



ÒPERA POPULAR
DE BARCELONA
2025-2026

L'elisir d'amore

Donizetti

Created and Directed by Jaume Villanueva

The *Festa Major*
of Barcelona
transformed
into opera.



PALAU DE LA MÚSICA CATALANA
13 JUNE 2026

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SEASON 2025 - 2026

The Magic Flute

in Catalan

Mozart

Created and Directed by
Jaume Villanueva

27 June 2026 · 7 pm

Palau de la Música Catalana

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*“Early in the morning, around seven,
my mother wakes me and dresses me in white,
with a red sash, ribboned espadrilles
and the barretina in my hands. Still half asleep,
and with that trembling excitement
of special days in my knees, we walk towards Plaça Nova.
Soon the firecrackers explode and the parade begins.
‘Tirin, tirin for the giants!’ Today is Sant Roc.”*

With Sleep Still in My Eyes, Xavier Cordermí.

WELCOME TO THE *FESTA MAJOR*

L'elisir d'amore

Donizetti

Some operas tell stories.
Others, mysteriously,
tell us something about ourselves.

L'elisir d'amore is one of those rare works. Beneath the lightness of comedy, Donizetti hides something far deeper: a longing for happiness. That fragile moment when love, music and community seem to come together to remind us that life might be more beautiful than we usually allow ourselves to believe.

That is why this production does not take place in a small nineteenth-century Italian village.

It takes place here.

In a vibrant, imperfect and deeply human Barcelona, that still survives in certain neighbourhoods, in certain squares, and in the collective memory of the city.

Our Adina is an international opera star returning to the neighbourhood where she grew up. Nemorino is an ordinary man who still loves her in silence. Belcore moves through the Festa Major like someone used to being admired. And Dulcamara arrives in the square the way all those who sell miracles do: promising impossible solutions to desperate hearts.

Around them appear gegants, capgrossos, dancers and festive figures. Not as folkloric decoration, but as a living part of the story itself. Because this production is also a celebration of a way of sharing, celebrating and even loving that belongs deeply to Barcelona's emotional memory.

Perhaps the real elixir is not Dulcamara's potion.
Perhaps it is music.
Or the fleeting beauty of a night shared together.
Welcome to the *Festa Major*.

PERFORMANCE INFORMATION

L'elisir d'amore Donizetti

L'elisir d'amore

by Gaetano Donizetti

Libretto by Felice Romani

Opera in two acts

A production by Opera Popular de Barcelona

Created and Directed by Jaume Villanueva

Musical Direction

Josep Miquel Mindán

Orchestra

Terrassa 48 Orchestra

Palau de la Música Catalana

Saturday, 13 June 2026 · 7 pm

Approximate running time

Act I · 70 minutes

Interval · 20 minutes

Act II · 50 minutes

Total running time: approximately 2 hours and 20 minutes

Language

Performed in Italian with Catalan surtitles.

The cast and certain elements of this production may be subject to change due to circumstances beyond the organisation's control.

PERFORMANCE INFORMATION

Barcelona Becomes Opera

This production of L'elisir d'amore transforms Donizetti's opera into a vibrant Barcelona Festa Major. Gegants, capgrossos, traditional dance and collective memory coexist with one of the most beloved scores in the operatic repertoire.

Premiered at the Palau de la Música Catalana in January 2025, the production relocates the action to a contemporary and deeply popular Barcelona, where collective celebration becomes the natural setting for the story of Nemorino and Adina.

Tonight's performance marks the third presentation of L'elisir d'amore by Opera Popular de Barcelona at the Palau de la Música Catalana.

Production Premiere

19 January 2025

Perhaps the real elixir
is music.

L'elisir d'amore

Donizetti

When Gaetano Donizetti premiered *L'elisir d'amore* in 1832, he could hardly have imagined that nearly two centuries later this story would still move audiences around the world.

Its strength does not lie in grand tragedy or extraordinary conflict. Quite the opposite. *L'elisir* speaks about everyday fragilities: shyness, the desire to be loved, the fear of ridicule, the need to feel seen by others.

Nemorino is not a hero.

He is an ordinary man who loves without knowing how to make himself loved in return.

Adina is intelligent and free, but also vulnerable. Belcore embodies the confidence of appearances. And Dulcamara, beneath the comedy and deception, reminds us how deeply we all need to believe in some kind of miracle.

Donizetti creates a comedy filled with light, yet constantly pierced by an unexpected emotional depth.

Our production relocates this story to a Barcelona square during the Festa Major: a place where music, celebration and popular culture transform everyday life into something extraordinary.



