

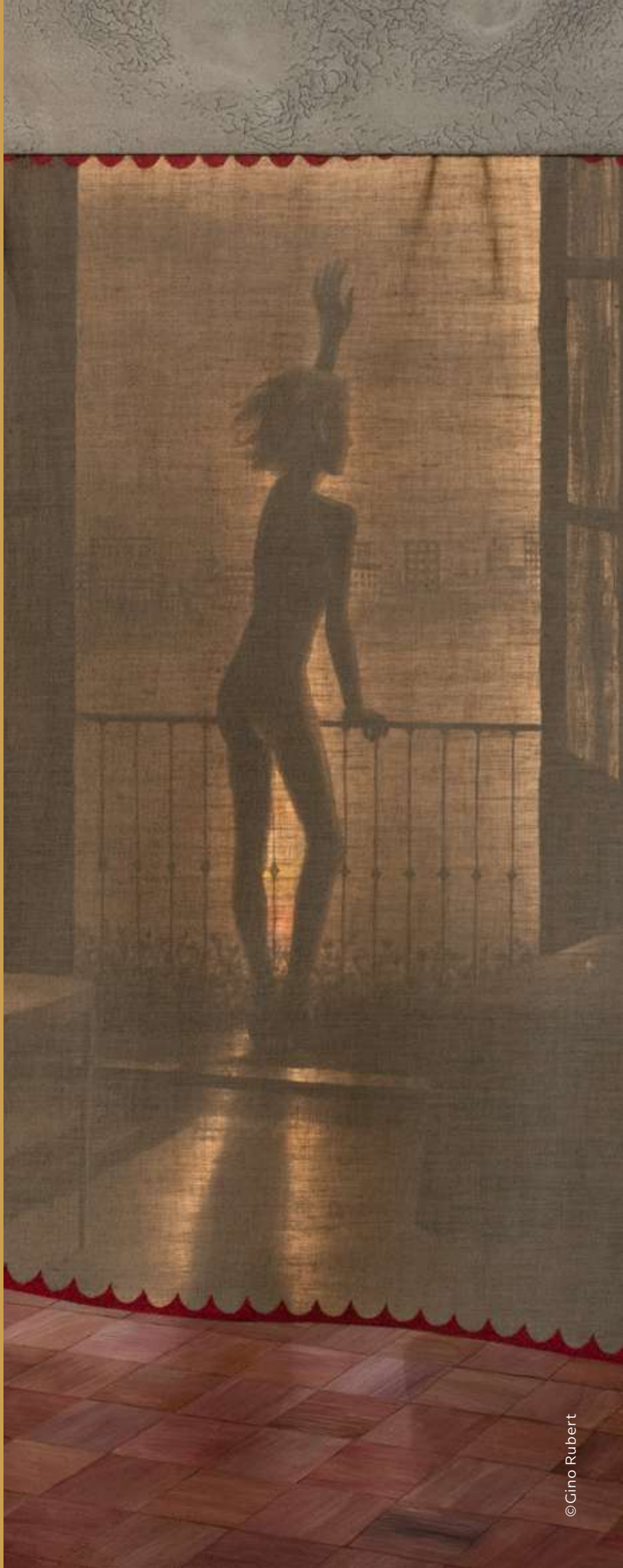


FESTIVAL PERELADA

ESPÍRITU ANFITRIÓN

Programme

SUMMER 2023





FESTIVAL PERELADA

ESPÍRITU ANFITRIÓN

BUILDING THE FUTURE

5th may 2023
Centro de Artes Digitales IDEAL



Poster of the Festival Perelada 2023: *La Despedida* ©Gino Rubert.

BUILDING THE FUTURE

We present the summer programme of the 37th Festival, a Festival that is looking to the future and is focused on soon offering audiences an ambitious self-renewal that will ready the Festival for the fifth decade it will soon embark on.

The construction of the Peralada Concert Hall is the focus of our efforts, with our customary commitment, and intent on creating the programmes over the three years 2024-2026 during which we will be celebrating the 40th anniversary of the founding of the Festival. It will be the coming out of the new 'Festival house', which will be a benchmark venue on the map of festivals around the Mediterranean.

Summer is a time for enjoying life outdoors, sharing holiday evenings. With the good weather, Peralada is at its best and stocks our memories with recollections of many memorable summer evenings.

Festival and artists as twin souls in the creative process. Generating a space in which creators talk. Dreaming of utopias in service of the transformative power of the arts.

