



**OPERA POPULAR
DE BARCELONA**
2025-2026 SEASON

Carmen
Georges Bizet
a show by Jaume Villanueva

Friday, February 27, 2026 - 8:00-10:25PM

Opera in four acts

Act I: 43 min. / Act II: 37 min. / 15 min. break / Act III: 34 min. / Act IV 16 min.

V. XXII-II-XVI

Patrons:

HOTEL

ohla barcelona



Toni Pons
Caràcter mediterrani

Partners:



Mar Rodríguez

ATELIER

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This is the 9th performance of Carmen by Opera Popular de Barcelona at the Palau de la Música Catalana.

Premiere: July 22, 2023

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PRESENTATION

A Carmen from Barcelona

Our Carmen wants to be the chronicle of a homicide, of the violent murder of a woman.

Stolen from the imagery of Luís Buñuel, the mise-en-scène is nourished by the sour sherry of the tablaos of the Ramblas and the fragrance of oranges and the sea that has the bitter aftertaste of absinthe in the brothels of Barcelona.

Barcelona in the 1960s was a port of contraband and slaves of a secular misery that was even more intense during the dictatorship of General Franco. According to the dictator's regime, they celebrated twenty-five years of peace under a totalitarian state that lasted until his death.

Greedy, intelligent and free Carmen pays the highest price, like a perfumed Virgin.



PERFORMERS

Music by **Georges Bizet**
Libretto by **Ludovic Halévy & Henri Meilhac**

Orquestra de Cambra Terrassa 48

Conductor **Josep Miquel Mindán**
Concertmaster **Pere Bartolomé**
Choir director **Pablo Morales**
Repeating teachers **Juli Rodríguez**

Staging **Jaume Villanueva**

Coreography **Kevin Donaire**
coreography inspired by the flamenco universes of
Eli Ayala and **Nacho Blanco**

Costume design **Montse Miralles**

Carmen wedding dress desing **Mar Rodríguez Atelier**
Props and costumes **Anaïs Roca, Enric Boxadera**
Characterization **Raquel García, Alejandra Escobar**
Stage managers **Álvaro Durán, Cristina Sainz**
Production manager **Marta Mateu**
Director of production **Marina Negre**

Lighting and Technical Assistance by **IMESDE**

Technical services of the Palau de la Música Catalana

Cloting and props **Rafató Teatre**

Surtitled **Aroa Zaidin**

Audiovisuals **Foccos, MIC grup**

Photography **Cristina Forés**

a production of **Jeloudoli**

with the support of:

 Institut Català de les
Empreses Culturals

 Generalitat
de Catalunya



Cast

Carmen **Natalia Matmееva**
Don José **José Concepción**
Escamillo **Frederico de Oliveira**
Micaela **Núria Vilà**
Remendado **Jordi Casanova**
Dancaire **Jordi Ferrer**
Frasquita **Alba Martinez Nieto**
Mercedes **Maria Batlle**
Zúñiga **Danil Sayfullin**
Morales **Néstor Pindado**

Choir

Sopranos

Luz Honorio
Tanya Mateos
Alba M. Nieto
Lucía Sepúlveda
Laura Tena

Mezzosopranos

Maria Batlle
Clara Gifre
Maria Jurado
Noniko Kiyuna
Edith López
Ariadna Vila

Tenors

Edgar Arocena
Andrea Caruso
Elias Gallego
Andrés Rodríguez
Elias Torricelli
Roger Vicens

Basses

Pablo Morales
Jorge Pazó
Néstor Pindado
Carles Salmons
Arnau Segura

Ballet

Dolça Gallego
Joel Juárez
Adam Olivares
Xavi Rojas
Paula Tormo
Alex Vizquete

Figuration children

Thiago Sánchez
Vera Sánchez
Lada Sayfullina

With the collaboration of

Professional Dance Conservatory -
Theater Institute
Carmen Tablao Flamenco

Figuration

Nacho Diez
Charo Fueyo
Paco Pons
Alex Valls

Bull advisors

Alfonso Casanova
Hugo Casanova

Capote

Maria José's -
Capotes and Muletas

La traviata, a philharmonic creation of

OPERA 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

Orquestra:

