



FUNDACIÓ
ÒPERA
CATALUNYA



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23–28 July 2024

MAIN ARTIST

ÒPERA CATALUNYA



**Saaremaa
ooperipäevad**
Saaremaa Opera Festival

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OLEREX

Program 2024



TUESDAY 23 JULY

- 1 PM 2025 TICKET SALES
- 8 PM **BLRT Grupp presents**
Kuressaare Castle Opera Hall
G. Puccini • TOSCA

WEDNESDAY 24 JULY

- 11 AM Hotel Arensburg Garden
OPERA CAFE
- 5 PM Kuressaare Castle Opera Hall
CARMEN FLAMENCO
- 8 PM Kuressaare Castle Opera Hall
CARMEN FLAMENCO
- 11 PM Kuressaare Castle Midnight Lounge
OPERA LOUNGE • Opera, wine and tapas

THURSDAY 25 JULY

- 11 AM Hotel Arensburg Garden
OPERA CAFE
- 8 PM Kuressaare Castle Opera Hall
G. Puccini • MANON LESCAUT

FRIDAY 26 JULY

- 11 AM Hotel Arensburg Garden
OPERA CAFE
- 8 PM **SELVER presents**
Kuressaare Castle Opera Hall
G. Verdi • IL TROVATORE
- 11 PM Kuressaare Castle Midnight Lounge
Midnight Lounge OPERA ROYAL • The Impresarios & DJ Sten Heinoja

SATURDAY 27 JULY

- 8 PM Kuressaare Castle Opera Hall
OPERA GALA
- 11 PM Kuressaare Castle Midnight Lounge
Midnight Lounge OPERA ROYAL • The Impresarios
- 12 PM Kuivastu Harbour
Midnight ferry

SUNDAY 28 JULY

- 2 PM **Balbiino presents**
Kuressaare Castle Opera Hall
Family Opera LET'S PLAY MAGIC FLUTE • MTÜ Ooperiga Söbraks

MAIN SPONSOR

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the European Union

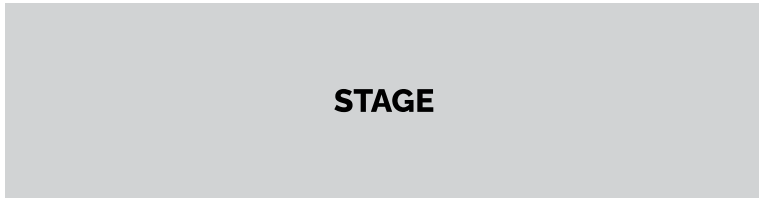




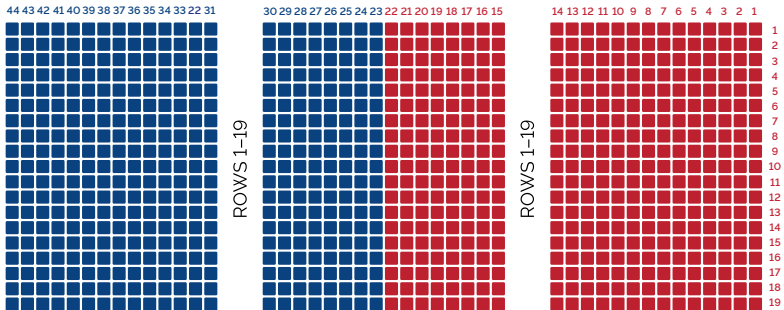
Festival area

- | | | | |
|----------|---|-----------|--|
| 1 | Entrance / TOWN GATE | 8 | Balbiino Lounge |
| 2 | Entrance / SEASIDE GATE | 9 | Nautimus Lounge |
| 3 | Ticket Office | 10 | Midnight Lounge |
| 4 | Castle | 11 | Shop (booklets & merch)
Lilli Jahilo Lounge |
| 5 | Ticket validation / TOWN GATE
Seats 1-22 • Rows 1-41 | 12 | Goldtime Lounge |
| 6 | Ticket validation / SEASIDE GATE
Seats 23-44 • Rows 1-41 | 13 | Mercedes-Benz |
| 7 | Opera Hall | 14 | Toilets |
| | | 15 | Opera Passage |
| | | 16 | Red Cross |

Hall plan



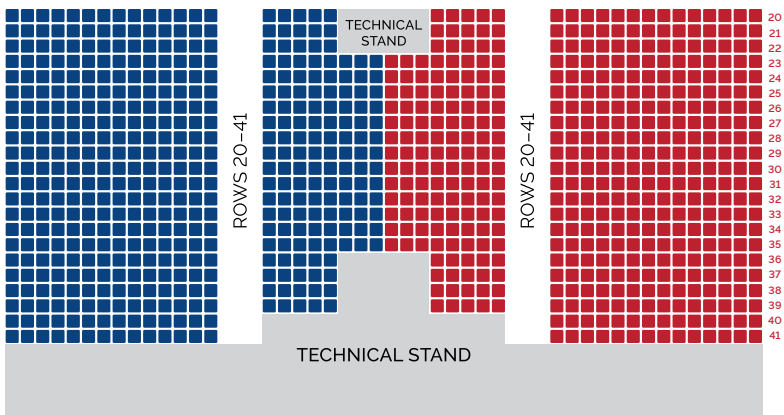
↔ SEASIDE GATE / SEATS 23-44 TOWN GATE / SEATS 1-22 ↔



NAUTIMUS LOUNGE

BALJINO LOUNGE

↔ SEASIDE GATE / SEATS 23-44 TOWN GATE / SEATS 1-22 ↔





MINISTER OF CULTURE

HEIDI PURGA

Welcome to the Saaremaa Opera Festival!

This is the seventeenth consecutive year in which the arrival of summer has brought with it an opera festival to Saaremaa. The festival brings life and glamour, great music, and music lovers from home and abroad to this summery city. This year's performers include the Opera of Catalonia.

In addition to brilliant music, the Saaremaa Opera Festival offers the audience a chance to enjoy the local island life and mingle with friendly people. This is where top level artists, passionate music-lovers, and amazing nature come together to create unforgettable moments and experiences.

I would like to extend my heartfelt gratitude to everyone who has taken part in the work to bring this wonderful event to life: to the organisers, sponsors, volunteers and, naturally, also to you, dear audience, for breathing life into this grand event year after year.

Be prepared to discover the magic being offered by this year's programme, and enjoy each and every moment which is gifted to you by the Saaremaa Opera Festival!



MAYOR OF SAAREMAA COUNTY
MIKKO TUISK

Saaremaa evolves into an opera island again!

It is a genuine delight to see the Saaremaa's evolution into an opera island in the months of July has become as effortless as the grass turning green with the arrival of warm weather. Opera Festival have seamlessly integrated into the daily life of the islanders, and now we cannot envision our summers without them.

The Saaremaa Opera Festival has reached its peak - the initial stages of the festival's journey and its exploration of the world are far in the past. The Opera Festival has evolved into a lively cultural celebration that provides reliable and top-notch, unforgettable experiences and an immersive show. The festival's audiences are devoted and wait eagerly for the major summer event. It is a venue for locals, outsiders, and tourists to gather and appreciate culture.

Thanks to the Opera Festival, Saaremaa is becoming increasingly recognized beyond borders. The artists who have participated in the event over the years have helped to promote our reputation.

As a result, more and more people around the globe are familiar with Saaremaa, and it is particularly rewarding that the island is being acknowledged and appreciated for its rich cultural heritage.

The start of Opera Festival is always met with excitement and intrigue as the upcoming year's main act is revealed and a partnership agreement is finalized.

For the people of Saaremaa, the opera festival is a time of joy. The island is brimming with vibrant cultural events, talented artists, and skilled organizers. All of this culminates in a tapestry of beautiful emotions that promise a memorable experience to cherish until the following summer.

Welcome to Saaremaa and welcome to the Opera Island!



ARTISTIC DIRECTOR
OF SAAREMAA OPERA FESTIVAL

ARNE MIKK

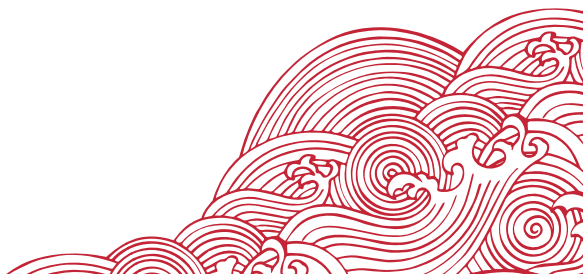
The southern blaze of Catalan opera artists

Catalonia's capital city of Barcelona certainly caught our attention most memorably through the Olympic Games of 1992. In the opening concert Montserrat Caballé and Freddie Mercury praised the opera singer's home town, while Erika Salumäe won the first gold medal for the newly restored Estonian republic.

Just a few years before, another well-known Catalan opera star, Mirna Lacambra, established a new theatre alongside the famous Gran Teatre del Liceu in her home town, with it now serving to introduce opera to the whole of Catalonia.

These musical legends will be bringing the cream of the classic opera repertoire to Saaremaa, with Puccini's "Manon Lescaut" being performed for the first time ever in Kuressaare. The best pieces of the Spanish national zarzuela art will also be heard here for the first time.

The southern passion of these opera stars is surely to be experienced at its brightest through the "Carmen" flamenco performance, when the well-known gypsy girl alongside an array of dancers shouts at us: "If I love you, be on your guard!"





RÉMY MARTIN


COGNAC FINE CHAMPAGNE

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1724-2024
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YEAR ANNIVERSARY

Attention! This is an alcoholic beverage.
Alcohol may cause harm to your health.



„It is important to us that those who see opera for the first time could also understand it.”

DIRECTOR OF THE CATALAN OPERA

OSCAR LANUZA

The guest theater of this year's Saaremaa Opera Festival comes from Catalonia and brings loads of world classics to the opera island. Before the opera days, we talked with **Oscar Lanuza**, the Director of the Catalan Opera, and **Neus Casso**, the Communications Manager.

In anticipation of arriving in Saaremaa, Catalans are anxious and full of excitement. "I was able to visit Saaremaa last summer to see the festival and look around a bit. I got to roam around on the island, visit the Kuressaare castle, and see a lighthouse, and it was all impressive. Saaremaa is just a wonderful place! When I was there, it was so cool to think that we are on a tiny island that is equally close to Finland, Sweden, and Latvia," Oscar reminisced about his last summer. Oscar also has fond memories of local food. "I remember we ate quite a bunch of fish. I love fish, and this food was really good," he recalled.

Neus has never been to Estonia before and is looking impatiently forward to the summer trip. "I have to admit that I don't know anyone who would have traveled to Estonia. Thanks to the summer festival, I've now heard a little more about Saaremaa, and I'm already really anxious to see it all in my own eyes. I hope that I will have the opportunity to get to know Estonian culture and traditions and try local food. I'm a curious person, and I'm looking forward to it all," said Neus, whose current knowledge of Estonia is mainly based on the impressions of his colleagues.