That is why the new Hall that will host the Festival will be a step change in comfort and the quality of the artistic experience for audience and artist alike. Wrapped in the strength of the Castell and the exceptional spaces of *Peralada Resort*. With our own way of being, and the hospitable spirit for which we are known, with no ulterior motive, just the desire to deliver with authenticity.

The new facilities will help to expand the Festival across the year and keep its spirit alive, hosting the activities of the Campus and School of Dramatic Arts of Empordà throughout the academic year. Now, the audio-visual facilities will greatly increase the dissemination of our programming across the world.

Our commitment to artistic residencies will have an early taste with some of the activities of summer 2023, as precedent for the activities that we will make available to the surrounding community and for intercultural dialogue.

In parallel, we will enjoy the best lyrical and choreographic offerings as a celebration of excellence. As a way to exalt the arts and assert the importance of spectacle to life. A long heritage then which is being renewed and brought up to date to better respond to the world of today.

Today we are presenting an intense and condensed programme for summer 2023, focused on the rehearsal hall, in which artists, audiences, media, government bodies, sponsors and the festival team will all meet on the path towards the future. With the Festival at the heart of the Empordà.

We welcome you all to enjoy the Festival this summer.

Oriol Aguilà
Festival Perelada Director

©Julian Baumann

FREDDIE DE
TOMMASO

28
JULY

Freddie de Tommaso, tenor
Audrey Saint-Gil, piano

LYRIC RECITAL

CARMEN'S CHURCH
8 PM

PART I

Giuseppe VERDI (1813-1901)

"La mia letizia infondere", from *I Lombardi*

"Ah! Sì, ben dite... Tutto pareva sorridere", from *Il Corsaro*

"La seduzione"

"Ah! Sì, ben mio", from *Il Trovatore*

"Stornello"

"Il foglio dunque?"... "Quando la sere al placido",
from *Luisa Miller*

PART II

Giuseppe VERDI

"Lunga da lei... De miei bollenti spiriti", from *La Traviata*

"Sotto il sol di Siria ardente", from *Aroldo*

More, Elisa, lo stanca poeta from *6 Romanze*

Il solitaria stanza from *6 Romanze*

Nell'orror di notte oscur from *6 Romanze*

"Forse la soglia attinse... Ma se m'è forza perdeti...",
from *Un ballo in maschera*

VIVA VERDI!

Tenor Freddie De Tommaso returns to the Peralada Festival after his debut in the first Easter Festival. Born in 1993, the young singer has been winning the approval and admiration of critics and audiences alike since his arrival in the world of opera. Since winning the Francesc Viñas International Singing Competition in 2018, he has continued to garner success, as he did when he took on the role of Cavaradosssi in the Royal Opera production of *Tosca*, becoming the youngest tenor ever to play the role on such an iconic stage and the first British person to do so since 1963. His magnificent *lyric-spinto* tenor voice with its powerful projection and timbre full of harmonics, and the passion and commitment of his interpretations, has enabled him to perform at some of the greatest operatic venues, such as Las Scala, Milan, Vienna Opera and the Royal Opera House. Accompanied on the piano by orchestra director Audrey Saint-Gil, the Italian-British tenor returns to the Festival to offer a powerful recital with arias and songs by Giuseppe Verdi. The programme, comprising a selection of some of the most treasured Verdi arias and some of his works least known to concert-goers, promises to be one of the high points of the summer, and an unmissable date for lovers of the lyric and great voices.

Celebration of the 175th anniversary of the Liceu



©Jiyang Chen

**DIANA
DAMRAU &
NICOLAS
TESTÉ**
LOVE & LIFE

29
JULY

Diana Damrau, soprano
Nicolas TESTÉ, bass
Helmut DEUTSCH, piano

LYRIC RECITAL

CARMEN'S CHURCH
8 PM

PART I

Henri DUPARC (1848-1933)

L'Invitation au voyage

La vie antérieure

Chanson triste

Ambroise THOMAS (1811-1896)

Claudio's King aria '*Je t'implore oh mon frère*', Acto III,
from *Hamlet*

Frédéric CHOPIN (1810 -1849)

Waltz Op. 64, No. 1 "Minute Waltz", piano solo

Richard STRAUSS (1864-1949)

Einerlei, Op. 69, No. 3

Cäcilie, Op. 27, No. 2

Charles GOUNOD (1818-1893)

Recitativo y Cavatina, de *La Reina de Saba*

Salomon's king aria "*Oui depuis quatre jours – Sous
les pieds d'une femme*", de *La Reina de Saba*