Violins 1

Pere Bartoloméa
Marie Perera
Humbert Rovira
Ariadna Torner
Aleksandra Yvanovski

Violins 2

Marta Oro
Inés Sanchís
Irene Serrahima
Iranzu Zuasti

Violas

Arabela Fernández
Fèlix Gallego

Chellos

Joaquim Alabau
Clara Manjón

Double bass

Sebastian Forest

Flute

Mirjam Plas

Flute + Piccolo

Alejandra Villalobos

Oboe 1

Núria Moreno

Oboe 2

Guillem Vilar

Clarinet 1

Carles Pertegaz

Clarinet 2

Antoni Rocosa

Basson 1

Clara Canimàs

Basson 2

Maria Crisol

Trumpet 1

Marc Monzonis

Trumpet 2

Marta Torres

Tube 1

Pau Valls

Tube 2

Joan Camps

Trombone

Jordi Giménez

Tímpani

Marc Casas

Percussion

José Vicente

ORIGINAL ARGUMENT SYNOPSIS

Carmen takes place in Seville.

The story revolves around Carmen, a beautiful and seductive gypsy who works in a tobacco factory.

Carmen captivates all the men around her, including the soldier Don José, who falls madly in love with her and abandons his fiancée, Micaela.

Dancaire and Remendado are two smugglers and friends of Carmen. They plan their illegal activities and recruit Don José to join their gang.

The relationship between Carmen and Don José becomes more and more complicated.

While Carmen wants to experience love with Escamillo, Don José falls into despair and jealousy. Frasquita and Mercedes, Carmen's close friends, worry about her safety and try to warn her about the consequences of her actions. However, Carmen is faithful to her desire to live freely and follow her own path.

Throughout the opera, Micaela tries to rescue Don José from Carmen's charms and bring him back to his former life. Don José, tormented by jealousy, obsession and his inability to control Carmen, he is eventually consumed by anger and despair.

In a moment of fury, Don José stabs Carmen to death.



ARGUMENT OF OUR VERSION

Place of action: Barcelona, the Raval and the nearby mountains
Period: 1960s

ACT I

The Rambles of the city of Barcelona, between the Tabacs de Filipines factory and the police station of the civil guard.

Micaela is looking for Sergeant Don José, in the existing detachment in the square. Informed by Corporal Morales and his guards that Don José will come with the group to relieve them, she decides to return later to meet her countryman. He has barely left the square when he is relieved by a detachment led by Zúñiga, with whom Don José comes while there is a parade of children singing happily.

Don José is informed of Micaela's arrival and awaits the visit of the young woman who surely brings news of her mother, but Zúñiga asks him for details of other very different women. There, in the tobacco factory, isn't that where the fickle cigar workers known throughout the city work? José confirms this complacently, to the captain who is serving here for the first time. Then the factory bell rings for the break from work, and with the other cigar girls, Carmen comes out, the most beautiful and vivacious of them all, who is courted by so many men and who sings a popular gypsy love song, staring into Don José, the only one who doesn't worry about her, the only one on whom - today - he has set his sights. When the break at the factory is over and the other young women have returned to work, Carmen passes very close to the factory and throws a flower at the sergeant and disappears. José has stood up and observes the flower and follows the woman with his gaze. Micaela approaches, bringing him a letter, money and a kiss from her mother. Don José is happy, because one day Micaela will be his wife. He has not yet said goodbye to his childhood friend, a great commotion is heard coming from the factory.

The women rush to Captain Zúñiga explaining in broken screams that Carmen, in a fight, has drawn a knife and injured another worker, so Zúñiga sends José to the factory to arrest Carmen. While at the guard post, the captain writes the arrest warrant with which José will take Carmen to prison, she manages to win over the young sergeant with her arts of seduction, and he agrees to let her escape, when under his custody will be taken to prison, and so she promises to give him her love as a reward, so she meets him at night in the tavern of Lillas Pastia, near the Rambla, in the Raval. When Zúñiga comes with the arrest warrant, Don José drops the cigarette case according to the agreement. The sergeant is arrested for dereliction of duty.



ACT II

A tavern of the Raval, the one of Lillas Pastia.