During the summer opera days, in three operas, the audience will see a flamenco performance, an opera gala, and other exciting things. The fact that the Saaremaa Opera Festival take place in a large performance tent specially adapted for this purpose does not frighten the Catalans. "Every day, we perform in different theaters, and they all have their own characteristics. We also have summer festivals in Catalonia, so it doesn't really matter to us whether we perform in a classic hall or a tent. We're just used to it all. When I visited Saaremaa last year, I also checked the technical possibilities of the opera hall, and I was pleasantly surprised that the sound of Saaremaa Opera Festival was so good. This entire technical side of the festival is very strong and exemplary- the audience is guaranteed an exquisite experience," said Oscar. "And actually, such a big tent hall has its own charm. If we look at classical opera halls, which are beautiful, grand, and seemingly cozy, then, in fact, almost every such hall has some seats where you cannot see what is happening on the stage very well. So, the venue may be fancy, but the experience of the audience may not be that great. However, the hall of the Saaremaa Opera Festival is structured in such a way that everyone in the hall can be a part of what is happening on the stage and thus get the maximum experience from the performance," he added.

The Catalan Opera, where Oscar and Neus work on a daily basis, celebrates its

42nd year of operation this year and, over the decades, has brought many operatic classics to the stage. If sometimes theaters like to give operas a more modern form, the Catalan Opera has remained faithful to the classical approach. "There are theaters that have to innovate and experiment with them, and there are also super results, but our goal is to bring opera closer to the audience, and that requires a classical approach. Sometimes, the modern approach can be alienating. For example, if you've seen "Tosca" a hundred times, it's okay if its content is taken, for example, to outer space. But if this is your very first Tosca, you should definitely see the classic version to understand the content and core," explains Oscar. "I sometimes like to see innovations now and then, but only if they add value to the matter. There is no point in innovating anything just for the sake of testing. After all, you still have to provide a certain quality," he adds. And I guess it is somewhat more difficult to do classics because an informed audience is very well acquainted with the subtleties of opera, and their expectations must not be deceived.

Neus agrees with Oscar and adds that the Catalan Opera is doing its best to invite more young people to the opera theater. "Puccini and Verdi's operas are very popular in Catalonia, and they usually have a large audience. However, the opera audience in Catalonia tends to belong to an older generation. We are making an effort to introduce this genre to younger people as well. For example, at the Sabadell Theatre, we have a separate campaign for young people: everyone under 30 years of age can buy an opera ticket for 10 euros for any seat," says Neus. Oscar adds that sometimes people are afraid of opera because it seems too complicated a genre. "Actually, operas are very different; among them, they are both simpler and more complex works. My personal favorite is 'Tosca'. Puccini is my favorite composer next to Verdi. The charm of Tosca lies in the fact that this work is actually very simple. There is a simple and classic play; everything revolves around roles. You have to be a genius to make such a great

piece with so few ingredients. In "Aida," for example, there are many people on stage, as well as horses, fancy decorations, and much more. In Tosca, however, all the action takes place in one day, and the music that ties it all together is simply wonderful. It's really impressive," says Oscar.

That's how you can find something for every taste in the repertoire of the Catalan Opera. This is true for those who are frequent guests of opera halls, as well as for those who are just getting to know opera for the first time.



Communications Manager

The Catalan Opera has developed its own image over the decades. "The creator of our organization is Mirna Lacambra, once a much-loved soprano. When she finished his singing career, she created an opera organization in her hometown of Sabadell. At first, we only operated in Sabadell, and the first opera that was staged was Puccini's Madama Butterfly. However, step by step, the organization developed and grew and began to operate outside Sabadell. Today, we operate in 13 cities, and every season, we have 3-4 opera productions, which we perform in different theaters in these cities," Neus describes.

Although the Catalan Opera mainly operates in Catalonia, it has performed further afield, including in northern Spain, Andorra, and Uruguay. This summer, they will be in Saaremaa, and they hope to delight all the guests of Saaremaa Opera Festival.



BLRT
GRUPP
PRESENTS

Giacomo Puccini

TOSCA



Photos © A. Bofill

TUE 23 JULY 8 PM

KURESSAARE CASTLE OPERA HALL

Duration including intermission 2 h 30 min

Act I 45 min

Intermission 30 min

Act II and III 75 min

In Italian with Estonian and English
sidetitles

Based on **Victorien Sardou's** dramatic
play "La toska"

Premiered on 31.10.2012

Cast

Floria Tosca **Maribel Ortega** *soprano*

Mario Cavaradossi **Enrique Ferrer** *tenor*

Il barone Scarpia **Luis Cansino** *baritone*

Angelotti **Juan Carlos Esteve** *bass*

Il Sagrestano **Jeroboám Tejera** *bass*

Spoletta **Jorge Juan Morata** *tenor*

Un pastore **Laura Obradors** *soprano*

Sciarrone **Quim Cornet** *baritone*

Un carceriere **Fabián Reynolds** *baritone*

Simfònica del Vallès Orchestra

Conductor **Sergi Roca Bru**

Amics de l'Òpera de Sabadell Choir

Choir Master **Daniel Gil de Tejada**

Stage Director and costume design

Carles Ortiz

Set design **Jordi Galobart**

Lighting **David Gálvez**

Lighting Assistant **Arnau Sala**

Costumes **Òpera a Catalunya Foundation**

Production Manager **Esperança Vergés**

Répétiteur **Andrea Álvarez**

Stage Manager **Jordi Galobart**

Stage Manager (orchestra) **Nil Sarró**

Scenography construction

RB Creacions 1990, S.L.

Characterisation **Nani Bellmunt**

Dressmakers **M. Carmen Muñoz, Eva Selma**

Make-up and Hairdresser **Nerea Fernández**

Production **Òpera a Catalunya Foundation**

"Tosca" is an opera of uncontrollable passions, jealousy, revenge, hate and suicidal love set in the historical context of Europe in 1800, during the Napoleonic invasion of Italy. The story revolves around the singer Floria Tosca, her lover, the painter Mario Cavaradossi, and the corrupt police chief Baron Scarpia in a political plot that denounces the control that power tries to exert over art. Tosca is one of the most representative operas of Italian verismo and a melodrama of political rivalries and passions with a dramatic ending.

"Tosca" is a romantic drama both in conception and execution. Empire-style costumes fill the sumptuous ecclesiastical and palatial spaces of this drama that annihilates all its protagonists.



The action takes place in Rome, in June 1800.

ACT I

Church of Sant'Andrea della Valle

The church is deserted. Enter Angelotti, running (*Ah! Finalmente*). He is a former consul of the Roman republic who has managed to escape from Castel Sant'Angelo. His sister, Marchioness Attavanti, has sent him a message in which she tells him that, in this church, in the family's private chapel, he will find the woman's disguise he'll need to leave the city. Angelotti nervously searches for the chapel key at the foot of an image of the Virgin. He finds it, opens the gate and hides inside.

Shortly after this enters the sacristan, a nervous and grumpy man (E sempre lava!). He thought he heard footsteps and assumed it was the painter who is finishing a representation of Mary Magdalene in one corner of the church. But no one is there. To be entirely certain the sacristan examines the painter's food basket and sees with satisfaction that it is intact: with a little luck he will soon be able to appropriate its contents.

At this moment the Angelus is heard, and the sacristan, instantly on his knees, begins the prayer. The painter, Mario Cavaradossi, simultaneously arrives and uncovers the painting to continue his work. The sacristan is surprised to see

that the Mary Magdalene in the painting resembles a blonde and devout lady who a few days ago spent a long time praying on that spot (and who was none other than Marchioness Attavanti, who had come to leave the disguise and the key for her brother). The painter, attracted by her beauty, used her as a model for his painting. Mario takes the brushes and starts to work before suddenly stopping to contrast what he is doing with a miniature of his beloved, Floria Tosca, which he carries with him, and reflects on the curious harmony between the Marchioness Attavanti's blue eyes and blonde hair, and the dark hair and black eyes of Tosca, an accomplished actress and singer, and an idol of Rome (*Dammi i colori... Recondita armonia...*). Meanwhile, the sacristan grumbles at the womanising nature of the painter who is, in his opinion, a Voltairean enemy of the papal government. Finally, the sacristan leaves, but not before taking another look at the provisions.

Angelotti, believing the church to be deserted, opens the chapel gate. Cavaradossi turns around and sees him (*Gente là dentro!*). When he recognises the man he shows a willingness to help him. But at that moment Tosca is heard arriving, and Cavaradossi, fearing that she, due to her religiousness, could end up denouncing Angelotti if a priest ordered it, begs the fugitive to hide again and gives him the food basket so that he can eat to renew



his strength. Tosca arrives (*Mario! Mario! Mario!*), convinced that she has heard Cavaradossi talking to a woman, and when he has almost managed to calm her down and she is about to leave, she sees the portrait of Mary Magdalene (*Chi è quella donna bionda lassù?*), which reignites her jealousy, as she recognises Marchioness Attavanti by her blonde hair. Again the painter reassures Tosca that she has no reason to be jealous, and the two declare their love again. Finally, Tosca admits that her jealousy is a torment to Cavaradossi and she leaves, but not before arranging to spend the night at the painter's villa on the outskirts of Rome.

When Tosca has left, Angelotti reappears (*È buona la mia Tosca*). Cavaradossi advises him to take refuge in his villa, from where he can try to escape the Papal States. Suddenly, the cannon of Castel Sant'Angelo is heard: Angelotti's escape has been discovered. Cavaradossi decides to accompany Angelotti to the villa to prevent any problems.

They have just left when the sacristan runs in: he had come to taunt the painter with the news of Bonaparte's defeat by the pope's allies, but he is saddened to see that the painter is not there (*Sommo giubilo. Eccellenza!*). The choir boys enter, very happy because a thanksgiving *Te Deum* has been programmed and they will be paid double.

But their joy is brutally interrupted by the unexpected arrival of the police chief, Baron Scarpia, who reproaches them for their lack of respect for the sacred place (*Un tal baccano in chiesa!*). Next, together with his henchmen, among whom is the agent, Spoletta, he proceeds to search the Attavanti chapel which is unexpectedly open, and to interrogate the sacristan. The latter discovers ruefully that the food basket is empty and Scarpia instantly notices the connection between this, the presence of the painter, the Marchioness Attavanti portrayed as Mary Magdalene, and the fugitive, her brother (*Or tutto è chiaro*).

At this moment Tosca returns; on the occasion of the victory there will be a party at the Farnese palace and she will have to sing to the guest of honour there, Queen Marie Caroline of Naples. That's why she was going to tell Cavaradossi that she would finish later than expected. Scarpia, who knows Tosca well, hints to her that the painter has left with the lady in the painting and Tosca, furious, decides to go and surprise them at the villa (*Ed io venivo a lui tutta dogliosa*). That's exactly what Scarpia wanted and he sends Spoletta to follow her and detain Angelotti if he finds him there (*Tre sbirri, una carrozza*).

Scarpia is left alone in the church, where the singing children and the faithful arrive for the *Te Deum*. A cardinal begins



the ceremony but Scarpia, who plans not only to capture Angelotti but also to make Tosca his, does not realise until very late that his passion for her is making him forget God (*Tosca, mi fai dimenticare Iddio!*). He then kneels and joins in the general chants, as the curtain lowers.