GIANTS ON STAGE

Amadeu Carbó on festive imagery in Catalan theatre

Opera Popular de Barcelona's version of *L'elisir d'amore* relocates the action to a contemporary and deeply popular Barcelona, incorporating Catalan festive imagery as a central element of the staging.

Gegants, capgrossos and Catalan festive traditions do not appear here as simple decoration, but as an essential part of the theatrical universe imagined by Jaume Villanueva. The production also becomes a tribute to a neighbourhood Barcelona where streets and squares can still be transformed into spaces of shared celebration.

The relationship between giants and theatre, however, is far from new. These festive figures were originally linked to theatrical representations and Corpus Christi processions. In Barcelona, the existence of a giant Goliath has been documented for more than seven hundred years.

The presence of giants on stage has long been a recurring element in Catalan theatrical history.

In 1892, playwright Julià Carcassó premiered *Los Gegants de la Ciutat. Quadro de costums barceloninas. En un acte i en vers*. The play was set inside Barcelona City Hall shortly before the Corpus celebrations, while municipal workers prepared the city's giants. The figures themselves became part of the comic machinery of entrances, misunderstandings and theatrical confusion.

GIANTS ON STAGE

Amadeu Carbó on festive imagery in Catalan theatre

A few years later, in 1898, Madrid's Teatro de la Zarzuela premiered *Gigantes y Cabezudos*, with a libretto by Miguel Echegaray and music by Manuel Fernández Caballero. Set during Zaragoza's Pilar festivities, the zarzuela used giants and festive figures as symbolic elements connected to popular Aragonese identity.

Santiago Rusiñol would also incorporate festive imagery into *L'auca del senyor Esteve*, premiered at Barcelona's Teatre Victòria in 1917. In the famous Corpus procession scene, giants pass in front of the family shop "La Puntual", becoming the symbolic contrast between the oppressive order of the family business and the vibrant Barcelona that attracts Ramonet.

Later, during the twentieth century, the company COMEDIANTS transformed popular culture and festive imagery into a defining part of its theatrical language. Productions such as *Non Plus Plis* (1972) and *Catacroc* (1973) remain some of its most iconic examples.

The presence of giants in *L'elisir d'amore* is therefore far more than an aesthetic choice. It belongs to a long theatrical tradition that has used popular culture as a symbolic, emotional and theatrical language.

Amadeu Carbó

THE ORIGINAL STORY

L'elisir d'amore Donizetti

In a small rural community in the nineteenth century, Nemorino is hopelessly in love with Adina, an intelligent and independent young woman who seems to treat his feelings with playful indifference.

The arrival of Belcore, a confident sergeant accustomed to admiration, further complicates the situation.

Just when everything appears lost, Doctor Dulcamara arrives: an extravagant travelling charlatan claiming to possess an elixir capable of awakening any love.

Convinced that the potion will help him win Adina's heart, Nemorino buys the elixir without imagining the consequences it will unleash.

Between misunderstandings,
jealousy and unexpected
emotions...

Donizetti creates one of the great comic masterpieces of the operatic repertoire, combining humour, tenderness and extraordinary musical sensitivity.

Premiered in Milan in 1832, L'elisir d'amore remains today one of the most beloved operas in the world.

OUR STORY: CIUTATBELLA

On the Eve of *the Festa Major*

The square of Ciutatbella fills with festival lights, musicians, gegants and expectant neighbours. Everyone awaits the return of a former local girl who has now become an international opera star: Adina Caballé.

As a child, she sang caramelles through the streets of the city. Now she performs on some of the world's great stages.

The one person who has never forgotten her is Nemorino Aragall, a municipal street cleaner who has loved Adina since childhood. While the city celebrates the diva's return, he still watches her with the same shyness he carried as a boy.

Belcore Pons also reappears — Adina's former teenage sweetheart, accustomed to admiration and used to getting everything he wants.

In the middle of the celebrations arrives Doctor Dulcamara Montarsolo, a travelling charlatan and self-proclaimed specialist in sentimental miracles. Between impossible speeches and extravagant promises, he offers Nemorino a mysterious elixir capable of awakening any love.

Amid parades, toasts and unexpected emotions, the square will discover that love — like music — has the power to transform lives.

MOMENTS FROM THE OPERA

L'elisir d'amore Donizetti

Quanto è bella

Nemorino's first confession.

As the square prepares for the Festa Major, Nemorino watches Adina from a distance.

Donizetti avoids every trace of heroism and instead draws a character who is vulnerable, tender and profoundly human.

Music here does not seek to impress.

It seeks to move.

Udite, udite o rustici

Dulcamara's arrival.

Dulcamara transforms the atmosphere of the square the very moment he appears.