Place frequented by Carmen and her straperlist companions. There is a lot of excitement and joy. Together with Frasquita and Mercedes, Carmen sings and dances for the audience, being informed by Captain Zúñiga that José has served his sentence and is free. Escamillo, brave and reckless bullfighter, makes his triumphant entrance into the tavern.

He is also one of Carmen's suitors, but she has only one word for him, as for Captain Zúñiga, "wait".

While the attendants are leaving, two straperlists, Dancaire and Remendado, enter, fleeing from the civil guard, to "negotiate" with Carmen, Mercedes and Frasquita about their "businesses". Together they distract the policemen so that they can free themselves from them and do the estraperlo without being arrested.

They are all connived, except Carmen, who initially doubts the terms of the "deal" and has doubts about Don José, who has released her from prison.

The cunning thieves have a good idea for Carmen to join their cause for good, to persuade Don José when he arrives at the tavern to defect and join their gang, since his knowledge will surely be a great ally in their smuggling expeditions.

Carmen will try, first making Don José swear her love, then dancing for him, then slyly holding him back when the retreat from the barracks sounds. José worries because Carmen questions his love when he wants to return to his obligations, Don José explains and confesses his passionate love to her again. In vain, as she urges him to stay with her or get away from her forever.

ACT III

In the mountains of Montjuïc or Collserola or anywhere on the way to the border.

Strappers and other emigrants have stopped for a short rest.

José must watch over the goods while the others find out if the road is clear. Carmen, who asks her luck at cards, hates Don José, the one she dreams of is the bullfighter Escamillo. Are the cards right when, no matter how you put them, they always herald death?

The smugglers continue their route: only José remains vigilant.

Micaela appears, sent by her mother to look for Don José to accompany her mother, who is terminally ill, home. Then, Escamillo, the famous bullfighter, arrives at the mountain of the smugglers, without warning, to visit his beloved, and without knowing that he has in front of him an angry Don José, he proudly narrates to him his adventure with the beautiful and unconscious woman

Only the reaction of the bullfighters on the mountain prevents a furious Don José from ending the life of the surprised bullfighter. Escamillo continues not to understand Don José's reaction and, before leaving, he invites Carmen and the straperlistes to their next bullfight in the Plaça de les Arenes de Ciutat Comtal. When they were all going to continue on their way, Micaela asked Don José to go with her to the town to see her dying mother. Carmen mockingly advises Don José to leave, that she wants nothing to do with him, and Don José, looking humiliated, curses her before going on his way with Micaela and swearing that they will return let's see the faces...

ACT IV

Bullring of Las Arenas

An immense crowd awaits "the paseillo" of the bullfighters. The gangs enter and the town enthusiastically cheers Escamillo, Carmen accompanies him to the ruedo. they will get married Now she loves the bullfighter and ignores the warnings of her friends and Don José's threats. But when they go to the square, where the fight has already begun, José cuts her off, asks her to make up her mind, pleads for her love for the last time, conjures her loyalty and reminds her of times gone by. In vain

Carmen has already made a decision: Be free or die. And while she throws at José's feet the ring that one day he had given her as proof of his love, José attacks her in desperation with the intention of killing her at the precise moment when the people cheer in the square, with enthusiasm, to the victorious Escamillo.

Don José, one more of those who believe that women are objects of their property, another of those who think they can kill her because she was theirs.

What will happen to Jose?



DIRECTOR'S NOTES

I killed her because she was mine. Chronicle of a crime of gender violence.

Bitter and sinister, devoid of anachronisms that could relegate it to the status of a costumer, our Carmen wants to be the chronicle of a homicide, of the violent murder of a woman.

Stolen from the imagery of Luís Buñuel, the "mise-en-escène" is nourished by the sour sherry of the "tablaos" of the Rambles and the fragrance of oranges and the sea that has the bitter aftertaste of absinthe from the brothels of Barcelona, port of contraband and slaves of a secular misery even more intense during the dictatorship of General Franco.

The dirtiest Barcelona of the 1960s is the labyrinth where a blonde-eyed prostitute, a bullfighter promoted to the category of God and a poor drunken and shrill civil guard invalid from war pass by.