ACT II

Farnese palace, upper floor

It's night. Scarpia is having his supper and is reflecting on love (*Tosca è un buon falco!*). He admits that he is incapable of writing verses or plucking daisies and wants to possess Tosca by force (*Hapiù forte sapore*). He orders that she appear before him as soon as she finishes singing to the queen. Spoletta arrives with the news that Angelotti has not been found and Scarpia becomes furious with him. To justify himself he declares, however, that he has arrested Cavaradossi, which calms Scarpia a little. He tries to interrogate the painter with the classic method of alternating between hardness and apparent softness and politeness (*Ov'è Angelotti?*). The painter doesn't confess so Scarpia is preparing to have him tortured when Tosca arrives. When she is questioned she immediately gives in when she hears the painter's screams of pain during his torture (*Nel pozzo, nel giardino!*). Angelotti is hidden in the well in the villa's garden.

With her confession, Tosca manages to be allowed to see Mario, and she finds him only semi-conscious. When the painter comes to, he is outraged at Tosca's confession which Scarpia has cruelly revealed to him (*M'hai tradito!*). Sciarrone arrives with the news that Bonaparte has truly ensured his victory at Marengo, and Cavaradossi, who cannot contain himself, makes great exclamations of joy at the approaching end of tyranny (*Vittoria! Vittoria!*). Scarpia orders that the prisoner immediately be prepared for execution and is then left alone with Tosca. He then uses his skills of threat and persuasion in the hope that he can have Tosca give herself to him in exchange for Cavaradossi's life. Tosca resists and invokes the Lord in a bitter and intimate reflection of her religious nature (*Vissi d'arte*), but her pleas and cries are useless and she is forced to give in. She will be his, but first she demands safe-conduct to flee from the Papal States with Cavaradossi. Scarpia orders Spoletta to ensure that Cavaradossi's execution is simulated, adding enigmatically 'as we did with Count Palmieri'. Spoletta leaves, having understood him and Scarpia, sure of his triumph, begins to write a letter of safe-conduct (*E qual via scegliete?*).

Whilst he is writing, Tosca, desperate, has approached the table upon which still remain the remnants of Scarpia's supper and seizes a sharp knife. When Scarpia triumphantly approaches her



(Tosca, finalmente mia!), Tosca plunges the knife into his chest and witnesses - both horrified and exultant - the agony being suffered by the terrible police chief which all of Rome had feared. After placing a candelabra on each side of the corpse and a crucifix on its chest, Tosca stealthily walks away from Scarpia's chamber (*E avanti a lui tremava tutta Roma!*).

ACT III

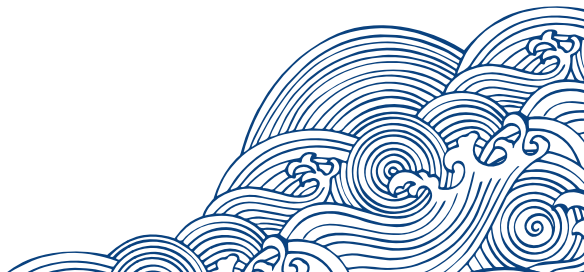
The upper terrace of Castel Sant'Angelo

It is still night, but day is approaching. The singing of a shepherd can be heard (*lo de' sospiri*) and, when it begins to grow light, so can the bells of Rome's churches. Cavaradossi, led by a battalion of soldiers, is handed over to the jailer, who tells him that he has only one hour to live. The painter, giving him a ring as a reward, gets the jailer to let him write a letter to Tosca. As he is writing, he emotionally recalls the past and concludes his missive with a moving farewell to life (*E lucevan le stelle*).

Spoletta enters with Tosca and, as agreed, allows her to attend the simulated execution of Cavaradossi. The two lovers will therefore be able to be reunited and see reborn their hope of living a peaceful life in exile (*O dolci mani mansuete e pure*). Tosca, who has explained to Mario everything she has done, begs her

lover to act naturally when they pretend to shoot him. The moment finally arrives: an officer orders his soldiers to shoot the prisoner. Spoletta prevents the officer from giving the death blow to the fallen man and everyone walks away. When she is left alone with him, Tosca approaches Cavaradossi and urges him to get up (*Presto, su! Mario!*), but she realises with horror that the execution has not been simulated: the painter lies dead on the ground. It's Scarpia's last deception. She has not yet had time to react when voices are heard on the stairs: Scarpia's death has been discovered and Spoletta returns to detain Tosca with the help of Sciarrone. But Tosca is not willing to fall into their hands: she quickly climbs the castle wall and, summoning Scarpia to meet her before the court of God, flings herself from the wall to the surprise of everyone (*O Scarpia, avanti a Dio!*).

Original synopsis: **Jordi Torrents**
(Assistant Artistic Director of Opera Catalunya & Vice President of AAOs)





BLRT
GRUPP



BLRT GRUPP PRESENTS

G. PUCCINI'S OPERA

TOSCA

WE ARE LOOKING FORWARD TO SEEING YOU

ON JULY 23

— AT THE SAAREMAA OPERA DAYS —



CARMEN FLAMENCO

Photo © Sebastian Marcovici

WED 24 JULY 5 PM and 8 PM

KURESSAARE CASTLE OPERA HALL

5 PM

Duration 1 h 20 min (without intermission)

Part I 40 min

Part II 40 min

8 PM

Duration including intermission 1 h 50 min

Part I 40 min

Intermission 30 min

Part II 40 min

In French with Estonian and English
sidetitles

World premiere of the production
21.06.2024 Tartu

Singer soloists

Carmen **Laura Vila** *mezzosoprano*

Micaëla **Eugènia Montenegro** *soprano*

Escamillo **Luis Cansino** & **Carlos Daza**
baritones

Guitarists **Iban Pérez** & **Jordi Centeno**

Singer **Joel de Pepa**

Percussion **Arturo Cortés**

Main Dancers

David Gutiérrez (Escamillo), **Judith Martín**
(Carmen), **Carlos Ruiz** (Don José)

Ballet Corps

Lucía Vicedo, Mar Sánchez,
Judith González, Andrea Amaya,
Yaiza Campanales, María Bardolet,
Alejandro Luque

Simfònica del Vallès Orchestra

Conductor **Daniel Gil de Tejada**

Amics de l'Òpera de Sabadell Choir
Choir Master **Daniel Gil de Tejada**

Stage Director and costume design
Carles Ortiz

Set design **Jordi Galobart**

Lighting **David Gálvez**

Lighting Assistant **Arnau Sala**

Costumes **Òpera a Catalunya Foundation**
& **Barcelona Flamenco Ballet**

Production Manager **Esperança Vergés**

Barcelona Flamenco Ballet

Director **David Gutiérrez**

Executive Producer and Management

Jaime Trancoso Ph.D. / Flamenco Agency

Musical Director **Iban Pérez**

Choreography **David Gutiérrez** &

Judith Martín with the collaboration of

Carlos Sánchez & **Constantino Fernández**

Music **Iban Pérez**

Dramaturgy **CARMEN – Prosper Mérimée**

Sound Design & Technician **Marcos Prieto**

Répétiteur **Andrea Álvarez**

Stage Manager **Jordi Galobart**

Stage Manager (orchestra) **Nil Sarró**

Scenography construction

RB Creacions 1990, S.L.

Characterisation **Nani Bellmunt**

Dressmakers **M. Carmen Muñoz**, **Eva Selma**

Make-up and Hairdresser **Nerea Fernández**

Production **Òpera a Catalunya Foundation**
& **Barcelona Flamenco Ballet**



Photo © Yeni Klasör

"Carmen" is a ballet flamenco show that combines the intensity of flamenco with the magic of Bizet's opera.

A group of talented dancers performs the iconic characters of Carmen and Don José through powerful flamenco dance. The dancers will be accompanied by a live orchestra, choir and soloists. With their elegance and expressiveness, the artists will transport the audience to the vibrant atmosphere of 19th-century Spain. This show blends the passion and fire of flamenco with the musical richness of Bizet's opera, creating a unique and thrilling experience for lovers of dance and music. An unforgettable evening filled with passion, drama, and top-notch flamenco art.

This new recreation of Bizet's work brings new elements from flamenco that were previously unknown. It goes beyond the traditional conception in which it has historically been categorised and adapts it to the reality of today's contemporary society. The values for which Carmen is today a woman of our time and the adaptation of flamenco music and ballet with the distinctive stamp that characterises David Gutierrez, places the work in a new paradigm of the universal myth and flamenco of the 21st century.

"Carmen" is a fusion show. A combination of opera and flamenco. An austere space with the orchestra as great scenery and a coming and going of singers and dancers who, between ruffle dresses and tap dance, reveal the destiny of the protagonist.

Carmen is pain, passion and a cry for freedom, feelings that flamenco art and opera masterfully represents in its wildest and most primitive aspect. BFB and Òpera Catalunya tell the story written by Prosper Mérimée delving into the love affair between Carmen the gypsy and Escamillo the bullfighter. Here, too, the flamenco and opera languages are the best vehicles of artistic expression to exhibit emotions and is the perfect driving force to convey the passion of the protagonists.

In this show, Barcelona Flamenco Ballet collaborates with a symphony orchestra, choir and soloists. The show mixes the most current flamenco singing with the original music. The symphony orchestra, the operatic singing and Bizet's music mix their more traditional sonorities with innovative touches of jazz and flamenco singing. The choreographies fuse the universes of flamenco ballet with impressive footwork and fresh influences of modern and contemporary dance.

The characters of Mérimée, Bizet's music, BFB's flamenco and Òpera Catalunya opera art merge into a show open to the public today. Lovers of the opera, flamenco, dance, music, theatre and the performing arts in general will discover a new aesthetic bench mark in this Carmen, where the mix of cultures and sensibilities will open the doors to the art of the 21st century.



Photos © Yeni Klasör

Part I

1. Prelude (orchestra & flamenco ballet)

The brilliant prelude to Carmen sets the scene and gives us a forewarning of what is to come, as do numerous themes that will appear throughout the opera.

2. Choeur des gamins (orchestra)

In front of the barracks and the tobacco factory in Seville, an idle crowd strolls around. Among them, a group of children imitating the steps of the soldiers at the changing of the guard.

3. Choeur des cigarières (choir & orchestra)

It's break time for the workers at the tobacco factory, and they take the opportunity to go outside and cool off in the sweltering Seville heat.

4. Habanera „L'amour est un oiseau rebelle“ (mezzosoprano, choir, orchestra & flamenco ballet)

The gypsy Carmen is the most beautiful and the most popular of the factory workers. All the men desire her and ask her for love. She limits herself to expressing her philosophy as a free woman who directs her affections according to her desires.

5. Taranto (Carmen) flamenco solo

6. Choeur (orchestra)

7. Seguidilla (mezzosoprano & orchestra)

Carmen has been arrested for assaulting a colleague during a fight. At the same time she has set her sights on Don José, the serious military man who is guarding her. She tries to seduce him and tells him where he can find her that night.

8. Fandangos (group dance, flamenco solo)

9. Chanson bohème (orchestra)

Carmen and her friends are having fun at Lillas Pastia's tavern. The gypsy, with her friends Frasquita and Mercédès, dances and sings this sensual song.