Like a travelling charlatan capable of convincing any crowd in the world, he overwhelms the village with verbal brilliance and theatrical excess.

Humour, speed and virtuosity turn this scene into one of the great comic moments of Italian opera.

L'elisir d'amore

Donizetti

Chiedi all'aura lusinghiera

Belcore's seduction.

Belcore sings the way he seduces: without ever doubting himself.

His duet with Adina combines elegance, irony and a subtle emotional tension that Donizetti hides beneath the brilliance of the music.

Una furtiva lagrima

The emotional heart of the opera.

Nemorino notices a tear in Adina's eyes and finally understands that he is loved.

For a brief moment, the Festa Major, the noise and the comedy disappear.

Only a man remains, discovering — almost unable to believe it — that happiness may truly exist.



ARTISTIC AND PRODUCTION TEAM

Artistic and Production Team

Music	Gaetano Donizetti
Libretto	Felice Romani
Musical Direction	Josep Miquel Mindàn
Stage Direction	Jaume Villanueva
Production	Opera Popular de Barcelona

Artistic and Production Team

Chorus Director	Andrea Álvarez
Repetiteur	Joan Espuny
Choreography	Isa Moren
Costume Design	Enric Boxadera · Rafató Teatre
	Anaïs Roca · Rafató Teatre
Adina's White Dress	Mar Rodríguez Atelier
Make-up and Hair Design	Laura Liñán
	Alejandra Escobar
Stage Manager	Álvaro Duran
	Cristina Sainz
Lighting Design	IMESDE
Surtitles	Gerard Vintró
Photography	Cristina Forés
Audiovisual	Mic Grup i Foccos
Executive Production	Marta Mateu
Production Director	Marina Negre

Executive Team

Artistic Director	Josep Miquel Mindàn
Executive Artistic Director	Jaume Villanueva
Artistic Administration	Cristina Raventós

ARTISTIC AND PRODUCTION TEAM

Cast and Chorus

Principal Cast

NEMORINO ARAGALL
Facundo Muñoz

ADINA CABALLÉ
Aseel Massoud

BELCORE PONS
Joan G. Gomà

DULCAMARA MONTARSOLO
Danil Sayfullin

GIANETTA DE LOS ÀNGELES
Alba M. Nieto

Chorus

SOPRANOS

Leyna Díaz
Luz Honorio
Tanya Mateos
Victorina Pérez
Laura Tena

TENORS

Edgar Arocena
Cesc Esteve
Elias Gallego
Héctor Ortín
Jacob Rifà

MEZZOSOPRANOS

Carmen Berenguel
Júlia Cervera
Noniko Kiyuna
Marta Planella
Nadia Ruseva

BASSES

Raül Blangino
Carles Salmons
Arnau Segura
Ariel Seras
Ot Oset

ARTISTIC AND PRODUCTION TEAM

Terrassa 48 Orchestra

FIRST VIOLINS

Quim Térmens
Concertmaster
Pere Bartolomé
Judith Ortega
Maria Perera

SECOND VIOLINS

Núria Mesalles
Aleix Puig
Humbert Rovira
Inés Sanchís

VIOLAS

Arabela Fernández
Félix Gallego

CELLOS

Manuel Martínez del Fresno
Clara Manjón

DOUBLE BASS

Sebastien Forest

FLUTE AND PICCOLO

Bernat Castillejos

OBOE AND ENGLISH HORN

Enric Tudela

CLARINET

Carles Pertegaz

BASSON

Daniel Gálvez

TRUMPET

Marc Monzonis

FRENCH HORN

Pau Valls

TROMBONE

Jordi Gómez

PERCUSSION

Marc Casas

ARTISTIC AND PRODUCTION TEAM

Ballet and Extras

Ballet

Claudia Barber · Aina Lorda · Jana Chaos ·
Ana Cacheiro · Martina López · Jana Sans

Special Guest Appearance

Alicia Lluís

Extras

CHILD

Saura Ortín

MAYOR AND NOTARY OF SANT MARTÍ DE CIUTATBELLA

Nacho Díez

HARRISON GOLD, ADINA'S BODYGUARD

Santi Ferrer

MINISTER FOR CULTURE

Lis Jutglar

COUNCILLOR FOR CULTURE

Cuca Orriols

CITIZENS

Amparo Mota, Esperança Bel, Olga Prades, Albano García

ARTISTIC AND PRODUCTION TEAM

Giants, Festive Figures and Traditional Dance

With the participation of

GEGANTS AND CAPGROSSOS OF THE
PLAÇA NOVA FESTIVAL ASSOCIATION

Alexandre Aymerich, Roc Cabanes, Ainara Cuenca, Xavier
Luquin, Sergi Montejo, Bernat Roman, Jana Saltó, Joaquim
Salvà, Laia Pontones.

