagger, Hagger, Pedro, Santiago Serrate, Rubén Gimeno, Daniel Gil De Tejada, Josep Vila, Esteve Nabona, Jon Malaxetxebarria, Pedro Messias, Elio Orciuolo o Inma Shara.



Xavier Vilalta
baritone
Giorgio Germont

Baritone Xavier Vilalta began his vocal studies with Jaume Francisco Puig. He completed the intermediate degree with Enriqueta Tarrés at the Conservatori Professional de Vila-seca and the advanced degree with Eduard Giménez at the Conservatori del Liceu. He has taken masterclasses with renowned artists such as Jaume Aragall, Kamal Khan, Ernesto Palacio, and Carlos Chausson. In 2018, he resumed his vocal training with maestro Carlos Chausson, refining his technique as a baritone. Since then, he has performed a wide range of leading and character roles, including Sharpless in *Madama Butterfly*, Escamillo in *Carmen*, Eisenstein in *Die Fledermaus* (Catalan version), Giorgio Germont in *La Traviata*, Conte di Luna in *Il Trovatore*, Marcello and Schaunard in *La Bohème*, Silvio in *Pagliacci*, Belcore in *L'Elisir d'Amore*, Alfio in *Cavalleria Rusticana*, Vidal in *Luisa Fernanda*, Il Conte di Almaviva in *Le Nozze di Figaro*, Malatesta in *Don Pasquale*, and Pascual in *Marina*.

He has appeared on prestigious stages such as the Gran Teatre del Liceu and the Palau de la Música Catalana, as well as in theatres across Igualada, Terrassa, Granollers, Vic, Mataró, Vitoria, Santiago de Compostela, San Sebastián, Manresa, Castellón, and Salzburg (Austria).

With a warm and expressive voice and a commanding stage presence, Xavier Vilalta has established himself as one of the most versatile Catalan baritones of his generation.



Àlex Otero
tenor
Gastone

Born in Barcelona, Àlex Otero began his vocal studies at the “Àngel Barrios” Professional Conservatory of Music in Granada and later continued his training in Madrid under the guidance of tenor Santiago Ballerini. At the end of 2024, he returned to Barcelona to further develop his vocal technique with tenor Marc Sala.

He is currently an active member of the chorus of the Òpera de Catalunya Foundation, with which he has taken part in touring productions of Nabucco and Carmen. He is also a member of Opera Popular de Barcelona, participating in productions of L’elisir d’amore, La traviata and Carmen. He made his solo debut on October 10, 2025, performing the comprimario role of Giuseppe in La traviata.

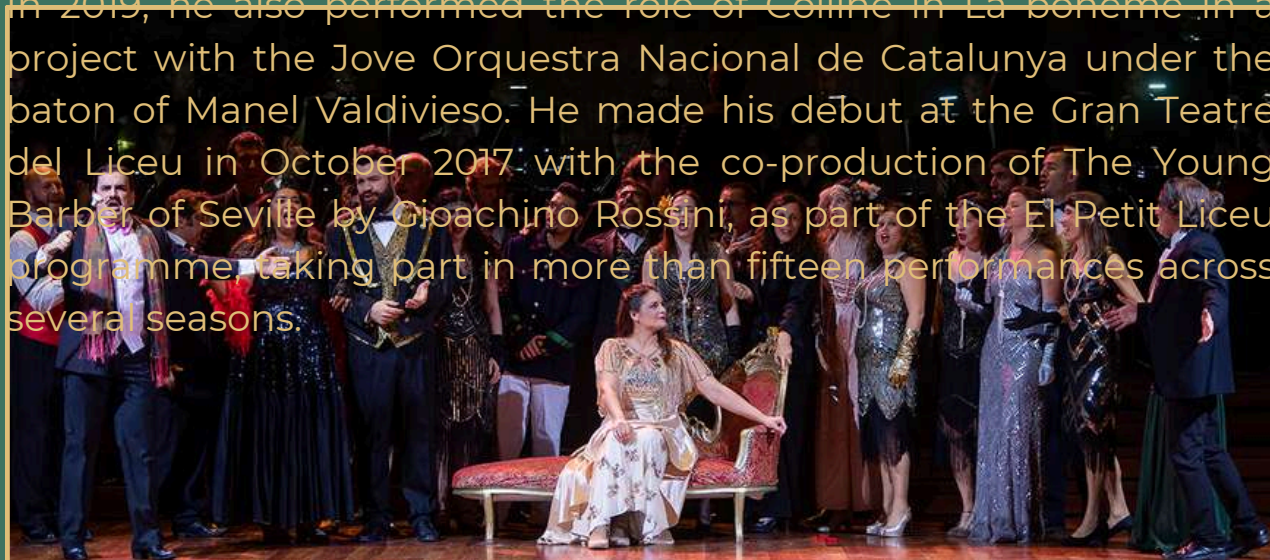
He has since debuted the role of Monostatos in the Catalan version of The Magic Flute by W. A. Mozart, in a production by Opera Popular de Barcelona, further strengthening his operatic profile.