Gaetano DONIZETTI (1797-1848)

Anna Bolena's aria "*Al dolce guidami*", from *Anna Bolena*

Vincenzo BELLINI (1801-1835)

Duet Elvira y Giorgio "*O amato zio*", from *I Puritani*

PART II

Amilcare PONCHIELLI (1834-1886)

Alvise Badoero's aria "*Sí, morir ella de!*", from
La Gioconda

Sergei RACHMANINOV (1873-1943)

Frühlingsfluten Op.14, No. 11

Prelude Op. 23, No. 5, piano solo

Franz LEHAR (1870-1948)

"Hör ich Zymbalklänge", from *Zigeunerliebe*

"War' es auch nichts als ein Traum", from *Eva*

"Liebe du Himmel auf Erden", from *Paganini*

**Richard RODGERS (1902-1979) y Oscar HAMMERSTEIN
(1895-1960)**

"Oh, what a beautiful monin", from *Oklahoma*

Brad ROSS

How sad no one waltzes anymore.

Frederick LOEWE (1901-1988)

"I could have danced all night", from *My fair lady*

TO SING TO LOVE

Life partners as well as partners on stage, Diana Damrau and Nicolas Testé, have built a reputation together thanks to their passionate performances full of emotional depth, vocal skill and musical chemistry. Their recitals give the audience an unforgettable experience of beauty and the power of classical music through performances of a wide selection from the classical and opera repertoire, including arias, duets and songs to deliver unforgettable evenings of dynamic interpretations and passionate duets. Together, they have appeared in many prestigious venues around the world, such as the Royal Opera House in London, the Paris Opera and New York's Carnegie Hall. Following her debut in 2015 with a recital in the Carmel Church, the German soprano – one of the greatest sopranos of our times and a great favourite at the Metropolitan Opera House – returns to the same venue with 'Everything for Love'. With French bass Nicolás Testé and renowned pianist Helmut Deutsch, they will perform works by composers including Duparc, Strauss, Gounod, Donizetti, Bellini and Lehar to offer an inspiring voyage through opera, operetta, lieder and song.

MONTEVERDI PIAZZOLA

CAPELLA MEDITERRANEA

30 JULY

Leonardo GARCÍA ALARCÓN, conducting
Mariana FLORES, soprano
Diego VALENTÍN FLORES, tenor

CARMEN'S CHURCH
8 PM

La noche:

Anibal Troilo: *La Ultima Curda* (Tango, 1956)
Monteverdi: *Dormo ancora* (*Il ritorno d'Ulisse in patria*, 1640)
Piazzolla: *Romance del Diablo* (*Sèrie del Diabolo*, 1965)
Monteverdi: *Simfonía* (*L'Orfeo*, 1607)

Un presagio:

Monteverdi: *Dorme l'incauta Dorme* (*L'incoronazione di Poppea*, 1642)
Piazzolla: *Vuelvo Al Sur* (text de Pino Solanas, 1987)
Monteverdi: *Ohimé, ch'io cado* (*Il primo libro delle canzonette*, 1593)

El amor:

Piazzolla: *Milonga del Angel* (*Sèrie de l'Àngel*, 1965)
Monteverdi: *Sol per te bella Euridice* (*L'Orfeo*, 1607)
Monteverdi: *Pur ti miro* (*L'incoronazione di Poppea*, 1642)

El abandono:

Piazzolla: *Balada para un loco* (texto d'Horacio Ferrer, 1969)
Monteverdi: *Lamento della ninfa* (*VIII Libro dei Madrigali*, 1638)
Piazzolla: *Chiquilín de Bachín* (Horacio Ferrer, 1968)

La guerra:

Monteverdi: *Simfonía da Guerra* (*Il ritorno d'Ulisse in patria*, 1640)
Piazzolla: *Jacinto Chiclana* (text de Jorge Luis Borges, 1965)
Piazzolla: *Michelangelo 70* (1969)

La muerte:

Monteverdi: *Benedicta* (*Il Vespro della beata Vergine*, 1610)
Piazzolla: *Muerte del Angel* (*Sèrie de l'Àngel*, 1962)
Piazzolla: *Balada para mi muerte* (text d'Horacio Ferrer 1968)
Monteverdi: *"S'apre la tomba"* (*Il secondo libro delle canzonette* 1637)