10. Final (mezzosoprano, orchestra & flamenco ballet)



Part II

11. Choeur „Vivat le torero!“ (choir, orchestra & flamenco ballet)

The people gathered in the tavern of Lillas Pastia greet and welcome Escamillo, the fashionable bullfighter who arrives with his cuadrilla.

12. Couplets „Votre toast“ (baritone, choir, orchestra & flamenco ballet)

Escamillo sings this passionate song introducing himself and explaining the secrets of bullfighting and his success.

13. Entreacte (orchestra)

This beautiful musical number introduces us to the third act, which takes place in the smugglers' camp in the middle of the mountains.

14. Farruca (Escamillo) flamenco solo

15. Micaëla's aria (orchestra)

Micaela is a simple village girl, Don José's first love back home. Showing great courage, she has come in search of him to take him back home where his mother is dying.

16. Entreacte: Aragonaise (orchestra)

Brilliant orchestral piece that introduces us to the fourth act, which takes place in front of the Plaza de la Maestranza in Seville on a bullfighting afternoon.

17. Marche et choeur (orchestra)

People watch the arrival of the bullfighters' crews to the bullring in a festive mood, commenting on all the details.

18. Duet Carmen & Escamillo

Escamillo is the star of the bullfight and before entering the bullring he stops with Carmen and they declare their love for each other. The gypsy woman has forgotten the military man and now loves the bullfighter. Let us remember that she is a free woman who functions on the basis of her instincts and desires.

19. Seguiriya (group dance, flamenco solo)

20. Final (choir, orchestra & flamenco ballet)

Don José has not forgotten Carmen and returns to try to win her back. He believes he has the right to do so because he thinks Carmen has destroyed his life. She, however, despite the threats, stands firm and refuses to return to the former soldier. Don José, in the throes of paroxysm, kills Carmen while the crowd can be heard celebrating Escamillo in the square.

Original synopsis: **Jordi Torrents**
(Assistant Artistic Director of Opera Catalunya & Vice President of AAOS)



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OPERA LOUNGE

OPERA, WINE AND TAPAS

WED 24 JULY 11 PM

KURESSAARE CASTLE MIDNIGHT LOUNGE

Come and enjoy the tastes of Catalonia, and opera, operetta and zarzuela music!

Midnight lounge greets you with tapas, cava and wine.

The mood of the evening is created by the soloists of the Catalan opera.

Soloists

Laura Obradors *soprano*

Rosa Maria Abella *soprano*

Mariya Melnychyn *soprano*

Eugènia Montenegro *soprano*

Andrés Rodríguez *tenor*

Roberto Redondo *tenor*

Alejandro Chelet *baritone*

Quim Cornet *baritone*

Juan Carlos Esteve *bass*

Programme

Round I / Opera

Giacomo Puccini (1858–1924)
Lauretta's aria (*O mio babbino caro*) from the opera „Gianni Schicchi“ (1918)
Soloist **Laura Obradors** *soprano*

Gioachino Rossini (1792–1868)
Basilio's aria (*La calunnia*) from the opera „The Barber of Seville“ (Il barbiere di Siviglia, 1816)
Soloist **Juan Carlos Esteve** *bass*

Giacomo Puccini (1858–1924)
Musetta's waltz (*Quando m'en vo*) from the opera „La bohème“ (1896)
Soloist **Rosa Maria Abella** *soprano*

Léo Delibes (1836–1891)
Flower duett (*Sous le dôme épais*) from the opera „Lakmé“ (1883)
Soloists **Laura Obradors** *soprano* & **Mariya Melnychyn** *soprano*

Gioachino Rossini (1792–1868)
Figaro's cavatina (*Largo al factotum*) from the opera „The Barber of Seville“ (Il barbiere di Siviglia, 1816)
Soloist **Quim Cornet** *baritone*



Photo © A. Bofill

Round II / Popular songs and operetta

Maria Grever (1885–1951)
Júrame
Soloist **Andrés Rodríguez** *tenor*

Ruggero Leoncavallo (1857–1919)
Mattinata
Soloist **Roberto Redondo** *tenor*

Josep Maria Roglán (1946–2012)
La barca xica
Soloist **Juan Carlos Esteve** *bass*

Ferenc Lehár (1870–1948)
Danilo's and Hanna's duet (*Lippen
schweigen*) from the operetta „The Merry
Widow“ (*Die Lustige Witwe*, 1905)
Soloist **Eugènia Montenegro** *soprano*,
Alejandro Chelet *baritone*

Ernesto de Curtis (1875–1937)
Non ti scordar di me
Soloist **Andrés Rodríguez** *tenor*

Johann Strauss (1825–1899)
Csárdás (*Klänge der Heimat*) from the
operetta „The Bat“ (*Die Fledermaus*, 1874)
Soloist **Eugènia Montenegro** *soprano*

Round III / zarzuela

Gerónimo Giménez (1854–1923)
Zapateado „La tarántula“ from the
zarzuela „La tempranica“
Soloist **Mariya Melnychyn** *soprano*

Manuel Penella (1880–1939)
Brindis „El jerez, este es er vinillo de la
tierra mía“ from the zarzuela „Don Gil de
Alcalá“
Soloist **Alejandro Chelet** *baritone*

José Serrano (1873–1941)
Romance „Cuántas veces solo“ from the
zarzuela „Los de Aragón“
Soloist **Roberto Redondo** *tenor*

Federico Moreno Torroba (1891–1982)
Duet „En mi tierra extremeña“ from the
zarzuela „Luisa Fernanda“
Soloists **Rosa Maria Abella** *soprano*,
Quim Cornet *baritone*

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Tuuri Dede mezzo-soprano • **Tamar Nugis** baritone, NO Estonia
Raiko Raalik bass, NO Estonia • **Ain Anger** bass
Mixed choir Latvija • **Estonian National Male Choir**
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Conductor **Neeme Järvi**

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Giacomo Puccini

MANON LESCAUT

THU 25 JULY 8 PM

KURESSAARE CASTLE OPERA HALL

Duration including intermissions 3 h 20 min

Act I 40 min

Intermission 30 min

Act II 45 min

Intermission 30 min

Act III and IV 55 min

In Italian with Estonian and English
sidetitle

Based on the novel "Manon Lescaut" by
Antoine François Prévost

Premiered on 22.02.2017

Cast

Manon Lescaut **Berna Perles** *soprano*

Des Grieux **James Lee** *tenor*

Lescaut **Enric Martínez-Castignani** *baritone*

Edmondo **Jorge Juan Morata** *tenor*

Geronte di Ravoir **Juan Carlos Esteve** *bass*

Maestro di ballo **Carles Ortiz** *tenor*

Un musico **Laura Obradors** *soprano*

Un oste **Quim Cornet** *baritone*

Un lampionaiò **Oriol Luque** *tenor*

Sergente **Alejandro Chelet** *baritone*

Comandante **Lluís Vergés** *bass*

Simfònica del Vallès Orchestra

Conductor **Elio Orciuolo**

Amics de l'Òpera de Sabadell Choir

Choir Master **Daniel Gil de Tejada**

Stage Director and costume design
Carles Ortiz

Set design **Jordi Galobart**

Lighting **David Gálvez**

Lighting Assistant **Arnau Sala**

Costumes **Òpera a Catalunya Foundation**

Production Manager **Esperança Vergés**

Répétiteur **Andrea Álvarez**

Stage Manager **Jordi Galobart**

Stage Manager (orchestra) **Nil Sarró**

Scenography construction

RB Creacions 1990, S.L.

Characterisation **Nani Bellmunt**

Dressmakers **M. Carmen Muñoz, Eva Selma**

Make-up and Hairdresser **Nerea Fernández**

Production **Òpera a Catalunya Foundation**

Puccini's first successful opera tells a story of the rise and fall of the courtesan Manon who falls in love and leaves the convent. Manon, seduced by the luxury and riches of life, faces her downfall and tragic end. The opera explores themes of love, ambition and the corrupting influence of wealth. Puccini's music gives life to the characters and their emotions making Manon Lescaut a powerful and moving work that continues to captivate audiences today.

The staging of this production of Manon Lescaut presents a realistic set design from the Regency period of the Duke of Orleans in a France that depicts the inequality between the modesty of the popular classes and the excess and luxury of the nobility. The chosen costumes also transport the audience to this polarity between social classes, which led to the French Revolution.



The action takes place in various cities in France and in the American colony of Louisiana, around 1720.

ACT I

Amiens: a square in front of an inn

A festive crowd of students, soldiers, townspeople, and young women returning from work is gathered in the square. Edmondo and the knight Des Grieux are two students, but while the former is poetically inspired, the latter expresses cynicism about love (*Tra voi, belle, brune e bionde*). The stagecoach from Arras arrives, from which a series of characters alight: the soldier, Lescaut, the elderly and rich Geronte di Ravoir, and a young woman of notable beauty, Manon Lescaut, the soldier's sister.

Des Grieux is captivated by Manon. He takes advantage when she is alone, approaching and talking to her (*Cortese damigella*). Manon is also talkative. She explains that she is leaving the next day and that she is being taken to a convent at which she will remain, as is her family's decision. She promises to return later to meet Des Grieux again. When he is left alone he expresses his dream of loving the young woman (*Donna non vidi mai*).

Edmondo and the other students laugh at their friend's passion. Lescaut, a man of low morals, talks to Geronte, explaining the fate of his sister but leaving open the possibility of a change to that fate. Old Geronte, also captivated by Manon, decides to intervene in this destiny and

orders within an hour a carriage and horses which will fly like the wind. His intention is to take Manon with him. Edmondo has heard everything and explains the plot to Des Grieux (*La tua Proserpina*).

Manon returns and seems to return Des Grieux's feelings (*Vedete? Io son fedele alla parola mia*). The knight declares his love for her and explains that Geronte wants to abduct her. He proposes that they run away together. The young woman first resists but soon changes her mind. The pair climb into Geronte's hired carriage and flee. Edmondo explains everything to Geronte, wanting to taunt him, and the latter becomes furious. Lescaut adopts a more phlegmatic position: there is nothing to worry about since a student's purse empties very quickly (*Cavalli pronti avete?*).

ACT II

Paris: the luxurious residence of Geronte di Ravoir

Lescaut's prophecy has proven correct. Manon loves luxury and wealth so she has abandoned Des Grieux and has accepted Geronte's proposal, seduced by his opulence. The curtain rises as Manon, in the middle of her toilette, gives instructions to her hairdresser (*Dispetto questo riccio!*). Lescaut arrives and flatters his sister with praise for her beauty but she, in reality, misses the passionate, although poor, love of Des Grieux (*In quelle trine morbide*).



A group of musicians and a singer enter to perform for Manon a madrigal song which has been composed by Geronte (*Che ceffi son costor?*). The young woman, however, is bored and asks her brother for news of Des Grieux. The old lover arrives and a dance lesson begins (*Vi prego signorina*). Lescaut, meanwhile, has gone out to look for Des Grieux, who soon enters the room. The two young people resume their passionate love (*Oh, sarò la più bella!*).

