

ÒPERA POPULAR DE BARCELONA



Carmen

GEORGES BIZET

a production by Jaume Villanueva

SATURDAY, 12 SEPTEMBER 2026 · 7 PM

PALAU DE LA MÚSICA CATALANA

EN

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Carmen belongs to no one.

Possession is not love.

CHRONICLE OF A FREEDOM AND A CRIME

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Carmen

OPERA IN FOUR ACTS

Music	Georges Bizet
Libretto	Henri Meilhac and Ludovic Halévy
A production by	Jaume Villanueva
Venue	Palau de la Música Catalana
Date and time	12 September 2026 · 7 pm
Running times	Act I · 43 min · Act II · 37 min Interval · 15 min Act III · 34 min · Act IV · 16 min

This is Òpera Popular de Barcelona’s 10th performance of Carmen at the Palau de la Música Catalana.

Première: 22 July 2023

The announced cast may be subject to change.

Barcelona sings in its own voice.

*An opera born in Barcelona,
with the talent of a city open to the world.*

A performance is more than a sequence of scenes, music and characters. It is a society in action: artists and audience come together to bring a fiction to life—a fiction that exists only when it is shared.

Òpera Popular de Barcelona springs from the city and from a singular way of understanding theatre: creative, collective, accessible and bold. By bringing together the talent of artists from around the world who live in Barcelona, we turn necessity into opportunity and make the Palau de la Música Catalana the stage on which Barcelona recognises itself and presents itself to the world.

We want those who live here to feel that this opera is their own, and visitors to discover a unique experience with an identity all its own: opera for everyone, made in Barcelona.

THANK YOU FOR BEING PART OF OPERA FOR EVERYONE.



Desire.
Smuggling.
Freedom.

BARCELONA'S CARMEN



*“Freedom is the one thing
Carmen will never bargain away.”*

Bizet’s music turns desire into a dramatic force that cannot be stopped.

BARCELONA IN THE 1960s

A Barcelona Carmen

Our Carmen is the dark chronicle of a homicide: the violent killing of a woman.

A PORT CITY

Drawing on the imagery of Luis Buñuel, the staging is steeped in the sharp sherry of the tablaos and brothels of La Rambla, and in the fragrance of oranges drifting in from the sea.

A WOUNDED ERA

Under the dictatorship, Barcelona was a port of smuggling and age-old poverty. In this landscape of hardship and silence, the desire to live freely is the only form of resistance.



Bold, intelligent and free,
Carmen pays the highest price.

Her death is no romantic ending: it is the culmination of a violence we still recognise. To look it in the face is also to ask what we have learned—and where we, as a society, have gone wrong.

A story of desire, control and freedom

Carmen works in a tobacco factory and lives by her own rules. When she meets Don José, attraction opens a crack that soon becomes an obsession for the dutiful soldier.

But Carmen has already chosen movement, risk and a life with no master. Don José mistakes love for possession. The arrival of Escamillo—a noble, wealthy and famous bullfighter—and Carmen's irrevocable decision to leave Don José hasten an inevitable tragedy.

Bizet transforms this intimate conflict into an opera of extraordinary popular energy, in which celebration and danger always move side by side.

Carmen defends her freedom to the end.

FOUR MOVEMENTS

From encounter to crime

I THE ENCOUNTER

Carmen seduces Don José. After a fight at the tobacco factory, where she has been arrested, he helps her escape, disobeying his superiors' orders.

II THE ESCAPE

In the intimacy of the tavern, Carmen asks Don José to leave military life behind, desert and join the smugglers.

III THE BREAK

Their relationship fractures. Micaëla, Don José's former fiancée, finds him; Escamillo inflames his jealousy. Carmen reads death in the cards.

IV THE CRIME

Outside the bullring, Carmen refuses to return to Don José. He kills her as the crowd celebrates Escamillo's triumph.

“I killed her
because she was mine.”

CHRONICLE OF A GENDER-BASED KILLING

The sentence distils the terrible logic the production seeks to expose: turning a person into property. Carmen must die for loving too much; she must die because she refuses to surrender her freedom.

The staging places this tension in a recognisable, uncompromising Barcelona and restores the work’s power to challenge us even today.

Hour after hour

Behind every gesture, every note and the slightest movement lie perseverance, rigour, exacting standards, solitude, sacrifice and work.



An opera production is the sum of visible and invisible talents. On stage and off, every person helps shape the same shared moment.