Carmen and Escamillo are the unintended and foreboding allegory of Manolete and Lupe Sino: the greatest bullfighter of all time and his seasoned friend. Lupe Sino, a woman with an unconfessed past, publicly insulted by the bullfighter's mother and ridiculed by public opinion in general. Lupe is executed by the media until he turns his life into a nyap. The lust of the aroma of a cigar confuses, quite often, the acrid perfume of the blood of the dying brau kneeling "in the ring".

The analogy between the feelings that the murder of Carmen at the hands of Don José has aroused throughout history and the media lynching to which the press would subject Lupe Sino after Manolete's death in 1947, is surprising and prodigious. Corroborating the morality prevailing at the time, the chronicle of events would justify the crime by calling it vindictive and deserved when considering Carmen's moral condition and the general animosity that aroused her behavior, her hypothetical debauchery and her declassified relationship with the conspicuous matador. In this eerie and Dantesque conception, centered on the tragedy of women, the figure of Don José and Escamillo must be ridiculously insignificant. If the vicissitudes of fortune had not separated them, Escamillo and Don José would have shared luck and destiny; they are identical creatures: heads and tails of the same coin. In the sixties the children of deep Spain dreamed of being bullfighters of rank. The millions and millions of teenagers who did not manage to materialize the glory, could choose between emigrating abroad, if they wanted to prosper, or becoming members of the Guardia Civil, founded by the Duke of Ahumada, in 1844 - few months before Merimée put an end to the manuscript—precisely to try to banish the gypsies, smugglers and bandits who inhabit Bizet's score. Carmen is a bullfighting metaphor for the fight between Don José - "a napbuf who finds himself big because he manages to spit very far" - and the devil who tempts au paradise: Carmen is greedy, intelligent and free at the highest price, blushing like a perfumed virgin.

Jaume Villanueva

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.





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 *concertmaster*

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 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.



Montse Miralles *costume design*

23/03/1956 - 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.



Nataliia Matvieieva
mezzosoprano
Carmen

She completed her higher education at the Donetsk State Music Academy named after S.S. Prokofiev (Ukraine) in 2007, and continued with a postgraduate assistantship at the same institution from 2007 to 2009.

Regarding her stage experience, she began her career as a soloist at the Donetsk Philharmonic (2005–2006). After earning her degree under the mentorship of Nina Zuyeva, an Honored Artist of Ukraine, she joined the Donetsk National Opera and Ballet Theatre as a choir soloist (2007–2009), and later became a principal soloist at the same institution from 2010 to 2014.

Recently, she has appeared as a guest artist at several international festivals, including the Chuncheon Opera Festival (South Korea), performing the role of Carmen, and the Maria Bieșu Opera Festival in Chișinău (Moldova), where she performed as Amneris in Aida. From January to May 2024, she worked as a soloist with Opera and Ballet International Ltd – Ellen Kent (UK).

Among her distinctions are an Honorary Diploma from the Donetsk Regional Council (2013) for her contribution to the development of the performing arts in Ukraine, and the Second Prize at the Open Festival of Young Vocalists in memory of I. Alchevsky (2007). She has toured extensively in Ukraine and Europe, including Germany, Spain, and France.



José Concepción
tenor
Don José

José Concepción (Fuerteventura, Canary Islands, 1976) is a tenor with a long-standing international career in opera houses and festivals across Europe, the Americas, Africa and Asia. He currently lives in Barcelona, where he works on repertoire with Maestro Carlos Chausson and Maestro Mark Hastings, a specialist in operatic repertoire.

Throughout his career, he has performed in a wide range of countries, appearing on stages in Switzerland, France, Belgium, Andorra, Italy, Spain, the Czech Republic, Bulgaria, Romania, Poland, Lithuania, Germany, Cuba, Mexico, Egypt and South Korea, consistently receiving an excellent response from audiences and critics.

His repertoire includes major roles such as Alfredo (*La traviata*), the Duke of Mantua (*Rigoletto*), Riccardo (*Un ballo in maschera*), Radamès (*Aida*), Don Carlo (*Don Carlo*), Rodolfo (*La bohème*), Pinkerton (*Madama Butterfly*) and Mario Cavaradossi (*Tosca*), as well as Don José in Bizet's *Carmen*.