Geronte returns and, reasonably, does not like what he sees. Manon adds fuel to the fire by making fun of the age of her rich lover, who leaves while issuing threats. Manon and Des Grieux decide to flee but Manon still likes her riches too much and she wastes time collecting all her jewels while Des Grieux becomes impatient (*Ah, Manon, mi tradisce*). It is already too late as Geronte appears, accompanied by the officers who arrest Manon for theft.

ACT III

Le Havre: the port

Dawn. Manon has been sentenced to be deported to America and is in a barracks, waiting to board the ship. Des Grieux and Lescaut arrive with the hope of being able to free her (*Ansia eterna, crudel!*). The young woman and her lover can see each other for a while. They talk lovingly about their hopes of a new life (*Manon!... Des Grieux!*). However, Lescaut claims that the rescue plan has failed.

Soon a group of soldiers escorts those women who have been sentenced to be deported as they leave the various barracks. Manon is among them, immersed in great sadness (*Il passo m'aprite!*). They walk on amidst rude comments from the crowds. Manon boards the ship without Des Grieux leaving her. He implores the captain to let him board as well so that he can also travel to America (*Come io piango ed imploro*). The captain, impressed by what he sees, allows him to go with them.

ACT IV

A vast desert plain in Louisiana

Manon and Des Grieux have had to flee New Orleans. Once again, the woman's vanity has been the culprit. Now they find themselves wandering in the middle of the desert and Manon cannot go any further. Exhausted, she faints. Des Grieux attempts to revive her (*Manon, senti, amor mio!*) before deciding to find some water. Manon comes to her senses and, finding herself alone, is delirious as she remembers her past and laments her fatal beauty, which has been her downfall (*Sola, perduta, abbandonata*). Des Grieux returns without having been able to find any water and Manon, thoroughly exhausted, dies in his arms, stating that her mistakes will be forgotten but that her love will never die.

Original synopsis: **Jordi Torrents**
(Assistant Artistic Director of Òpera Catalunya & Vice President of AAOS)



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Giuseppe Verdi

IL TROVATORE

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FRI 26 JULY 8 PM

KURESSAARE CASTLE OPERA HALL

Duration including intermission 3 h 15 min

Act I and II 85 min

Intermission 30 min

Act III and IV 80 min

In Italian with Estonian and English
sidetitle

Based on the play „El trovador“
by **Antonio García Gutiérrez**

Premiered on 25.02.2009

Cast

Leonora **Maribel Ortega** *soprano*

Manrico **Gustavo Porta** *tenor*

Il Conte di Luna **Carlos Daza** *baritone*

Azucena **Laura Vila** *mezzosoprano*

Ferrando **Jeroboám Tejera** *bass*

Inés **Mariya Melnychyn** *soprano*

Ruiz **Jorge Juan Morata** *tenor*

Zingaro **Alejandro Chelet** *bass*

Messaggero **Roberto Redondo** *tenor*

Simfònica del Vallès Orchestra

Conductor **Daniel Gil de Tejada**

Amics de l'Òpera de Sabadell Choir

Choir Master **Daniel Gil de Tejada**

Stage Director and costume design
Carles Ortiz

Set design **Jordi Galobart**

Lighting **David Gálvez**

Lighting assistant **Arnau Sala**

Costumes **Òpera a Catalunya Foundation**

Production Manager **Esperança Vergés**

Répétiteur **Andrea Álvarez**

Stage Manager **Jordi Galobart**

Stage Manager (orchestra) **Nil Sarró**

Scenography construction

RB Creacions 1990, S.L.

Characterisation **Nani Bellmunt**

Dressmakers **M. Carmen Muñoz, Eva Selma**

Make-up and Hairdresser **Nerea Fernández**

Production **Òpera a Catalunya Foundation**

"Il trovatore" is known for its complex plot full of dramatic twists and turns, as well as its beautiful arias and ensembles. Two plot triangles are interwoven: one involving lovers (Manrico-Leonora-Conte di Luna) and the other involving vengeance (Azucena-Conte di Luna-Manrico). Overall, "Il trovatore" is a thrilling and passionate opera that showcases Verdi's skill as a composer and his ability to create complex characters and dramatic situations.

"Il trovatore" is set in the Middle Ages and presents a love triangle with a tragic destiny, framed by a monumental scenography of columns that imprisons its protagonist and leads him to a cruel end. The staging, with geometric lines and easily adaptable sets that create an atmosphere of certain monumentality, supports the story so that the audience can understand the plot more clearly.



The scene takes place in Biscay and Aragon at the beginning of the fifteenth century.

ACT I

The atrium of the Aljaferia palace

The veteran soldier, Ferrando, advises some soldiers to occupy their posts because the count di Luna, one of the Aragonese commanders, is about to arrive after a lonely wait under the window of a lady he loves. The count is jealous and worried since he has discovered that he has a rival in the heart of his beloved lady: an unknown troubadour. Ferrando tells the soldiers the true story of the count di Luna (*Di due figli...*). The old count had two sons. When they were children one of them, the current count, grew strong and robust, but the other boy was pale and sickly since, under rather suspicious circumstances, a gypsy woman was found next to the crib. The gypsy was captured and died at the stake, but she left a daughter who swore to avenge her. A short time later the sickly boy disappeared and the entire court believed that it had been the gypsy's daughter who abducted him. Still, the old count never believed that the boy had died, and on his deathbed he made his other son swear that he would never stop looking for his brother. Ferrando adds that although the gypsy's daughter also disappeared, he remembers her features

so clearly that he could identify her without hesitation. He also says that the spirit of the dead gypsy woman walks around the castle and that, not long ago, a soldier died of fear.

Palace Gardens.

Leonora (the count's beloved lady) talks to her lady-in-waiting about the passion which has been awakened within her by a knight she saw at a tournament (*Tacea la notte placida*). Although there was no coat-of-arms over his cloak, the knight took part in the tournament and defeated all of his adversaries. Shortly afterwards, when war broke out, the knight vanished. Leonora not long ago heard the voice of the unknown man calling to her as she approached the balcony which is attached to her bedroom. Inés, the lady-in-waiting, begs her lady to forget about the mysterious knight, but Leonora firmly expresses her love. Then the two ladies enter the palace. The count di Luna arrives and, when he is about to call Leonora, he is suddenly surprised by the troubadour's serenade. Upon hearing this song, Leonora runs towards the garden and, mistaking the count for her beloved, she impulsively goes towards him (*Qual voce! Ah! Dalle tenebre...*). Now both rivals find themselves facing each other. The troubadour reveals himself and says that his name is Manrico and that he is a follower of the Urgell pretender and an outlaw with a price on his head. Both men fight and Leonora faints.



ACT II

A gypsy camp in Biscay

Azucena explains the sad death of her mother at the stake (*Stride la vampa...*). Beside her is Manrico, who believes he is her son. Suddenly, Azucena addresses him and asks him to come to her. When they are left alone, Azucena tells Manrico the same story that Ferrando had told earlier (*Condotta ell'era in ceppi...*) and adds that, wanting to take revenge for the death of her mother, she abducted Manrico with the intention of killing him, but a fatal mistake caused her to kill her own son. Manrico confesses to Azucena that he has come face-to-face with the count and a strange impulse of the blood has prevented him from killing him (*Mal reggendo all'aspro assalto...*). Azucena advises him that, on another occasion, he shouldn't let himself be influenced by impulses. Ruiz, a messenger, arrives with news that some of the Urgell pretender's men have taken Castellor castle, and Manrico receives orders to go and take charge of the garrison. There is also a personal message: a faked message is spreading which announced the death of Manrico. The impression has been so powerful that Leonora has decided to seclude herself in a convent. To prevent this, Manrico must leave in haste. He does so, not listening to Azucena's pleas to get him to remain.

Convent atrium near Castellor

It's night. The count arrives, accompanied by Ferrando and other soldiers, in order to prevent Leonora from taking the veil (*Il balan del suo sorriso...*). The valour of the nuns is felt when Leonora and Inés enter. The count and his men intercept them and, to everyone's surprise, Manrico also appears (*E degio e pongo crederlo?*). (*Sei tu dal ciel disceso...*). When the count wants to take Leonora by force Manrico surrounds him, well reinforced by his men. He disarms the count thanks to his numerical superiority and it is he who takes Leonora with him.

ACT III

Count di Luna's camp

Count di Luna becomes angry when he thinks that Leonora is with his rival. Ferrando interrupts him and tells him that they have taken a gypsy woman prisoner who stands accused of espionage. When Azucena appears before the count she confesses that she is looking for her son who abandoned her (*Giorni poveri vivea...*). As his brother's tragedy occurred in Biscay and that's where the gypsy says she is from, the count asks her if she remembers anything about the abduction of a nobleman's son years ago. She reveals the truth to him. Then the count orders her execution. Azucena resists and calls forcefully for Manrico. The count is happy

to discover that the woman he has in his power is not only his brother's murderer but also the mother of his hated enemy.

Room adjacent to the chapel, in Castellor

Manrico has command of Castellor castle. He tells Leonora that the assault on the enemy camp is imminent. Having sent Ruiz to warn the soldiers, Manrico announces to Leonora that, if he falls in battle, he will wait for her in heaven (*Ah si, ben mio; coll'ssere io tuo...*). Suddenly Ruiz appears and says that Azucena has been captured by the count's men and that she is about to be burned at the stake. Manrico, terrified by this news, gathers together his soldiers so that they can rescue the gypsy woman (*Di quella pira...*).

ACT IV

A wing of the Aljaferia palace

Castellor has been surprised and is surrounded by the count di Luna's men. Manrico has been taken prisoner. It's night. Leonora enters, accompanied by the faithful Ruiz, who tells her that Manrico has been imprisoned with his mother in the palace tower. Leonora is left alone and meditates on her project: she alone can save the troubadour in exchange for her own life (*D'amor sull'ali rose...*). While Leonora reflects upon this, a song of lamentation is heard (*Miserere d'un alma già vicina...*), (*Quel suon, quelli preci...*). From the tower Manrico laments that death takes so long to arrive and remembers Leonora, asking that she will not forget him without knowing that she is outside, listening to him. Shortly after, count di Luna leaves the palace, giving orders for the execution of the two prisoners. He is greatly surprised to find Leonora, who appears before him with a plea for clemency for Manrico (*A te davante...*), which the count immediately rejects. Then Leonora decidedly proposes a pact to the count: she will uncondi-

tionally give herself to him in exchange for the troubadour's life (*M'avrai, ma freda, esanime spoglia*). The count quickly accepts the pact and gives orders to allow Leonora to enter the dungeon, a moment of which she takes advantage so that she can make use of the poison she had hidden in a ring.

A dungeon

Azucena, terrified by the proximity of death, remembers her mother's torture, but Manrico calms her down. Suddenly, Leonora arrives to tell Manrico that he will be set free. Surprised, he wants to know the cause of this. Leonora remains silent, but Manrico understands that she has sold herself to the count to save him. Angry, Manrico reproaches her harshly, while she begs him to leave immediately. Manrico's reproaches end with an exclamation of horror when Leonora confesses that she has ingested poison (*Prima che d'altri vivere io volli tua morir!...*). The count appears at the dungeon door and sees that Leonora is dying. Enraged by the deception, he orders Manrico's immediate execution. The count drags Azucena towards the entry of the dungeon so that she can see the execution. The gypsy woman finally confesses to the count that he has just killed his own brother and faints after avenging the death of her mother.

