



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

[operapopulardebarcelona.org](http://operapopulardebarcelona.org)

## CONTENTS

# L'elisir d'amore Donizetti

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Welcome to the <i>Festa Major</i>	5
Performance Information	7
Barcelona Becomes Opera	9
Giants on Stage	11
Original Synopsis	13
Our Story: Ciutatbella	14
Moments from the Opera	15
Artistic and Production Team	18
Biographies	23
Opera Popular de Barcelona	35
Season 2026–2027	36
Acknowledgements	38
Share the Experience	38

*“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

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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 a little better than it usually seems.

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 city's collective memory.

Our Adina is an international opera star, the new Callas of New York's Metropolitan Opera. Having conquered the Met and become one of the season's most celebrated artists, she returns to Barcelona to recover from success and reconnect with the people, memories and emotions of the neighbourhood where she grew up singing in choirs, carol groups and local festivities.

Waiting for her are two former loves from her youth. Nemorino, now a hardworking street cleaner in the Barcelona *posa't guapa* programme, still loves her in silence with the same tenderness as always. Belcore, an irresistible Don Juan in the uniform of a Mossos d'Esquadra sergeant, sets out to win her heart amid parades, festival processions and local celebrations.

WELCOME TO THE *FESTA MAJOR*

# L'elisir d'amore

## Donizetti

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And the charming rogue Dulcamara arrives in the square the way all sellers of miracles do: promising impossible solutions to desperate hearts, infallible remedies for every ill and the ultimate secret to winning love.

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

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### **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

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### **Approximate running time**

Act I · 70 minutes

Interval · 20 minutes

Act II · 50 minutes

Total running time: approximately 2 hours and 20 minutes

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### **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

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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.

THE OPERA THAT TRANSFORMS THE SQUARE

# L'elisir d'amore

## Donizetti

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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

# Festive imagery in Catalan theatre

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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

# Festive imagery in Catalan theatre

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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

Social educator, folklorist, writer,  
and cultural producer and manager.

## THE ORIGINAL STORY

# L'elisir d'amore Donizetti

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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*

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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, a sergeant in the Mossos d'Esquadra and one of Adina's youthful loves, accustomed to being admired and to always getting what he wants.

In the midst of the festivities, running into the square like a rogue fleeing the police, Doctor Dulcamara Montarsolo appears: a travelling salesman and self-proclaimed specialist in matters of the heart. Amid improbable speeches and extravagant promises, he offers Nemorino a mysterious elixir said to awaken any love.

Filled with parades, toasts and unexpected emotions, the square will discover that love — like music — has the power to transform any life.

## MOMENTS FROM THE OPERA

# L'elisir d'amore Donizetti

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## 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

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### 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	<b>Gaetano Donizetti</b>
Libretto	<b>Felice Romani</b>
Musical Director	<b>Josep Miquel Mindàn</b>
Stage Director	<b>Jaume Villanueva</b>
Production	<b>Opera Popular de Barcelona</b>

## Artistic and Production Team

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

## Executive Team

Artistic Director	<b>Josep Miquel Mindàn</b>
Executive Artistic Director	<b>Jaume Villanueva</b>
Artistic Administration	<b>Cristina Raventós</b>

## ARTISTIC AND PRODUCTION TEAM

# Cast and Chorus

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### 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  
Víctor Galiano  
Héctor Ortín  
Jacob Rifà

#### MEZZOSOPRANOS

Júlia Cervera  
Noniko Kiyuna  
Marta Mateu  
Marta Planella  
Nadia Ruseva

#### BASSES

Raül Blangino  
Erick D. Delgado  
Arnau Segura  
Ariel Seras  
Ot Oset

ARTISTIC AND PRODUCTION TEAM

# Terrassa 48 Orchestra

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FIRST VIOLINS

Pere Bartolomé  
*Concertmaster*  
Eduard Moya  
Judith Ortega  
Maria Perera

SECOND VIOLINS

Núria Mesalles  
Aleix Puig  
Humbert Rovira  
Iranzu Zuasti

VIOLAS

Arabela Fernández  
Félix Gallego

CELLOS

Manuel Martínez del Fresno  
Núria Padrós

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

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### Ballet

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

### Special Guest Appearance

Alicia Lluís

### Extras

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

CHILD I

Saura Ortín

CHILD II

Maria Capell

BARÇA BOY

Pau Cairell

ESPANYOL BOY

Art Collado

BOY WITH BICYCLE

Jordi Guerrero

PHOTOGRAPHER

Terenci Vergés

## ARTISTIC AND PRODUCTION TEAM

# Giants, Festive Figures and Traditional Dance

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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, Martí Aymerich, Joan Ignasi  
Calabuig, Sílvia Martín, Albert Moncada, Max Roca, Nayara  
Yebra.