*programme subject to change

AN ARTISTIC DIALOGUE BETWEEN TWO GENIUSES OF THEIR TIMES

'From Monteverdi to Piazzola' presents an encounter across time between Baroque composer Claudio Monteverdi and Argentine creator Astor Piazzola. A spectacle performed by Capella Mediterrània directed by Leonardo García Alarcón, which shows how these two musical geniuses approached such fundamental themes as night, love, abandonment, war and death. From the Venice of the seventeenth century to twentieth century Buenos Aires, the magic of the concertina will guide the audience on a voyage during which they will hear instruments ranging from a Baroque violin or a lute to an electric guitar or a horn, demonstrating that human fears and passions alike transcend specific times and that music has been and will be a universal language. The show springs from a totally Baroque idea: to give life to emotion and expression beyond the specifics of the instruments of any particular time. A permanent dialogue between ancient and modern instruments, between past and present. With powerful staging that leads us along a progression through life and death, fully integrating the two musical aesthetics and scores transcribed for the occasion, particularly for the accordion, the thread running throughout the spectacle 'From Monteverdi to Piazzola', a unique occasion to enjoy art at its purest.



JORDI SAVALL

THE NIGHT OF THE THREE KINGS

31 JULY

LE CONCERT DES NATIONS

CARMEN'S CHURCH
8 PM

Jordi SAVALL, seven-string viola de gamba Barak Norman (London 1697) and conductor

PROGRAMA

Luis XIII (1610-1643)

Guillaume DUMANOIR (1615-1697)
Stockholm Ballet Suite (1641)
Intrada – Sarabande
Marche – Air – Presto (Tambourin I)
Libertas – Presto (Hungaresca)
Sarabande & Tambourin II

Luis XIV (1643-1715)

The great masters of the Viola

Monsieur de SAINTE-COLOMBE, the elder
(ca.1640-ca.1701)
Concert XLI à deux violes égales : Le Retour
Le Retour. En gigue. En menuet.
En gigue. En courante. Ballet tendre. En pianelle.

The King's Violinist

Marin MARAIS (1656-1728)
Pièces de Viole du 2e livre (Paris, 1701)
Couplets de Folies d'Espagne.
Sonnerie de Sainte-Geneviève du Mont-de-Paris
(Paris, 1723)
De La Gamme et Autres Morceaux de Symphonie, núm. 3

The Royal concerts

François COUPERIN (1668-1733)
Troisième Concert Royal (Paris, 1722)
Prélude Lentement
Allemande Légerement – Courante
Sarabande Grave – Gavotte
Muzette Naïvement
Chaconne Légère

Luis XV (1710-1774)

Jean-Féry REBEL (1666-1747)
Les Éléments (Paris, 1737)
Ramage: L'Air – Rossignolo
Rondeau: Air pour l'Amour – Sicillienne
Premier Tambourin: L'Eau
Second Tambourin - Premier Tambourin: L'Eau
Jean-Marie LECLAIR (1697-1764)
Sonate VIII à Trois (Re mayor, Op. 2, núm. 8)
« Avec un Violon ou Flûte Allemande, une Viole et Clavecin »
Second livre de sonates (Paris, 1728)
Adagio – Allegro
Sarabanda Largo – Allegro assai

Jordi Savall and the Concert of the Nations have been supported by the Department of Culture of the Regional Government of Catalonia and financial support from the Regional Directorate for Occitania Cultural Affairs.

THE GRAND MASTERS AT THE COURTS OF THE THREE KINGS

Jordi Savall is one of the most versatile musicians of his generation and a great ambassador for the rediscovery of ancient music. For more than fifty years he has been unearthing the marvellous musical worlds abandoned to obscurity through indifference and forgetting. Dedicated to researching ancient music, he reads and interprets different traditions with his viola de gamba and as conductor. His activity as concert performer, teacher, researcher and creator of new works place him among the principal architects of the phenomenon of the rediscovery of historic music. With Montserrat Figueras, he founded the musical groups Hesperion XXI (1974), the Chapel Royal of Catalonia (1987) and Concert of the Nations (1989) with whom he explores and creates a universe of beauty and feeling, as he brings them to the world and to millions of lovers of music. His artistic trajectory has been seen as one of the engines of the renaissance of the ancient music of Europe, the New World and the Mediterranean and he is a leading figure in the study, interpretation, conducting of and engagement with various musical traditions in an intercultural dialogue of great significance. This summer this leading figure in the world of Baroque music is coming back to the Festival for the second time to combine playing the viola de gamba with directing the Concert of the Nations, with a repertoire that submerges us in the courts of Louis XIV, Louis XV and Louis XVI with masterworks by Guillaume Dumanoir, Monsieur de Sainte-Colombe, Marin Marais, François Coperin, Jean-Féry Rebel and Jean-Marie Leclair. A concert of ancient music that contains light and shade for a marvellous summer evening.