Original synopsis: **Jordi Torrents**
(Assistant Artistic Director of Òpera Catalunya & Vice President of AAOS)

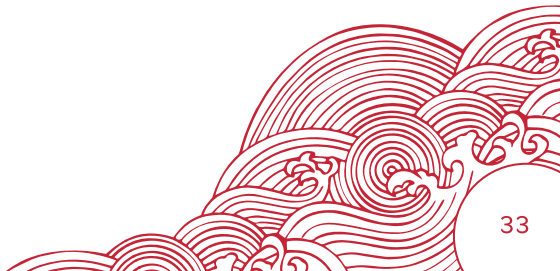




Photo © A. Bofill

OPERA GALA

SAT 27 JULY 8 PM

KURESSAARE CASTLE OPERA HALL

Duration including intermission 2 h 10 min

Part I 55 min

Intermission 30 min

Part II 45 min

Soloists

Maribel Ortega *soprano*

Mirjam Mesak *soprano*

Laura Vila *mezzosoprano*

Gustavo Porta *tenor*

Jorge Juan Morata *tenor*

Carlos Daza *baritone*

Jeroboám Tejera *bass*

Simfònica del Vallès Orchestra

Amics de l'Òpera de Sabadell Choir

Conductor and Choir Master

Daniel Gil de Tejada

Production Manager **Esperança Vergés**

Stage Manager **Jordi Galobart**

Stage Manager (orchestra) **Nil Sarró**

Production **Òpera a Catalunya Foundation**

An Opera and Zarzuela Gala-Concert with some of the most famous arias and duets of the lyrical repertoire. It is a great opportunity to enjoy some of the most beloved and iconic pieces of the opera and zarzuela world, showcasing the incredible range and diversity of these musical genres.

Welcome to a magical evening of opera and zarzuela, where we will enjoy the

finest arias and choruses from the great Italian masters such as Bellini, Donizetti, Verdi, and Puccini, as well as the exquisite French music of Gounod and Saint-Saëns.

In the second part, you will hear a wide selection of the best excerpts from Spanish and Catalan zarzuela, including well-known moments like the fandango from "Doña Francisquita," the romanza "No puede ser" and the popular sardana "La Santa Espina."

Enjoy the show!

Part I / Opera

Vincenzo Bellini (1801–1835)

Overture to the opera „Norma“ (1831)

Gaetano Donizetti (1797–1848)

Dulcamara's aria (*Udite, udite o rustici*)

from the opera „The Elixir of Love“ (1832)

Soloist **Carlos Daza** *baritone*

Vincenzo Bellini (1801–1835)

Norma's aria (*Casta diva*) from

the opera „Norma“ (1831)

Soloist **Maribel Ortega** *soprano*

Giuseppe Verdi (1813–1901)

Don Carlo's and Rodrigo's duet

(*Dio, che nell'alma infondere*) from

the opera „Don Carlo“ (1867)

Soloists **Gustavo Porta** *tenor* and

Carlos Daza *baritone*

Giuseppe Verdi (1813–1901)
Chorus of Slaves (*Va, pensiero*) from
the opera „Nabucco“ (1841)

Charles Gounod (1818–1893)
Juliette's valse (*Je veux vivre*) from
the opera „Romeo and Juliet“ (1867)
Soloist **Mirjam Mesak** *soprano*

Camille Saint-Saëns (1835–1921)
Delilah's aria (*Mon coeur s'ouvre à ta voix*)
from the opera „Samson and Delilah“ (1877)
Soloist **Laura Vila** *mezzosoprano*

Giacomo Puccini (1858–1924)
Musetta's waltz (*Quando m'en vo*) from
the opera „La bohème“ (1896)
Soloist **Mirjam Mesak** *soprano*

Giacomo Puccini (1858–1924)
Cio-Cio San's aria (*Un bel di vedremo*) from
the opera „Madama Butterfly“ (1904)
Soloist **Maribel Ortega** *soprano*

Giacomo Puccini (1858–1924)
Calaf's aria (*Nessun dorma*) from
the opera „Turandot“ (1926)
Soloist **Gustavo Porta** *tenor*

Gaetano Donizetti (1797–1848)
Sextet (*Chi mi frena in tal momento?*) from
the opera „Lucia di Lammermoor“ (1835)
Soloists **Mirjam Mesak** *soprano*, **Laura
Vila** *mezzosoprano*, **Gustavo Porta** *tenor*,
Jorge Juan Morata *tenor*, **Carlos Daza**
baritone and **Jeroboám Tejera** *bass*

Part II / Catalan Opera and Spanish Zarzuela*

Amadeu Vives (1871–1932)
Fandango** from the zarzuela
„Doña Francisquita“ (1923)

Rafael Martínez Valls (1880–1946)
Avi Castellet's song (*Davallant de la mun-
tanya...*) from the zarzuela „Cançó d'amor i
de guerra“ (1926)
Soloist **Carlos Daza** *baritone*

Pablo Sorozábal (1897–1988)
Leoandro's romance (*No puede ser*) from the
zarzuela „La Tabernera del Puerto“ (1936)
Soloist **Gustavo Porta** *tenor*

José Serrano (1873–1941)
Rosa's romance (*¿Qué te importa que no venga!*)
from the zarzuela „Los Claveles“ (1929)
Soloist **Laura Vila** *mezzosoprano*

Emilio Arrieta (1821–1894)
Duet (*A beber, a beber y a ahogar*) from
the zarzuela „Marina“ (1855)
Soloists **Jorge Juan Morata** *tenor* and
Carlos Daza *baritone*

Enric Morera (1865–1942)
Sardana*** „La Santa Espina“ (1907)

Gerónimo Giménez (1854–1923)
Maria's romance „Sierras de Granada“
from the zarzuela „La tempranica“ (1900)
Soloist **Maribel Ortega** *soprano*

Augustin Lara (1897–1970)
„Granada“ (1932)
Soloist **Gustavo Porta** *tenor*

Jacinto Guerrero (1895–1951)
Act 2 Finale (*El baile debe terminar*) from
the zarzuela „Los gavilanes“ (1923)
Soloists **Maribel Ortega** *soprano*,
Laura Vila *mezzosoprano*, **Gustavo Porta**
tenor and **Carlos Daza** *baritone*

**Zarzuela* is a form of Spanish folk opera, not pure genre theatre, but an exotic fusion. The golden age of the *zarzuela* is the second half of the 19th century. The zarzuela that appears in the second half of the 19th century is an update of a genre that was born in the Baroque era. The renewal of the baroqian scenic spectacle now needed to be adapted to the tastes of the new bourgeois audience. The classic pieces of the time are a potent brew of musical ensembles and arias, mixed in with verse and prose dialogue, popular songs and lowlife comedy characters. Some are long and operatic in scope - the género grande. Others are short, often gently titillating one-act farces, mostly set in the less salubrious parts of Madrid - parts all too well known to many of the pleasure-seeking men in the audience, at least. These are the immensely popular sainete and género chico zarzuelas. In between, there are *zarzuelas* of all shapes and sizes, overflowing with every flavour of musical theatre. There is a second golden age of *zarzuela* in the 20th century until the outbreak of the Civil War (1936–1939). This period is characterized by a great production of works and the emergence of very renowned composers.

***Fandango* is a traditional Spanish folk dance and song typically accompanied by castanets and guitar.

****Sardana* is a traditional Catalan dance and danced in circle following a set of steps.



Photo Rene Jakobson

FAMILY OPERA

Wolfgang Amadeus Mozart • Emanuel Schikaneder • Leelo Tungal

LET'S PLAY MAGIC FLUTE

SUN 28 JULY 2 PM

KURESSAARE CASTLE OPERA HALL

Duration including intermission 2 h

Act I 45 min

Intermission 30 min

Act II 45 min



MTÜ Ooperiga Söbraks

(Artistic Director **Ain Anger**)

Conductor **Henri Christofer Aavik**

Direction **Edmund Emge** (Austria),

Alar Haak, Tanel Ting

Set design **Riina Vanhanen**

Lighting **Priidu Adlas, Ivar Piperskihh**

Video design **Alexandra Shadrina**

Choreographer **Oksana Tralla**

Make-up **Kaia Pihlak**

Pianist **Siim Selis**

Orchestra SÕPRUSKOND

Cast:

Papageno in his old age, Sarastro
Priit Volmer *bass* (Estonian National Opera)

Papageno as a young **Raiko Raalik** *baritone*
(Estonian National Opera)

Tamino **Karl-Markus Kaiv** *tenor*

Pamina (also the Second Lady)
Laura-Retti Laos *soprano*

The Queen of the Night
Pirjo Jonas *coloratura soprano* (Vanemuine)

The Lady of The Queen of the Night
Viktorija Agnese Vancâne *soprano*

Papagena (also the Third Lady, Old Woman)
Kadri Kõrvek *mezzosoprano*
(Estonian National Opera)

Monostatos **Ivo Posti** *kontratenor*

Papageno's grandchildren **Aleksander Medri, Marta Aus ja Mia Maastik**

Three boys **Melissa Kivi, Klaus Nellis, Mia-Loviise Ivalo** (mentor **Veikko Lehto**)

Background actors (Giant snake movers, animals, slaves, priests)

Saaremaa Gymnasium Drama Group

Aija Lember, Ats Kasin, Birgit Andreas, Emma-Liisa Nellis, Imre-Maidu Puua, Johanna Laasner, Kättriin Mägi, Liisa Viljaste, Marilyn Lempu, Merily Saksakulm, Saskia Esko, Sade Leen Holm (mentor **Tanel Ting**)

TLU BFM choreography students

Monika Annijerv, Georg Eller, Ellis Nigola, Roosmarii Sarapuu, Amanda Tender

THANK YOU! Meeli Mikiver, Rain Vilu, Lisa-Martina Jäe

Fun and adventurous short version of Mozart's „The Magic Flute“ with a new Estonian lyrics

The grandfathers are respectable gentlemen in retirement, but they sometimes like to reminisce about their youth, when they were adventurous vagabonds. In any case, Papageno's grandfather claims that his boyhood friend, the composer Wolfgang Amadeus Mozart, even wrote an opera about his adventures with Prince Tamino...

Leelo Tungal

UNREAL TASTE

SYMPHONY OF
FLAVOURS



Balbiino
Classic



MIDNIGHT LOUNGE

OPERA ROYAL

FRI 26 & SAT 27 JULY 11 PM

KURESSAARE CASTLE MIDNIGHT LOUNGE

Opera Royal 10 years – Music and Dance Lounge of elegant vibes

Opera Royal was created from the vibrant spirit of the Saaremaa Opera Festival, meeting the request of our loyal customers, led by the prominent maestro Eri Klas. The community of opera fans were missing some form of elegant, yet relaxed social setting after the evening performances to enjoy the charm of Saaremaa's summer nights and the festival's beautiful venue.