Alongside his singing career, he is also active as a stage director and costume designer, contributing to the full artistic concept of opera productions. He is currently the Artistic Director of Ópera de Fuerteventura and Artistic Director of the Fuerteventura Symphony Orchestra.



Frederico de Oliveira
baritone
Escamillo

Frederico de Oliveira is a baritone known for his deep timbre and strong vocal and dramatic expressiveness. He graduated in voice at the Federal University of Rio de Janeiro and furthered his training in Germany, Austria and Switzerland (2013, 2014 and 2018).

He has appeared in major productions and festivals, including the 22nd Amazonas Opera Festival, where he took part in the Brazilian premiere of Donizetti's *Maria Stuarda*, and the 1st Pernambuco Opera Festival, performing in Bizet's *Carmen* and Leoncavallo's *I Pagliacci*. He has also sung at Rio de Janeiro's Theatro Municipal in works such as *Carmen*, *Idomeneo*, *Die Zauberflöte* and *Le Nozze di Figaro* (Mozart), Puccini's *Tosca*, and Bellini's *Il Pirata*.

In Barcelona, he made his debut at the Gran Teatre del Liceu in 2022 in *La Cuina de Rossini*, returning for subsequent seasons. He has also performed widely in chamber recitals featuring Brazilian art song in several German cities, achieving strong acclaim from both audiences and critics.

In this production of *Carmen*, he performs the iconic role of Escamillo, a signature character of the baritone repertoire, which he has portrayed in different international productions.



Núria Vilà
soprano
Micaela

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 Teatre 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.



Jordi Casanova
tenor
Remendado

Born in Reus (Tarragona), he began studying violin and music theory with Maria Massià i Carbonell. Later, he began a singing career at the Municipal Conservatory of Music in Barcelona in the classrooms of Myriam Francheri and Manuel García Morante. He completed his higher studies in singing at the Conservatorio Superior del Liceu.

He subsequently furthered his training with the soprano Carmen Bustamante, and also studied with Jaume Aragall, Kurt Widmer and Cendee Sunner. He graduated in Musicology from the Autonomous University of Barcelona. In the lyrical field, he has performed, among others, the leading tenor role in the operas: *Il Giovedì Grasso*, *Rita*, *Don Pasquale*, *La Fille du régiment*, *Il Barbiere di Siviglia*, *Le nozze di Figaro*, *Don Giovanni*, *Die Zauberflöte*, *Amahl and the Night Visitors*, *La Traviata*, *Les Pêcheurs de Perles*, *Il Mondo della Luna*, *Fidelio*, *La Belle Hélène*, among others. He has also performed various roles in major theatres such as the Liceo in Barcelona, the Teatro Real in Madrid, the Maestranza in Seville, Tenerife or Gran Canaria. He frequently performs lieder concerts, with a special interest in contemporary composers such as García-Demestres, García-Morante and Miquel Ortega. He is a regular performer of oratorio, having sung the most notable works of Bach, Handel, Vivaldi, Mozart, Schubert, Haydn and Honegger.



Jordi Ferrer
baritone
Dancaire

Nascut a Barcelona, es va graduar al Conservatori Superior del Liceu i va finalitzar els seus estudis amb el baix-baríton Carlos Chausson. Ha rebut lliçons de mestres de prestigi com Nelly Miricioiu i Alessandro Corbelli. Actualment segueix fent formació de perfeccionament amb diversos mestres a Alemanya, on també treballa a diversos teatres estatals regularment. També és membre de la formació vocal "Quintet Momentum" i com a membre del cor de les òperes de la Fundació Òpera de Catalunya, ha interpretat petits rols durant les últimes temporades així com també a interpretat els rols de Dancairo i Morales de l'òpera Carmen i de Barone Douphol de la Traviata al Palau de la Música Catalana.



Alba M. Nieto
soprano
Erasquita

She holds a degree in Classical and Contemporary Music Performance, specializing in Lyric Singing, from the Liceo Conservatory (2019), under the teaching of Eduard Giménez. He has received classes from great teachers such as Raúl Giménez, Fiorenza Cedolins, Cynthia Sanner, Jose Miguel Pérez-Sierra, Lorraine Nubar, Kurt Widmer, Mariella Devia or Lisette Oropesa...