Xavier Casademont
baritone
Barone Douphol

As a soloist, Xavier Casademont was selected and awarded a scholarship by the Berlin Opera Academy in 2022 and 2023, where he made his debut in the title role of Gianni Schicchi by Giacomo Puccini and as Musiklehrer in Ariadne auf Naxos by Richard Strauss. In February 2020, he made his debut as Leporello in Don Giovanni by W. A. Mozart with Opus Lírica at the Kursaal Auditorium in Donostia. Working with conductors such as Xavier Puig i Ortiz and Josep Miquel Mindàn, among others, he has debuted several operatic roles at the Palau de la Música Catalana with Novaria and Opera Popular de Barcelona, including Papageno in The Magic Flute, Schaunard in La bohème, Baron Douphol in La traviata, and Zúñiga in Carmen.

In 2019, he also performed the role of Colline in La bohème in a project with the Jove Orquestra Nacional de Catalunya under the baton of Manel Valdivieso. He made his debut at the Gran Teatre del Liceu in October 2017 with the co-production of The Young Barber of Seville by Gioachino Rossini, as part of the El Petit Liceu programme, taking part in more than fifteen performances across several seasons.





Néstor Pindado
bass
Marchese d'Obigny

From Terrassa, trained at the Escola Superior de Música de Catalunya with Lambert Climent in ancient music, made his debut at the Barcelona Auditorium in 2014 and at the Palau de la Música Catalana and the Castell de Peralada Festival in 2015. In 2018 he won second prize in the international lyrical competition "Hermanos Plano, city of Balaguer". His musical interest ranges from medieval music to contemporary classical music, with genres as diverse as lied, opera, oratorio and polyphony. With a warm, deep and velvety voice, he has collaborated with both small-format ensembles and with larger formations in the main concert halls and theatres in the country and Europe, among which we can highlight the Gran Teatro del Liceo or the Teatro Real, the Auditorio Nacional, and festivals such as the Utrecht Early Music Festival or the OFF Liceo Contemporary Music Festival. Among the projects of 2019 is the participation in Madama Butterfly at the Royal Opera.



Danil Sayfullin
bass
Dottor Grenvil

The Russian bass Danil Sayfullin graduated from the Samara State Academy of Art and Culture (Russia) and obtained his Master's degree in Singing at the Conservatori Superior de Música del Liceu in Barcelona, studying with Eduard Giménez and Dolors Aldea. He has furthered his training with renowned teachers such as Carlos Chausson, Raquel Pierotti, Francesca Roig, Roberto Accurso and María Gallego.

His operatic roles include Don Giovanni (Don Giovanni), Figaro (Le Nozze di Figaro), Germont (La Traviata), Escamillo (Carmen), Silvio (I Pagliacci), Belcore (L'elisir d'amore), Schaunard (La Bohème), Valentin (Faust) and Alfio (Cavalleria Rusticana), among others.

He has performed with companies such as Òpera Popular de Barcelona, Òpera de Sabadell, Òpera de Sant Cugat, Òpera de Tarragona, Òpera de Figueres and the Festival Castell de Peralada, and has appeared at major venues including the Auditori de Barcelona, Palau de la Música Catalana and Gran Teatre del Liceu.

He has worked with conductors such as Josep Miquel Mindán, Daniel Gil de Tejada, Jaume Villanueva, Jofre Bardolet and Daniel Mestre. His warm, expressive voice and strong stage presence have made him one of the most interesting baritones of his generation within the Catalan operatic scene.

OPERA POPULAR DE BARCELONA SHOWS

At Palau de la Música Catalana *2025-2026 season:*

Carmen, de G. Bizet

27/09/2025 - 20 h.

27/02/2026 - 20 h.

La traviata, G. Verdi

01/11/2025 - 18 h.

25/01/2026 - 18 h.

06/02/2026 - 20 h.

28/02/2026 - 18 h.

02/05/2026 - 18 h.

L'elisir d'amore, G. Donizetti

13/06/2026 - 19 h.

The magic flute, W.A. Mozart

27/06/2026 - 19 h.

*On tour**

Orfeo ed Euridice, G. Gluck

La flauta màgica, 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

Homenatge a Paco de Lucía

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