First launched in 2014, Opera Royal has over the years become part of the festival programme of high-demand, offering stylish post-performance social club to discuss the opera shows, enjoy good food, drinks and great company, get carried away by the top-quality dance music and keep dancing like nobody's watching till the dawn of the new day.

This year, Opera Royal is even more exciting, featuring performers from the home region of the main performer. The Impresarios, a dynamic band known for their Mediterranean flair and party spirit, will bring an unforgettable night of music and dance.

Join us at Opera Royal, where the magic of opera meets the enchantment of Saaremaa's summer nights for an unforgettable evening of elegance and celebration.

The Impresarios

Miguel Bosh Véléz, Geneva
Arturo Zaldivar, Madrid
Matthew McNaughton, London
Jordi Vendrell Olivé, Barcelona
Juan Francisco Rey Toro, Zurich

The Impresarios is a professional five-piece acoustic band with two guitars, saxophone, double bass, *cajón*. They discard the formalities of the stage and are free to roam, interacting with the audience in fun and engaging ways.

The Impresarios are totally mobile and acoustic, enabling them to provide an immersive musical experience and interact directly with audience.

From classic songs of the golden era of swing to modern day hits, they spontaneously curate the perfect musical setlist for each event, along with taking requests from the guests.

This alliance of experienced international performers are based in both Geneva and Nice and they have given shows in 43 countries, performing for heads of state, royals and celebrities at many of the world's most prestigious events.

DJ Sten Heinoja

After the The Impresarios, Sten Heinoja, a remarkable young musician representing top class Estonian classical pianists, will take control of the DJ keyboard and perform an entertaining setlist of music from completely different outskirts of his professional repertoire. Join the ambient night music show performed by one of the most talented Estonian musician.



YOUR TIME
TO ENJOY OPERA



THE LARGEST JEWELRY AND HAND WATCH CHAIN STORE IN ESTONIA



Fundació Òpera a Catalunya (FOC)

ÒPERA A CATALUNYA FOUNDATION

Photo © A. Bofill

Òpera a Catalunya Foundation was established in 2020 with the objective of ensuring the continuity and growth of the Òpera a Catalunya season, which has brought opera to audiences throughout the Catalan region of Spain for the past 40 years under the leadership of Amics de l'Òpera de Sabadell Association (AAOS).

The foundation was created through a joint initiative of four prominent cultural institutions in Catalonia: Amics de l'Òpera de Sabadell Association and Simfònica del Vallès Orchestra, two leading musical civic institutions, as well as Banc Sabadell Foundation and Fluidra Foundation, two key business-originated foundations focused on promoting the development of the country through music and culture.

The FOC aims to create, produce, direct, exhibit, and communicate opera and lyrical productions, with the goal of giving continuity to the current activity. Its objectives also include the consolidation and growth of a centre of operatic and symphonic production rooted in the city of Sabadell, serving the entire Catalan territory as a tool for democratization, proximity, accessibility, and territorial articulation through music. Currently, the Òpera a Catalunya season brings opera to 13 cities in Catalonia and Santander (Cantabria, Spain).

Opera for everyone

FOC is committed to delivering high-quality, large-scale opera productions through its annual opera season.

The foundation strives to uphold values such as audience engagement, support for emerging talents, professionalism, ambition, sustainability, and decentralization.

FOC aims to strengthen the cultural infrastructure of Catalonia by implementing an innovative management model that involves collaboration with local administrations, cities, and businesses. With these efforts, FOC seeks to become a prestigious and strategic institution that appeals to a wide range of audiences, partners, and artists in the future.

40 years of history

Over the course of its 40-year history, more than 1,000 shows have been held in over 20 cities and festivals throughout Catalonia, first under the management of Amics de l'Òpera de Sabadell.

Association and, since 2021, under the leadership of Òpera a Catalunya Foundation. The company has also performed in other parts of Spain, Andorra, and Uruguay.

During this time, the company has presented over 75 different opera works, including some of the most famous titles in the genre, which have been attended by more than 1 million spectators.

All productions are designed and manufactured by the company's own team, including costumes and set design. Some of the most frequently performed titles over the past four decades include *La traviata*, *Don Giovanni*, *La bohème*, and *Carmen*. The company has also featured

renowned soloists such as Begoña Alberdi, Sara Blanch, Saïoa Hernández, Marta Mathéu, Serena Sáenz, Jaume Aragall, Josep Bros, Carles Pachon, and Carlos Chausson during the *Òpera a Catalunya* season.

Opera Catalunya team

Artistic Director **Mirna Lacambra**
Assistant Artistic Director **Jordi Torrents**
General Manager **Oscar Lanuza**
Musical Director **Daniel Gil de Tejada**

Production Coordinator **Esperança Vergés**
Technical Director **Raül Vilasis**
Stage Manager **Jordi Galobart**
Administration **Francesca Gutiérrez**
Strategic Development Manager
Martina Ribalta
Labor Manager & HR **Agustina Rico**
Communication & Marketing
Neus Casso & Blanca de Carreras
Project Manager of Innovation &
Socioeducation **Jordi Cos**

Board of trustees

President
Joan Planes Vila / Fluidra Foundation
Honorary President & Artistic Director
Mirna Lacambra Domènech
Amics de l'Òpera de Sabadell Association
Mirna Lacambra Domènech
Simfònica del Vallès Orchestra
Jordi Cos Pedrol
Banc Sabadell Foundation
Sonia Mulero
Mirna Lacambra-Xavier Gondolbeu Foundation
Antoni Quintana Petrus
Lynn Barton

Miquel Molins Nubiola
Xavier Servat Pàmies
Secretary **Elena Parera Sampere**
General Manager **Oscar Lanuza Franco**
Executive Commission
Mirna Lacambra Domènech
Jordi Cos Pedrol
Oscar Lanuza Franco
Elena Parera Sampere
David Martí Garcés
Jordi Torrents Ponce
Xavier Servat Pàmies

We are



FUNDACIÓ
ÒPERA
CATALUNYA



Associació d'Amics
de l'Òpera de Sabadell

Orquestra
simfònica
del Vallès

Sabadell
Fundació

Fundació
FLUIDRA
Llegat Joan Planes

Supported by



Generalitat de Catalunya
Departament de Cultura



LLL institut
ramon llull



Ajuntament
de Sabadell



Photo © A. Bofill

Amics de l'Òpera de Sabadell Choir

Cor Amics de l'Òpera de Sabadell

Amics de l'Òpera de Sabadell Choir was created at the same time as Amics de l'Òpera de Sabadell Association (AAOS). Its first intervention was with Puccini's opera *Madama Butterfly* on October 7, 1982, the day of the public presentation of AAOS.

Its 40 years of history and the almost 1,000 opera, zarzuela, and concert performances provide the choir with a very strong experience within the world of lyricism. The choir has been conducted by Daniel Gil de Tejada since 2003 and it has been participating in Òpera a Catalunya Season since its creation in 1989.

Conductor **Daniel Gil de Tejada**

Conductor Assistant **Andrea Álvarez**

Sopranos

Ana Arias

M^a Gracia Arredondo

Anna Belmonte

Alba Boix

Adriana Maria de León

Esther de Santos

Lucrecia Gil

Eugènia Montenegro

Laura Obradors

Laia Puigmartí

Rosa Maria Ramirez

Esperança Vergés

Catalina Zamorano

Mezzos and Altos

Marta Planella

Mariya Melnychyn

Marta Roca

Cristina Salmons

Olha Shvydka

Tenors

Gustavo Ardaya

Jaume Fonollà

Oriol Luque

Victor Martínez

Adrià Mas

Carles Ortiz

Josep Perea

Roberto Redondo

Andrés Rodríguez

Baritones and basses

Daniel Arredondo

Raul Blangino

Quim Cornet

Alejandro Chelet

Jordi Ferrer

Fabián Francisco Reynolds

Carles Salmons

Lluís Vergés

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Orquestra Simfònica del Vallès (OSV)

SIMFÒNICA DEL VALLÈS ORCHESTRA

Foto © Lorenzo Duaso

Simfònica del Vallès Orchestra has been bringing music to people since 1987, with the goal of using music as a vehicle for transforming society. Since its founding, it has been the titular orchestra of Òpera a Catalunya Season, and since 2018, it has been led by principal conductor Xavier Puig.

OSV stands out in Spain for adopting a unique management model, in which the musicians and employees are also owners of the company. OSV offers diverse

programs in terms of content and format, creating unique experiences for all types of audiences. The orchestra promotes proximity by collaborating extensively with soloists and choirs from the country, investing in the musical talent of the region.

Overall, OSV is an eclectic orchestra that is committed to using music as a tool for social change, and it has been a cornerstone of the cultural landscape of Catalonia for over three decades.

Management team

Manager **Oscar Lanuza**
Principal Conductor **Xavier Puig**
Programming Director **Jordi Cos**
Strategic Development **Martina Ribalta**
Financial Manager **Núria Sales**
Head of Communication **Blanca de Carreras**
Technical Manager **Carmina Martínez**
Technical Area & Projects
David Santamaria
Labor Manager & HR **Agustina Rico**
Music Archive **Irina Galstyan**
Orchestra Manager **Joaquim Giménez**
Stage Manager **Nil Sarró**

Accounting **Agnès Hernandez**
Communication **Maite Sabaleta**
Secretary **Cristina López**

Board of Directors

Jordi Cos, president
Lynn Barton
Joan Collell
Joaquim Giménez
Narcís Moltó
Martina Ribalta
David Santamaria
Francisco José Sánchez

Orchestra musicians in Saaremaa

Violins I

Marta Cardona *Concertino*
Javier Mateos *Concertino assistant*
Miguel Ángel Castillo *Soloist*
Canòlich Prats *Assistant*
Helena Muñoz
Joaquim Giménez
Irina Galstyan
Narcís Moltó

Violins II

Giovanni Giri *Soloist*
Gala Cebotari *Assistant*
Laia Pujolassos
Xavier Buirà
José David Fuenmayor
Elitsa P. Yancheva

Violas

Joan Fèlix *Soloist*
Javier García *Assistant*
Josep Bosch
Lynn Jo Barton
Lluís Cabal

Cellos

Romain Boyer *Soloist*
Adrià Cano *Assistant*
Montserrat Biosca
Joan Esplugas

Double Basses

Joan Collell *Soloist*
Joan Cantallops *Assistant*
Manel Ortega

Flutes

Elisabet Franch *Soloist*
Pol Abellán *Assistant*

Oboe

Roberto Ordax *Soloist*
Mariona Godia *Assistant*

Clarinets

Toni Galán *Soloist*
José María Martínez *Assistant*

Bassoons

Pau Solà *Soloist*
Daniel Gálvez *Assistant*

Horns

Carles Lizondo *Soloist*
Sergi Chofre *Assistant*
Laureà Vicedo
Pau Torres

Trumpets

Aitor Muñoz *Soloist*
Àlex Baiget *Assistant*

Trombones

Jordi Riera *Soloist*
Alberto Poggialini *Assistant*
Sergi Alonso

Tuba

Juan Bautista Domènech

Timpani

Francisco José Sánchez

Percussion

Iñigo Dúcar
Javier Delgado

Harp

Carme Ubach



Photo © Yeni Klasör

BARCELONA FLAMENCO BALLET

Barcelona Flamenco Ballet (BFB) is recognized by the press and international institutions as 'the flamenco ballet of Barcelona', and an ambassador of the city which exhibits the great flamenco tradition that historically flourished in Catalonia.