THE GIANTS

Roc i Laia

THE CAPGROSSOS

Tano, Beco i en Llorenç

DANCERS OF THE 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.

TECHNICAL TEAM OF THE ESBART CATALÀ DE DANSAIRES

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

Special thanks to

Amadeu Carbó and Xavier Cordoní



Created and Directed by

Jaume Villanueva

Jaume Villanueva is the founder and stage director of Opera Popular de Barcelona. His artistic work focuses on creating emotionally direct opera productions deeply connected to contemporary collective imagination.

His productions combine operatic repertoire, popular culture and strong visual theatricality, always seeking a balance between accessibility and artistic ambition.

Through Opera Popular de Barcelona he has created productions such as La traviata, Carmen, The Magic Flute in Catalan, Orfeo ed Euridice and L'elisir d'amore at the Palau de la Música Catalana, helping to establish an independent operatic project with a distinctive artistic identity within the Catalan cultural landscape.

His version of L'elisir d'amore transforms Donizetti's opera into a vibrant Barcelona Festa Major, incorporating gegants, capgrossos and festive imagery as an essential part of the dramaturgy.

Artistic Team

STAGE DIRECTION

Jaume Villanueva



Musical Director

Josep Miquel Mindán

Josep Miquel Mindán, musical director of Opera Popular de Barcelona, has developed an extensive career in the symphonic, choral and operatic fields, collaborating with numerous ensembles and lyric productions throughout Catalonia.

His conducting is distinguished by its directness, expressive intensity and strong theatrical instinct, particularly in the nineteenth-century Italian repertoire.

As musical director of Opera Popular de Barcelona, he has led productions such as *La traviata*, *Carmen*, *The Magic Flute in Catalan* and *L'elisir d'amore*, developing a close artistic collaboration with the Terrassa 48 Chamber Orchestra and the company's chorus.

In this production, he approaches Donizetti's score with vitality, flexibility and a close connection to the staging and festive energy of the performance.

Artistic Team

MUSICAL DIRECTION
Josep Miquel Mindán



BIOGRAPHIES

Orchestra

Terrassa 48 Orchestra

Founded in 2000, the Terrassa 48 Chamber Orchestra is one of the most active ensembles in the Catalan musical scene.

Specialised in repertoire for string orchestra, the ensemble combines concert activity, opera productions and educational projects.

The orchestra maintains a close artistic collaboration with Opera Popular de Barcelona, regularly participating in productions such as *La traviata*, *Carmen*, *The Magic Flute in Catalan*, *Orfeo ed Euridice* and *L'elisir d'amore* at the Palau de la Música Catalana.

The ensemble is led from the violin by concertmaster Quim Tèrmens.

Artistic Team

ORCHESTRA
Terrassa 48



Concertmaster

Quim Térmens

Violinist and pedagogue Quim Térmens is one of the leading figures in the promotion of string orchestra repertoire in Catalonia.

He has been a member of both the Orquestra de Cambra del Palau de la Música Catalana and the Orquestra de Cambra Gonçal Comellas, and currently leads the Terrassa 48 Chamber Orchestra from the violin.

His work combines performance, pedagogy and the creation of musical projects, establishing him as an important reference within the Catalan musical landscape.

Artistic Team

CONCERTMASTER
Quim Térmens



Chorus Director

Andrea Álvarez

Pianist and specialist in vocal repertoire, Andrea Álvarez has developed a long and distinguished career as a répétiteur and collaborative pianist.

Since 2002 she has lived in Barcelona, where she collaborates with the Associació d'Amics de l'Òpera de Sabadell and the touring productions of Òpera a Catalunya – Fundació Òpera Catalunya.

Since 2008 she has served as resident pianist and assistant chorus director of the AAOS, and has accompanied artists such as Montserrat Caballé and Montserrat Martí Caballé in commemorative recitals at the Gran Teatre del Liceu.

Artistic Team

CHORUS DIRECTOR
Andrea Álvarez



Nemorino Aragall

Facundo Muñoz - Tenor

Argentinian tenor Facundo Muñoz, now based in Barcelona, has developed his career between opera and concert repertoire, particularly noted for the musical sensitivity and emotional immediacy of his performances.

He has appeared in several lyric productions throughout Catalonia and regularly collaborates with Opera Popular de Barcelona, where he has performed leading roles from the Italian operatic repertoire.

His interpretation of Nemorino moves away from conventional comic stereotypes to reveal the character's fragility, tenderness and profound need to be loved. His performance of *Una furtiva lagrima* becomes one of the production's most intimate and moving moments.