JAUME VILLANUEVA · STAGE DIRECTOR

The voices

CARMEN • GEORGES BIZET

CARMEN

Nataliia Matvieieva

DON JOSÉ

Nacho Guzmán

ESCAMILLO

Danil Sayfullin

MICAELA

Sara Bermúdez

FRASQUITA

Alba Martínez Nieto

MERCÉDÈS

Maria Batlle

LE REMENDADO

Elias Torricelli

LE DANCAÏRE

Alejandro Chelet

ZÚÑIGA AND MORALÈS

Néstor Pindado

Chorus, ballet and extras

SOPRANOS

Leyna Díaz
Tanya Mateos
Victorina Pérez
Laura Tena
Aina Vicens

MEZZO-SOPRANOS

Edith López
Gabriela Pérez
Nadia Ruseva
Gabriela Schurrer
Ariadna Vila

TENORS

Edgar Arocena
Jaume Fonollà
Josep Perea
Jacob Rifà
Albert Valero

BARITONES AND
BASSES

Raül Blangino
Erick Delgado
Cesc Esteve
Ot Oset
Carles Salmons

BALLET

Kevin Donaire
Dolça Gallego
Joel Juárez
Adam Olivares

Xavi Rojas
Paula Tormo
Alex Vizquete

CHILD
EXTRAS

Maria Capell
Thiago Sánchez
Vera Sánchez
Lada Sayfullina

ADULT
EXTRAS

Nacho Diez
Charo Fueyo
Paco Pons
Alex Valls

Staging

CARMEN · GEORGES BIZET

MUSIC	Georges Bizet
LIBRETTO	Ludovic Halévy · Henri Meilhac
MUSICAL DIRECTOR	Josep Miquel Mindán
STAGING	Jaume Villanueva
ORCHESTRA	Terrassa 48 Chamber Orchestra
CHORUS DIRECTOR	Andrea Álvarez
RÉPÉTITEUR	Juli Rodríguez
CHOREOGRAPHY	Kevin Donaire inspired by Eli Ayala and Nacho Blanco
COSTUMES	Montse Miralles wedding dress: Mar Rodríguez Atelier

Behind the scenes

COSTUMES AND PROPS

Anaïs Roca · Enric Boxadera

MAKE-UP AND HAIR

Raquel García

PRODUCTION DIRECTOR

Marina Negre

LIGHTING DESIGN

Xavier Costas (Carlight)

SURTITLES

Gerard Vintro

AUDIOVISUALS

MIC Grup

STAGE MANAGEMENT

Álvaro Durán · Adrià Llivina

HEAD OF PRODUCTION

Marta Mateu

TECHNICAL SERVICES

Imesde

COSTUMES AND PROPS

Rafató Teatre

PHOTOGRAPHY

Cristina Forés

PRODUCTION

Òpera Popular de Barcelona

Terrassa 48 Chamber Orchestra

Established in its present form in 2000, OCT48 has championed music for string orchestra through concerts, recordings and educational projects across Catalonia and Spain. The ensemble combines research, accessibility and extensive experience in symphonic, choral and operatic productions.

FIRST
VIOLINS

Pere Bartolomé
Judith Ortega
Maria Perera
Humbert Rovira
Ariadna Torner

SECOND
VIOLINS

Irantzu Zuasti
Aleix Puig
Núria Mesalles
Marta Oro

VIOLAS

Félix Gallego
Arabela Fernández

CELLOS

Núria Padrós
Manuel Martínez

DOUBLE
BASS

Sebastian Forest

FLUTE

Bernat Castillejo

FLUTE AND
PICCOLO

Mirjam Plas

OBOES

Enric Tudela
Mariona Gòdia

CLARINETS

Carles Pertegaz
Antoni Rocosa

BASSOONS

Clara Canimàs
Dani Gálvez

TRUMPETS

Josep Lluís López
Carlos Megías

HORNS

Pau Valls
Joan Camps

TROMBONE

Pol Vilar

TIMPANI

Marc Casas

PERCUSSION

Dani Guisado

**CARMEN • MEZZO-SOPRANO**

Nataliia Matvieieva

A graduate of the Donetsk State Music Academy, she was a principal soloist with the Donetsk National Opera and Ballet. She has performed Carmen at the Chuncheon Opera Festival and Amneris in Aida at the Maria Bieșu Festival. Her career has included tours across Ukraine and several European countries.

**DON JOSÉ • TENOR**

Nacho Guzmán

An Argentine tenor based in Barcelona, he studied with Fernando Álvarez, Francisco Araiza and Jaume Aragall. His repertoire includes Don José, Cavaradossi, Calaf, Radamès, Rodolfo, Alfredo and Canio. He has performed in Argentina, Italy, Spain and Eastern Europe, at institutions including the Gran Teatre del Liceu and the Fundació Òpera de Catalunya.

**ESCAMILLO • BARITONE**

Danil Sayfullin

Born into a musical family, this bass studied piano and voice at the Conservatori Superior del Liceu before pursuing further vocal studies in Moscow. His roles include Aleko, the Grand Inquisitor in Don Carlo, Sarastro in The Magic Flute, Colline in La bohème and several roles in La traviata. A regular collaborator with Òpera Popular de Barcelona, he has also appeared as Dulcamara in L'elisir d'amore and Escamillo in Carmen.

**MICAËLA • SOPRANO**

Sara Bermúdez

A Colombian soprano trained at Barcelona's Conservatori del Liceu and the Universidad Central de Bogotá. She has received distinctions at the Germans Pla – Ciutat de Balaguer and Josep Palet de Martorell competitions, and from the Fundació Victoria de los Ángeles. Recent engagements include Griselda in the world première of La Vorágine at the Teatro Colón in Bogotá and Teatro Amazonas in Manaus, as well as solo appearances in Carmina Burana, Beethoven's Ninth Symphony, Messiah and Petite Messe Solennelle.