DANCE

©Óscar Romero



**ANA
MORALES**
EN LA CUERDA FLOJA

1
AUGUST

Ana MORALES, artistic direction, choreography, and dance
Roberto OLIVAN and Ana MORALES, stage direction
José QUEVEDO "Bolita", direction and musical creation
José QUEVEDO "Bolita", guitar
Paquito GONZÁLEZ, percussion
Pablo MARTIN, double bass
Sandra CARRASCO, voice-over

MIRADOR DEL CASTELL
10 PM

SIGNATURE FLAMENCO

Ana Morales, 2022 National Dance Award winner, is one of the finest representatives of the so-called generation of "revolutionary" flamenco artists. With a career spanning more than twenty years, the bailaora is known for recreating on the stage the different chapters that make up her life journey, rediscovering herself through shows firmly grounded in life and reality, told through an autobiographical dance of sweeping moves that combine avant-garde and tradition. With its debut in the Flamenco Biennial of Seville, "En la cuerda floja" is born from questions such as, what happens to our body and our mind when they seek order? Is stability a utopia? Do we need balance to survive? Morales directs and stars in this show about challenging oneself as a human being in an increasingly incomprehensible world. It is a creation that attempts to delve into our moods and that suggests we use imbalance as a necessary tool to move forward in life. Morales' broken, contemporary flamenco with all its demolishing force perfectly captures this constant search we are on, often unwittingly, for balance and imbalance, for a way out of a state of comfort in pursuit of something new. Breakage would be the perfect word to define the sense of seeing her onstage. A virtuous breakage, nevertheless, a breakage that knows how to convey this inner search and that she succeeds in showing us through her dance.

CLASSIC

CANTAR DEL ALMA

2 AUGUST

HOMAGE TO VICTORIA DE LOS ANGELES ON THE CENTENARY OF HER BIRTH

LYRIC RECITAL

CARMEN'S CHURCH
8 PM

Núria RIAL, soprano
Rubén FERNÁNDEZ AGUIRRE, piano

PART I

- Frederic MOMPOU (1893-1987)**
Cantar del alma
- André CAMPRA (1660-1744)**
Charmant papillon
- Antonio CESTI (1623-1669)**
Intorno all' idol mio
- Alessandro SCARLATTI (1660-1725)**
Le Violette
- Franz SCHUBERT (1797-1828)**
An Sylvia
- Felix MENDELSSOHN (1809-1847)**
Auf Flügeln des Gesanges
- Johannes BRAHMS (1833-1897)**
Vergebliches Ständchen
- Charles GOUNOD (1818-1893)**
Marché funèbre d'une marionette
Piano solo
- Gabriel FAURÉ (1845-1924)**
Mandoline
- Maurice RAVEL (1875-1937)**
Kaddish

PART II

- Bernat VIVANCOS (1975)**
Victoria
- Enrique GRANADOS (1867-1916)**
La maja de Goya
El Tra-la-lá y el punteado
- Manuel GARCIA MORANTE (1937)**
Mariagneta
- Frederic MOMPOU**
Vocalise a Victoria
- Xavier MONTSALVATGE (1912-2002)**
Punto de habanera
Canción de cuna para dormir un negrito
- Jesús GURIDI**
Vals de Mirentxu, piano solo
No quiero tus avellanas
- Ernesto HALFFTER (1905-1989)**
Ai, que linda moça
- Eduard TOLDRÀ (1895-1961)**
Madre, unos ojuelos vi
Cançó de comiat

In collaboration with:



WHEN THE VOICE COMES FROM THE SOUL

Praised for her vocal purity and luminosity, the naturalness and feeling of her singing and the elegance of her phrasing, Nuria Rial is one of the paradigmatic voices of the Baroque and classical repertoire of recent years. On this occasion, the Peralada Festival has invited the Catalan singer for a true homage to Victoria de los Angeles, one of the great sopranos of all times of pure and expressive voice and great musical intelligence during the centenary year of her birth. Accompanied on the piano by Rubén Fernández Aguirre, the soprano will perform a unique recital specially prepared for Peralada. 'Cantar el alma' (The soul sings), in reference to the composition by Frederic Mompou for voice and piano based on the poem *Cantar del alma* (Aunque es de noche) (The soul sings (Even though it is night)) by St John of the Cross, is intended to be a cathartic journey to the memory and remembrance of Victoria de los Angeles through a perfectly constructed mosaic of songs by Campra, Scarlatti, Schubert, Fauré, Ravel, Granados, Montsalvatge, Toldrà and Mompou. A beautiful memorial to Victoria de los Angeles, and a celebration of love for music in capitals. Rial's exquisite voice, with sensitive and dynamic accompaniment from Aguirre, is sure to create an unforgettable musical experience for audiences at the Festival this year.

CLASSIC

JONATHAN
TETELMAN

3
AUGUST

Jonathan TELEMAN, tenor
Daniel HEIDE, piano

LYRIC RECITAL

CARMEN'S CHURCH
8 PM

PART I

Franz LISZT (1811-1886)

Tre sonetti di Petrarca

"Pace non trovo"

"Benedetto sia 'l giorno"

"I' vidi in terra angelici costumi"

Giuseppe VERDI (1813-1901)

Aria del Macduff: "O figli, o figli miei!" – "Ah, la paterna
mano" Act. IV., de Macbeth

PART II

Giuseppe VERDI

Aria del Duque de Mantua.: "La donna e mobile",
from *Rigoletto*

Paolo TOSTI (1846-1913)

A Vucchella

L'alba sepàra dalla luce l'ombra

Marechiare

Carlos GARDEL (1890-1935)

El día que me quieras

Agustín LARA (1897-1970)

Granada

Pablo SOROZÁBAL (1897-1988)

"No puede ser" de *La tabernera del puerto* (1936)

THE DISCOVERY OF A NEW LYRIC GALLANT

Despite his youth and a professional career of just five years so far, the American tenor has established himself as one of the most sought-after tenors of the moment and has built a solid career throughout Europe. Born in Castro (Chile), Tetelman grew up in New Jersey and graduated from the Manhattan School of Music as a baritone at the age of 22, and continued his training at New York's Mannes College. Praised for his agile technique, dramatic eloquence and an extensive palette of vocal colour, the tenor enjoys a reputation in the world of opera as a versatile and committed artist. He recently signed an exclusive multi-album contract with Deutsche Grammophon and launched 'ARIAS', his debut album which has been well received by critics and recorded with the Gran Canaria Philharmonic Orchestra under the baton of Karel Mark Chichon. Considered by many to be a 'total star', Tetelman has already performed on prestigious international stages such as the Royal Opera House, Turin's Teatro Regio, the Semperoper Dresden, the Gran Teatre del Liceu and San Francisco and Houston opera houses. He will soon return to the Deutsche Oper Berlin and Vienna State Opera just before appearing for the first time at the Peralada Festival with a recital of arias and songs alongside Daniel Heide on the piano. His future commitments include his debut at the Metropolitan Opera House with two operas, a first performance as Luigi in *Il Tabarro*, *Werther* in Baden-Baden and a new album with works by Puccini. A new lyrical discovery is coming to Peralada and he is called Jonathan Tetelman.

THE TELEPHONE OR L'AMOUR À TROIS

DE MENOTTI

4
AUGUST

THE TELEPHONE, OR L'AMOUR À TROIS, A ONE-ACT COMIC OPERA BY GIAN CARLO MENOTTI

MIRADOR DEL CASTELL
10 PM

* Show in English with subtitles.

Ruth GONZÁLEZ, Lucy
Jan ANTEM, Ben
GALDÓS ENSEMBLE
Iván MARTÍN, musical direction
María GOIRICELAYA, stage direction
José Luis RAYMOND, stage design
Alberto FERRERO, assistant director
David ALKORTA, lighting design
Nerea TORRIJOS, costume design
Iker OLABE, sound space design
Ainhoa ETXEBARRIA, Iñaki MARURI and Egoitz SANCHEZ, personal trainers
A production by Musika-Música Festival

With the collaboration of:



A LOVE TRIANGLE FOR A SUMMER EVENING

'The Telephone, or l'Amour à trois' is a one-act comic opera by Gian Carlo Menotti. The work is appearing at the Peralada Festival for the first time under the musical direction of Ivan Martin, the interpretations of the Galdós Ensemble and the voices of soprano Ruth Giménez and baritone Jan Antem. The production by Festival Musika-Musica of Bilbao is the first operatic venture for Bilbao actor, playwright and director, Maria Goiricelaya, winner of a MAX Prize for the Dramatic Arts for her adaptation of Lorca's 'Yerma'. In 'The Telephone', which at Peralada can be seen in its original English version, the Italian-American author criticises the abuse of the telephone in personal relationships. The libretto tells the story of a love triangle, among a couple and their telephone. A plot that makes Menotti a visionary, because his opera came out in 1947. The work is a parody that tells the story of Ben and Lucy, a pair of lovers whose relationship becomes more complicated with every passing minute thanks to her addiction to the telephone. A situation that the stage director approaches with intelligence and a great deal of humour, with modern, unique staging.