BFB embodies a new approach to flamenco, preserving its traditional roots

while encompassing different styles of dance and music. Its innovative character gives it a distinctive flair, resulting in a fresh and original art that captivates audiences from all countries and cultures. Due to the successes of its tours around the world, Barcelona Flamenco Ballet is considered one of the main Spanish flamenco dance companies on the international scene.

Team

Director **David Gutiérrez**

Executive Producer and Management
Jaime Trancoso Ph.D. / Flamenco Agency

Musical Director **Iban Pérez**

Choreography

David Gutiérrez & Judith Martin,

with the collaboration of

Carlos Sánchez & Constantino Fernández

Music **Iban Pérez**

Sound design & Technician **Marcos Prieto**

Musicians

Guitarists **Iban Pérez & Jordi Centeno**

Singer **Joel de Pepa**

Percussion **Arturo Cortés**

Main Dancers

David Gutiérrez

Judith Martín

Carlos Ruiz

Ballet Corps

Lucía Vicedo

Mar Sánchez

Judit González

Andrea Amaya

Yaiza Campanales

María Bardolet

Alejandro Luque

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saare-
maa

The islands.

It is a very good idea.
Always.

Daegu
Opera house
대구오페라하우스



Saaremaa
ooperipäevad
Saaremaa Opera Festival

22-27 July 2025

MAIN ARTIST SOUTH-KOREA

DAEGU OPERA HOUSE

Program 2025

Main artist Daegu Opera House (South-Korea)

TUESDAY 22 JULY

8 PM Kuressaare Castle Opera Hall
Yun Isang • SIM TJONG

WEDNESDAY 23 JULY

8 PM Kuressaare Castle Opera Hall
C. W. Gluck • ORPHEUS AND EURYDICE

THURSDAY 24 JULY

8 PM Kuressaare Castle Opera Hall
KOREAN DANCE GALA

FRIDAY 25 JULY

8 PM Kuressaare Castle Opera Hall
G. Puccini • MADAMA BUTTERFLY

11 PM Kuressaare Castle Midnight Lounge
Midnight Lounge OPERA ROYAL

SATURDAY 26 JULY

8 PM Kuressaare Castle Opera Hall
OOPERA GALA

11 PM Kuressaare Castle Midnight Lounge
Midnight Lounge OPERA ROYAL

SUNDAY 27 JULY

2 PM Kuressaare Castle Opera Hall
CHILDREN'S GALA



MAIN SPONSOR

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the European Union



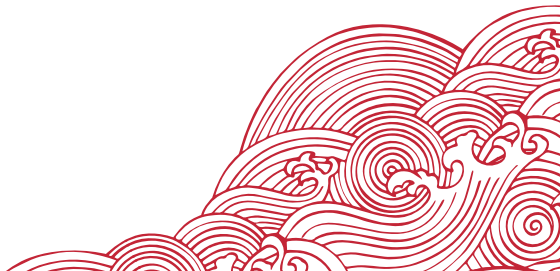
Tickets go on sale on 23 July 2024 at 1 pm.
Tickets can be purchased at the festival Ticket
Office, Estonian Concert Box Offices and online.



Information and tickets saaremaaopera.com

 /saaremaaopera

 /saaremaaopera



SOUTH-KOREA

DAEGU OPERA HOUSE

Interview with the Superintendent and Artistic Director of Daegu Opera House
Kab-Gun Chung

When was Daegu Opera established?

Daegu Opera House, the only opera production theater in South Korea, has been hosting the annual Daegu International Opera Festival since its establishment in 2003. As a theater specializing in opera production, we continuously collaborate with overseas theaters beyond Korea, enhancing the brand value of Daegu Metropolitan City as a UNESCO City of Music.

Which are the most popular operas you play?

Each year, we produce a variety of operas for the enthusiasts through seasonal and festival operas. Internationally acclaimed productions that have been invited to overseas theaters include Yun Isang's *Sim Tjong*, Puccini's *Madama Butterfly*, *Turandot*, and Gluck's *Orfeo ed Euridice*. Notably, *Sim Tjong* has been invited to the 2025 Saaremaa Opera Festival and will also be performed at the Nationaltheater Mannheim in Germany in 2026.

Are they played in traditional way or in modernized way?

Daegu Opera House stages full-production operas using traditional methods to ensure the highest level of completeness and excellence in our productions. For *Sim Tjong*, *Madama Butterfly*, and *Turandot*, we have designed and constructed sets and costumes to authentically recreate their historical settings. Additionally, we have incorporated modern media art into the stage visuals to enhance the emotional impact and elevate the overall

quality of the productions.

How big is your opera team?

We are organized into two main divisions: the Artistic Planning Division and the Stage & Facilities Division, comprising four teams: Artistic Planning, Education & International Arts Exchange, Stage, and Facilities with a total of 32 experts.

At the same time, we collaborate with the specialized opera orchestra, Daegu International Opera Orchestra, the Daegu Opera Choir, and singers from the Opern Studio, which is a training program for nurturing professional opera singers by Daegu Opera House.

Where have your theatre been performing outside your home city?

Internationally, we have performed full-production operas and concertante performances at venues such as Hangzhou Theater Center in China, Teatro Comunale di Ferrara and Teatro Verdi di Salerno in Italy, Theater Bonn Opera House in Germany, JMS Aster Plaza Hiroshima in Japan, Hungarian State Opera House, and Sofia Opera and Ballet in Bulgaria.

Why is it important to your theatre to have an opportunity to perform in other countries and cities?

Daegu Metropolitan City is a place where the first piano was introduced to Korea through Samunjin ferry and known for resonating with Bach's melodies even amid the war. Drawing on this rich intangible cultural heritage, the city has become the birthplace of modern Korean music and a UNESCO City of Music.

Overseas exchange performances are more challenging and demanding than



domestic ones. However, successfully showcasing an exchange performance brings an exhilarating sense of unity beyond the barriers through art despite the constraints of time, space, and language.

Additionally, these performances create unforgettable memories and emotions by fostering collaboration between the cultural ministries and art institutions of various countries. As a result, Daegu Opera House places great importance on international exchange projects as much as the domestic ones.

Program at the Saaremaa Opera Festival **Isang Yun • SIM TJONG**

Sim Tjong by Isang Yun was commissioned by Germany for the opening ceremony of the 1972 Olympics in Munich. It was premiered that year at the Bayerische Staatsoper and received high praise for "expressing the mysterious spiritual world of the East with profound sound and meticulous design". This opera, performed with Western instruments, conveys Eastern emotions and tells the story of Sim Tjong's sacrifice to save her blind father. It presents the audience with themes of rebirth and salvation created by the mystery of love. It is particularly notable for its impressive blend of traditional Korean folk tale and contemporary music.

C. W. Gluck • ORFEO ED EURIDICE

Orfeo ed Euridice by the composer Ch. W. Gluck, known as the 'Opera Reformer', is based on the Greco-Roman myth of Orpheus and Eurydice. The story turns out happily where Orfeo, unable to forget his suddenly deceased wife Euridice, descends to the underworld to find

her and moves the god with his song, allowing him to return to the earth with Euridice. Noteworthy is the use of water to represent the worlds of the living and the dead, showcasing the essence of traditional Baroque opera to the audience.

KOREAN DANCE GALA

As a special performance for the Saaremaa Opera Festival, the Daegu Opera House is showcasing Korean Traditional Dance Evening. To present the most Korean and beautiful music as well as dance, the Daegu Metropolitan Traditional Music Orchestra will perform together. The performance features joyful songs and exciting melodies played on traditional Korean instruments, combining traditional music with dance. It conveys the audience with the diverse charm and beauty of Korean cultural heritage.

G. Puccini • MADAMA BUTTERFLY

Puccini's beloved opera *Madama Butterfly* set in Nagasaki, Japan. It tells the tragic story of Cio-Cio San, who waits alone for her husband to come back with lyrical and dramatic melodies. It is well known for its famous arias including "Un bel di vedremo" from Act 2 and the "Humming Chorus" from Act 3 and the use of the Eastern pentatonic scale in parts of the opera creates an exotic atmosphere. Cio-Cio San's poignant longing and love, expressed through Puccini's music, promise to leave an unforgettable impression on the audience.

OPERA GALA

The grand finale of Saaremaa Opera Days 2025 will be a gala concert of popular opera numbers composed by Daegu Opera House.

#kenalugu

WHAT A STORY!

Photos Kristina Mägi

Saaremaa Opera Festival is like the Island of Saaremaa itself - distinctive, brimming with unexpected delights, and memorable experiences.

If the soloists and orchestra evoke powerful emotions during performances, let your ears embark on a unique sonic adventure between shows. Experience the calming sound of waves crashing on the beach or the vibrant clash of urban sounds while hiking through the forest.

If during the performances, Carmen or Floria Tosca transport you back in time and share memorable stories, for a unique experience, consider having a knight walled up in Kuressaare Castle do it, or even better... seek out a genuine islander and listen to their tales of island life. Islanders with a way with words, a sharp mind, and a generous heart can be found in a design shop, a cozy café, and perhaps even sitting beside you in an opera house.

If you enjoy arias and costume drama during performances, after the musical interludes, treat your taste buds and satisfy your hunger with island cuisine. It's local, it's authentic, and it's Nordic. The food served in restaurants often originates from local farms, and fish caught from the sea in the morning finds its way onto the lunch menu. The international restaurant chain Falstaff recognises 12 island restaurants this year, and it is evidence that islanders appreciate good food. Furthermore, Saaremaa, Muhu and Ruhnu proudly announce their selection as Estonia's food region.

We're delighted you've chosen to visit Saaremaa. We assure, we will look after you and eagerly anticipate your return.



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Programme book

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Tents assembly • United Capital OÜ
Marcus Pruuli and crew

Stage curtain • Studio OÜ
Maldar-Mikk Kuusk and crew

Lighting and lifting equipment • E&T OÜ
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Opera house lighting Andres Sarv

Sound • Eventech OÜ
Kalev Rand and crew

Opera house sound Johannes Lõhmus

Video, LED screens and subtitles
Eventech OÜ • Mattias Tammik and crew

Opera Royal sound Taavi Üprus and crew

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Terje Nepper and crew

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OÜ Arensburg • Terje Nepper and crew
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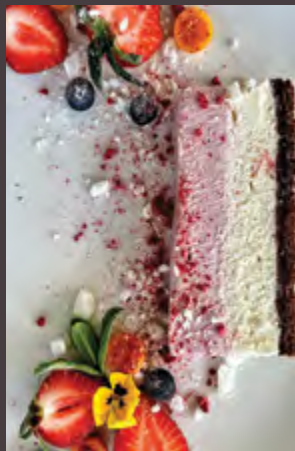


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