**FRASQUITA · SOPRANO**

Alba Martínez Nieto

A graduate in Classical and Contemporary Music Performance from the Conservatori Superior del Liceu, she has refined her artistry with teachers including Raúl Giménez, Fiorenza Cedolins, Lorraine Nubar, Mariella Devia and Lisette Oropesa. She has made solo debuts at the Gran Teatre del Liceu and Teatro Real, and has sung Eurydice with Òpera Popular de Barcelona.

**MERCÉDÈS · MEZZO-SOPRANO**

Maria Batlle

A mezzo-soprano trained at the Conservatori del Liceu, she has appeared as a soloist at the Palau de la Música Catalana, Teatre-Auditori de Sant Cugat and Teatre de la Faràndula in Sabadell. Her roles include Dorabella, Sesto, the Third Lady in The Magic Flute and Adalgisa, alongside oratorio repertoire such as Handel's Messiah. She has worked under Jordi Savall, Salvador Brotons and Mireia Barrera, and performs Mercédès in Carmen with Òpera Popular de Barcelona.

**LE REMENDADO • TENOR**

Elias Torricelli

Trained in classical singing at the Manuel Carra Conservatory in Málaga and a graduate of the ESMUC, he has appeared as a soloist in *La traviata*, *Tosca*, *La bohème*, *Don Giovanni*, *L'elisir d'amore* and *Carmen*. He has performed at Málaga's Teatro Cervantes and L'Auditori de Barcelona, while maintaining a busy choral and stage career.

**LE DANCAÏRE • BARITONE**

Alejandro Chelet

Born in La Pobla de Vallbona, he graduated from the Conservatori Municipal de Música de Barcelona with honours in voice. His roles include Doctor Bartolo in *Il barbiere di Siviglia*, the Imperial Commissioner in *Madama Butterfly*, Baron Douphol in *La traviata*, and Dancaïre and Moralès in *Carmen*.



ZÚÑIGA AND MORALÈS • BASS

Néstor Pindado

Born in Terrassa and trained at the ESMUC with Lambert Climent, he performs early, classical and contemporary repertoire in lied, opera, oratorio and polyphony. He has appeared at the Gran Teatre del Liceu, Teatro Real and European festivals, and has recently taken part in productions by the Royal Opera and Paris Opera.



MUSICAL DIRECTOR

Josep Miquel Mindán

Trained in Barcelona and Vienna, the conductor has led ensembles including the Orquestra Simfònica del Vallès, Orquestra Ciutat d'Elx, Slowakische Philharmonie and Orquestra Terrassa 48. His operatic work includes *Il trovatore*, *La traviata*, *La bohème* and *The Magic Flute* in Catalan, alongside an extensive parallel career in choral music.



STAGE DIRECTION

Jaume Villanueva

A director, playwright and actor trained at the Institut del Teatre. Nominated for the New York Drama Critics' Awards, he has created internationally recognised productions and landmark works including *La Vampira del Raval* and *Romance de Curro el Palmo*. As founder of Òpera Popular de Barcelona, he develops a directorial vision rooted in the city and open to contemporary audiences.

Music, costumes and light

Careers that sustain the performance from rehearsal to the final gesture on stage.



CHORUS DIRECTOR

Andrea Álvarez

A member of Òpera Popular de Barcelona's music team as répétiteur, she is responsible for the chorus's vocal and musical preparation in this production.



CONCERTMASTER

Pere Bartolomé

A violinist associated with the Orquestra Terrassa 48 for more than twenty-four years and a member of Quartet Brossa since 2008. He combines performance with his work as a piano tuner.



COSTUME DESIGN

Montse Miralles

Responsible for the concept of Carmen's costumes, she created their character and period through silhouette, materials and stage detail, in dialogue with the director.



LIGHTING

Xavier Costas

Responsible for the production's lighting and technical support, in coordination with the technical services of the Palau de la Música Catalana.

The team that makes people’s opera possible

OPDB TEAM

Artistic administrator
Cristina Raventós

Artistic direction
Josep Miquel Mindán
Xavier Puig
Quim Termens
Jaume Villanueva

Honorary founding patrons
Josep Arias Velasco
Jordi Ribera Bergós
Montse Miralles

Promoter
Jeloudoli

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Petit Ballet de Barcelona

Tablao Flamenco de Carmen

Capotes y Muletas María José

Palau de la Música Catalana

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people, institutions and
teams helping this people’s
opera project to grow.

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15 JAN 2027	The Magic Flute in Catalan	20 h
7 FEB 2027	La traviata	18 h
26 FEB 2027	Carmen	20 h
24 MAY 2027	La traviata	18 h
12 JUN 2027	Carmen	19 h
19 JUN 2027	The Magic Flute in Catalan	19 h

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