AFTER PARTY

CONCERT TICKET TO RIDE: THE BEATLES AND BOWIE

GIO SYMPHONIA
Francesc PRAT, director

PROGRAMME:

The Beatles / Luciano Berio

Ticket to ride - Yesterday - Michelle I - Michelle II

David Bowie / Lucas y Tomàs Peire

Space oddity - Life on Mars - Heroes

A SECOND AFTER HOURS MUSICAL OFFERING

Night, but also a love triangle. Menotti's opera will be followed by the concert 'Ticket To Ride: The Beatles and Bowie' performed by Gyo Symphonia directed by Francesc Prat, to be accompanied by a summer cocktail specially prepared by Toni Gerez, maitre d' and sommelier at the Castell de Peralada Restaurant, as the completion of an experience specially created for a younger audience in order to bring opera to new audiences through the story of a love triangle.



©Natalia Cornudella



©Gemma Escribano

SERENA
SÁENZ
& XABIER
ANDUAGA

5
AUGUST

CLASSIC

Serena SÁENZ, soprano
Xabier ANDUAGA, tenor
Maciej PIKULSKI, piano

A *belcanto* programme of arias and duets by Bellini and Donizetti

LYRIC RECITAL
CLOSIN RECITAL

CARMEN'S CHURCH
8 PM

BEAUTY AND BELCANTO IN A SPECIAL SETTING

Two of the internationally highest profile home-grown voices will be charged with bringing the 37th Peralada Festival to an end with an unmissable recital of arias and songs, accompanied by acclaimed pianist Maciej Pikulski. Serena performed for the first time at the Easter Festival this year in a splendid production of Scarlatti's La Giuditta. She demonstrated great vocal agility and impeccable stage presence, in what was the first foray by the Barcelona soprano into the Baroque repertoire. Winner of multiple prizes in singing competitions, most notably first prize at the 16th Montserrat Caballé International Singing Competition and Special Prize and the Castell de Peralada Festival and star of the most recent Operalia, Serena Saenz is going through a purple patch in her young career. Xabier is a tenor with a voice gifted with a warm timbre, who can be seductive, flexible and has a gift for humour without losing his composure and with a notably expressive vocal register. In 2019 Xabier Anduaga won first prize at the Operalia singing competition, both in the open category and for zarzuela, the International Opera Prize 2021 for best young singer and an Opera XX1 Prize 2021 as best young performer, alongside other awards. Anduaga is today a tenor who is sought after by the world's leading opera houses, including New York's iconic Metropolitan Opera, where he performed for the first time in April last year with Donizetti's 'L'elixir d'amor', to great acclaim. The Saenz-Anduaga duo will perform in Peralada a belcanto programme with arias and duets by Bellini and Donizetti. Together, they will create a dynamic and electrifying musical experience bringing to the stage their unique characters and vocal styles. The concert promises to be an emotional offering by two of the most appreciated voices in the world of classical music today. With their talent, passion and artistry, the evening promises to be a truly unforgettable musical experience for the Festival's music-loving audience.

©Hector Parra



IMMA SANTACREU & HÈCTOR PARRA

COS A COS

29 JULY

Hèctor PARRA, piano and compositions
Imma SANTACREU, piano

WORKSHOP – CONCERT

CLAUSTRO ST. DOMÈNEC
6:30PM

PROGRAMME:

Le lever du soleil (*Constellation I* by Joan Miró), for solo piano

Nocturne (*Constellation XIII* by Joan Miró), for piano four hands and objects.

Love - Life after architecture, for piano four hands and objects.

Sequence/Paraphrase from the Sarabande from the opera *Les Bienveillantes*, which contains two works by Sebastian Bach: *Prelude in C Major No XVI* from the Well-Tempered Clavier and the *Sarabande* from the *French Suite No V*. *Reminiscences* from the opera *Orgia* (Episodi V), for piano four hands and objects.