Among many other previous works, in December 2023 she debuted as a soloist at the Gran Teatre del Liceu, and this same year 2024, she debuted as a soloist at the Teatro Real performing, in both theatres, several arias and opera and oratorio ensembles, in a concert dedicated entirely to Mozart. This September she debuted the role of Euridice from the opera Orfeo ed Euridice (C.W. Gluck) at the Municipal Auditorium of Terrassa together with the Terrassa 48 orchestra with Opera Popular de Barcelona.



Maria Batlle
mezzosoprano
Mercedes

A Law graduate, she has combined her professional career with musical training in voice, piano, acting, and dubbing. She completed advanced lyrical singing studies at the Conservatori del Liceu with Oriol Rosés and Carmen Bustamante, and trained with renowned répétiteurs such as Pau Casan, Josep Buforn, and Anna Crexells.

She has performed as a soloist at the Palau de la Música Catalana, the Teatre-Auditori de Sant Cugat, and the Teatre de la Faràndula de Sabadell, and as a chorister at venues including the Gran Teatre del Liceu, L'Auditori, the Sagrada Família, and the Teatre Tívoli. Her roles include Dorabella (*Così fan tutte*), Sesto (*La clemenza di Tito*), Third Lady (*The Magic Flute*), and Adalgisa (*Norma*), and she has sung solo in oratorios such as *Messiah* by Handel and *Membra Iesu Nostri* by Buxtehude.

She has worked under the baton of Jordi Savall, Salvador Brotons, and Mireia Barrera, and is a member of the Chamber Choir and Girls' Choir of the Conservatori del Liceu, as well as the vocal ensemble Quintet Momentum, specializing in early music.



Danil Sayfullin

bass

Zuñiga

Born into a family of professional musicians, he began studying music at the age of 5. When he was 9, as a student at a music school, Danil won the regional solo singing competition for young singers. From that moment on, his career as an artist began.

In 2001, Danil moved to Barcelona and continued his higher studies in piano and singing at the Conservatorio Superior de Música del Liceu in Barcelona. During his studies, he worked at the conservatory itself as a pianist of repertoire for singers.

From 2005 to 2009 he completed a postgraduate course in singing in Moscow with the great representatives of the Russian opera school Svetlana Nesterenko, Liubov Kazarnovskaya and Ruben Lisitsian.

In 2014 he made his operatic debut with the role of Aleko in Rachmaninov's opera "Aleko" with the Tomsk Philharmonic (Russia).

In 2018 he was invited to the Sabadell Opera House (Spain) to play the role of Il Gran Inquisitore in Verdi's opera Don Carlo. With this show he toured 11 cities in Catalonia with great success and favourable reviews.

Since 2018, he has worked as a soloist in the operas of the Palau de la Música Catalana (Barcelona). On multiple occasions, he has performed roles in the operas The Magic Flute by Mozart (Zarastro), Carmen by Bizet (Escamilio), La Bohème by Puccini (Colline), Traviata by Verdi (Dr. Grenville and Marchese). In 2025, he made his debut with the Barcelona Popular Opera in the role of Dulcamara.



Néstor Pindado

bass

Morales

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.

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.

6/02/2026 - 20 h.

28/02/2026 - 18 h.

02/05/2026 - 18 h.

L'elisir d'amore, G. Donizetti

13/06/2026 - 19 h.

La flauta màgica, W.A. Mozart

27/06/2026 - 19 h.

*On tour**

Orfeo ed Euridice, G. Gluck

The magic flute, W.A. Mozart

10 october 2025 - Teatre Fortuny - Reus

26 april 2026 - Teatre Monumental - Mataró

24 june 2026 - Centre Catòlic de Sants

Carmen, G. Bizet

La traviata, G. Verdi

21 march 2026 - Palacio de congresos e exposicions de Galicia -
Santiago de Compostela

L'elisir d'amore, G. Donizetti

6 de may 2027 . Teatre Fortuny - Reus

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

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