Artistic Team

NEMORINO
Facundo Muñoz



Adina Caballé

Aseel Massoud - Soprano

Syrian soprano Aseel Massoud, based in Barcelona, has developed a career marked by expressive intensity and remarkable stage sensitivity. Her highly flexible lyric voice has allowed her to explore a wide operatic repertoire in both concert and staged productions.

She is one of the central artists of Opera Popular de Barcelona, with whom she has performed leading roles in productions such as *La traviata*, *Carmen*, *Orfeo ed Euridice* and *L'elisir d'amore* at the Palau de la Música Catalana.

Her Adina combines vocal brilliance, theatrical sophistication and deep humanity, transforming the character into a complex, independent and profoundly contemporary woman.

Artistic Team

ADINA
Aseel Massoud



Belcore Pons

Joan G. Gomà - Baritone

Baritone Joan G. Gomà has developed a solid career in both opera and zarzuela, performing many of the major lyric and comic roles of the Italian and Spanish repertoire.

He has appeared in venues such as the Gran Teatre del Liceu, the Teatro de la Maestranza in Seville and the Alter Oper Frankfurt, and has collaborated with companies including La Fura dels Baus and Comediants.

In this production he brings to life a charismatic Belcore, self-assured and perfectly integrated into the festive and popular universe of Ciutatbella.

Artistic Team

BELCORE
Joan G. Gomà



Dulcamara Montarsolo

Danil Sayfullin - Bass

Trained between Barcelona and Moscow, bass Danil Sayfullin has developed an international career performing operatic and symphonic repertoire in Russia, Lithuania and Spain.

His roles include Sarastro (Die Zauberflöte), Escamillo (Carmen), Colline (La bohème) and Il Grande Inquisitore (Don Carlo), distinguished by vocal solidity and commanding stage presence.

He made his debut as Dulcamara with great success in Opera Popular de Barcelona's January 2025 performance of L'elisir d'amore at the Palau de la Música Catalana.

Artistic Team

DULCAMARA
Danil Sayfullin



Gianetta de los Ángeles

Alba M. Nieto - Soprano

Trained at the Conservatori Superior del Liceu under Eduard Giménez, soprano Alba M. Nieto has developed her career in both operatic and concert repertoire, particularly noted for the freshness of her voice and her natural stage presence.

She has participated in various opera productions and concerts, showing a special affinity for bel canto and Mozart repertoire.

In this production she performs the role of Gianetta, transforming the character into a lively and fully integrated figure within the festive and popular world of Ciutatbella.

Artistic Team

GIANETTA
Alba M. Nieto





Where Music Meets the City

Opera Popular de Barcelona creates original productions based on the great operatic repertoire, with a contemporary stage vision and a strong connection to popular culture and its surrounding communities.

Its productions seek to establish a direct relationship with today's audiences through visual, emotional and deeply theatrical storytelling.

A popular opera is not
a simplified opera.
It is an opera that only
fully exists when it is
shared.

The company regularly develops its artistic activity at the Palau de la Música Catalana, where it has presented productions such as *La traviata*, *Carmen*, *The Magic Flute in Catalan*, *Orfeo ed Euridice* and *L'elisir d'amore*.

The project combines artistic creation, collaboration with emerging performers and partnerships with musicians, choirs, schools and cultural organisations throughout the country.





ÒPERA POPULAR
DE BARCELONA



2026 - 2027 Season

PALAU DE LA MÚSICA CATALANA

Carmen · Bizet

12 September 2026
15 January 2027
26 February 2027

La traviata · Verdi

2 October 2026
7 February 2027
24 April 2027

The Magic Flute · Mozart

7 December 2026
19 June 2027

L'elisir d'amore · Donizetti

12 June 2027

2026 - 2027 Season

We gratefully acknowledge the support
and trust of all the people and institutions
who make this project possible



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Josep Arias-Velasco
Montse Miralles
Jordi Ribera



SPECIAL THANKS TO

Palau de la Música Catalana
Terrassa 48 Orchestra
Rafató Teatre
Ateneu Hortenc
Centre Catòlic de Sants
Sants Teatre
Associació de Festes de la Plaça Nova
Esbart Català de Dansaires
Conservatori Professional de Dansa de
l'Institut del Teatre
Escola de Dansa Isa Moren

To the artists, technicians, volunteers and collaborators
who have been part of this production.



ABOVE ALL, TO THE AUDIENCE

Because opera only fully exists when someone
listens to it, shares it and makes it their own.

Thank You

SHARE THE
EXPERIENCE

Your gaze is also part of the
performance.



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