TECHNICAL TEAM OF THE ESBART CATALÀ DE DANSAIRES

Anna Bigas, Núria Fabra, Joana Pedreira, Enric Poch.

DIRECTOR DEL COS DE DANSA

Guillem Amorós.

Special thanks to

Amadeu Carbó and Xavier Cordoní



# Created and Directed by

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## Jaume Villanueva

Stage director, playwright and founder of Opera Popular de Barcelona. He began his directing career in 1982, receiving the Adrià Gual National Award for Best Directing Project for *La desaparició* de Wendy by Josep M. Benet i Jornet.

Throughout his career he has directed theatre and musical productions including *Con Belisa* by Federico García Lorca —for which he was nominated as Best Guest Director by the Association of Entertainment Critics (ACE) of New York—, *El Llanto*, finalist for the Max Awards, *La Vampira del Raval*, winner of five Butaca Awards, and *Romance de Curro el Palmo*, premiered at Barcelona's Grec Festival.

His artistic work is characterised by the search for a distinctive stage language that combines emotional immediacy, visual imagination and a close connection with popular culture. As founder of Opera Popular de Barcelona, he has developed productions including *La traviata*, *Carmen*, *Orfeo ed Euridice*, *L'elisir d'amore* and the Catalan version of *Die Zauberflöte*.

## Artistic Team

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STAGE DIRECTOR  
**Jaume Villanueva**



# Musical Director

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## 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

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MUSICAL DIRECTION  
**Josep Miquel Mindán**



# Orchestra

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## 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.

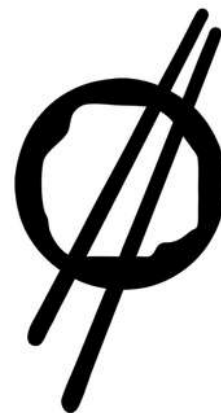
The orchestra maintains a close artistic collaboration with Opera Popular de Barcelona, regularly participating in productions such as *La traviata*, *Carmen*, *The Magic Flute in Catalan*, *Orfeo ed Euridice* and *L'elisir d'amore* at the Palau de la Música Catalana.

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

## Artistic Team

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ORCHESTRA  
**Terrassa 48**



# Concertmaster

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## Pere Bartolomé

Pere Bartolomé is a violinist trained primarily at the Conservatory of Badalona and has been closely associated with the Terrassa 48 Chamber Orchestra for more than two decades, developing an extensive artistic career with the ensemble.

He regularly collaborates with a variety of orchestras and chamber groups throughout Catalonia and has been a member of the Quartet Brossa since 2008, performing in numerous concerts and recordings.

Alongside his work as a performer, he is also a professional piano technician and tuner, a field that allows him to maintain a close connection with the world of instrument craftsmanship and musical acoustics.

In this production of *The Magic Flute*, he serves as concertmaster of the Terrassa 48 Chamber Orchestra soloists' ensemble.

## Artistic team

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**CONCERTMASTER**  
**Pere Bartolomé**



# Chorus Director

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## 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

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CHORUS DIRECTOR  
**Andrea Álvarez**



# Nemorino Aragall

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## 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

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**NEMORINO**  
**Facundo Muñoz**



# Adina Caballé

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## 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

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ADINA  
**Aseel Massoud**



# Belcore Pons

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## 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

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**BELCORE**  
**Joan G. Gomà**



# Dulcamara Montarsolo

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## 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

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**DULCAMARA**  
**Danil Sayfullin**



# Gianetta de los Ángeles

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## 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

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**GIANETTA**  
**Alba M. Nieto**





# Where Music Meets the City

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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



#### PRINCIPAL SPONSORS

Hotel Ohla Barcelona  
Toni Pons · Mediterranean Spirit



#### WITH THE SUPPORT OF

Institut Català de les Empreses Culturals  
Ministerio de Cultura



#### HONORARY FOUNDING PATRONS

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

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

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#### 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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