ÒPERA POPULAR DE BARCELONA

Carmen

GEORGES BIZET

a production by Jaume Villanueva

FRIDAY, 26 FEBRUARY 2027 · 8 PM

PALAU DE LA MÚSICA CATALANA

EN

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PROGRAMME

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Carmen belongs to no one.

Possession is not love.

CHRONICLE OF A FREEDOM AND A CRIME

Carmen

OPERA IN FOUR ACTS

Music	Georges Bizet
Libretto	Henri Meilhac and Ludovic Halévy
A production by	Jaume Villanueva
Musical direction	Josep Miquel Mindàn
Venue	Palau de la Música Catalana
Date and time	26 February 2027 · 8 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 11th 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	Frederico de Oliveira
MICAËLA	Aseel Massoud
FRASQUITA	Alba Martínez Nieto
MERCÉDÈS	Maria Jurado
LE REMENDADO	Elias Torricelli
LE DANCAÏRE	Alejandro Chelet
ZÚÑIGA	Danil Sayfullin
MORALÈS	Néstor Pindado

Chorus, ballet and extras

SOPRANOS

Luz Honorio
Tanya Mateos
Victorina Pérez
Lucía Sepúlveda
Laura Tena

MEZZO-SOPRANOS

Noniko Kiyuna
Grissel Ruiz
Nadia Ruseva
Gabriela Schurrer
Ariadna Vila

TENORS

Edgar Arocena
Héctor Ortín
Josep Perea
Albert Valero
Roger Vicens

BARITONES AND BASSES

Raül Blangino
Erick Delgado
Ot Oset
Carles Salmons
Arnau Segura

BALLET

Kevin Donaire
Dolça Gallego
Joel Juárez
Adam Olivares
Xavi Rojas
Paula Tormo
Alex Vizuete

CHILD EXTRAS

Maria Capell
Thiago Sánchez
Vera Sánchez
Lada Sayfullina

ADULT EXTRAS

Montse Gómez
Silvia Ribalta
Amparo Sota
Alex Valls
Albano García
Paco Pons
Nacho Díez

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

STAGE MANAGEMENT

Álvaro Durán

MAKE-UP AND HAIR

Raquel García
Alejandra Escobar

HEAD OF PRODUCTION

Marta Mateu

PRODUCTION DIRECTOR

Marina Negre

TECHNICAL SERVICES

Imesde

LIGHTING DESIGN

Xavier Costas (Carlight)

COSTUMES AND PROPS

Rafató Teatre

SURTITLES

Gerard Vintró

PHOTOGRAPHY

Cristina Forés

AUDIOVISUALS

MIC Grup

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

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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

Frederico de Oliveira

A Brazilian baritone trained in voice at the Federal University of Rio de Janeiro. He continued his studies in Germany, Austria and Switzerland and has appeared at opera festivals in Brazil. His repertoire includes Carmen, I pagliacci, Idomeneo, The Magic Flute, Le nozze di Figaro, Tosca and Il pirata; at the Gran Teatre del Liceu he has performed in La cuina de Rossini.

MICAËLA · SOPRANO

Aseel Massoud

A Syrian lyric soprano based in Barcelona, she trained at the Conservatori del Liceu with Carmen Bustamante. She has won prizes at international competitions in Spain, Italy, France, Portugal, Austria and Syria. Her roles include Adina, Violetta, Anna Bolena, Mimì and Amore, and she combines her musical career with medicine and music therapy.

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 Jurado

A mezzo-soprano, cellist and architect born in Puig-reig. Winner of the Amics del Liceu Prize at the Tenor Viñas Competition, she has performed Flora in La traviata, Mercédès in Carmen and the Third Lady in The Magic Flute. She has also sung Dorabella, Cherubino and several zarzuela roles, and collaborates with the Cor del Liceu and Cor de Cambra del Palau.

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 · BASS

Danil Sayfullin

Danil Sayfullin studied piano and voice at the Conservatori Superior del Liceu and continued his training in Moscow. His roles include Aleko, Sarastro, Colline and the Grand Inquisitor.

MORALÈS · BASS

Néstor Pindado

Born in Terrassa and trained at the ESMUC with Lambert Climent, Néstor Pindado 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 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.

ÒPERA POPULAR DE BARCELONA

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

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Jordi Ribera Bergós
Montse Miralles

Promoter
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Conservatori Professional de Dansa de l'Institut del Teatre

Petit Ballet de Barcelona

Tablao Flamenco de Carmen

Capotes y Muletas María José

Palau de la Música Catalana

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And to all the wonderful people, institutions and teams helping this people's opera project to grow.

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2026–2027 Season

12 SEP 2026	Carmen	19 h
2 OCT 2026	La traviata	20 h
7 DEC 2026	The Magic Flute in Catalan	18 h
15 JAN 2027	The Magic Flute in Catalan	20 h
7 FEB 2027	La traviata	18 h
26 FEB 2027	Carmen	20 h
24 APR 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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