COMPOSE IN THREE LANGUAGES

ALBA is a dance and piano recital but also a performance of musical choreographies, or an album of danced poems. *ALBA* plays on choreographic, musical and poetic writing. In this new work, choreographer Aimar Pérez Galí seeks to understand composing as a theme in its own right, playing with the rules of the different languages to construct intertextual paths back and forth. The five dancers and pianist will unfold a choreographic poetic world inspired by artists who have seen language and its composition as a game. From Joan Brossa to Raymond Queneau, Lucinda Childs, Gloria Fuertes, Tom Johnson, Josep M. Mestres Quadreny and Georges Perec. For the Peralada Festival, there will be a 'prelude' to this new creation which will premiere in February 2024 at the Flower Market. The prelude will be an opportunity to learn at first hand from the author himself about the creative methods used and the references investigated for this new work.



Aimar PÉREZ GALÍ, concept and stage direction
Jaime CONDE-SALAZAR, accompaniment
Aimar PÉREZ GALÍ i les intèrprets, choreography
Almudena PARDO, iver ZAPATA, tania LIBERTAD,
Núria CRESPO i joan FERRÉ, performance.
Pedra, staging and costumes
Hug VILAMALA i aimar PÉREZ GALÍ, musical composition
Hug VILAMALA, live piano
OSCILA STUDIO, lighting
Isabel BASSAS, producer
Oriol ESCURSELL, executive Producer

DANCE
MIRADOR DEL CASTELL
6:30PM

ALBA is a co-production by the Castell de Peralada Festival and teh Flower Market with the help of the Dansàneu Festival and the Joan Brossa Foundation/ Centre for the Liberal Arts and the support of the Centre for the Dramatic Arts Casal d'Alella, L'animal a l'esquena and grants from Barcelona Crea.

The initial research process received support from the education services of he National Museum Queen Sofia Centre and L'Artesà Theatre.

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L'OBSEQUI

RECOVERING THE PAST TO MOVE
TOWARDS THE FUTURE

6 & 7
MAY

ROOTS

Marc TIMÓN, composer, director, piano and synthesizers
Mercedes GANCEDO, soprano
Montserrat SERÓ, soprano
Raul SUÁREZ, 1st violin
Helena MUÑOZ, 2nd violin
Elena MARTÍNEZ, viola
Amaia RUANO, violoncello
Sixto CÁMARA, sound design
Commission from the Peralada Festival – World premiere

CAMELIA

Iratxe ANSA and Igor BACOVICH, choreographers
Marc ÁLVAREZ, music
Dores ANDRÉ and Jorge GARCÍA, dancers
First performed at the Peralada Festival on 23 July 2021

60 SEC

Botis SEVA, director, choreographer and winner of the 3rd Carmen Mateu Young Artist European Award
Ezio BOSSO and Torben LARS SYLVEST, music
FAR FROM THE NORM: Jordan DOUGLAS, Shangomola EDUNJOBI, Victoria SHULUNGU, Joshua SHANNY WYNTERS, Rory CLARKE, Botis SEVA
Albert FAURA, lighting design
First performed at the World Dance Competition, London in 2014.

Show created to mark Peralada's Centenary, in collaboration with IDEAL Centre for the Digital Arts

The purchase of Peralada Castle by the Mateu family was the first step in what was to be one of the most ambitious and most fruitful private ventures in Catalan culture of the last fifty years, the Castell de Peralada Festival. Started in 1987 by Carmen Mateu and Artur Siqué, the Festival would soon become an unmissable part of the then nascent summer cultural scene. A key date built around opera, lyrical song and dance, which developed its own distinctive artistic voice through pioneering works that gave exposure to experimentation, innovation and dialogue among artistic disciplines, at a time when such ideas had yet to be seen on stage.

Now, immersed in a process of expansion as it approaches its 40th anniversary, the Castell de Peralada Festival joins the celebration of the Centenary of Peralada, taking to Barcelona the landscape, the light and the flavours of the land from which it cannot be separated. A musical and dramatic homage that is also an important demonstration of what has been – and will continue to be – its artistic essence.

The programme starts with a world premiere, a commission by Empordà composer Marc Timón (*Castelló d'Empúries*, 1980), a faithful reflection of the commitment that the Festival has shown since the beginning to give a voice to new creators. A work for two soprano voices, piano and string and electronic quartet, *Roots* is intended, in the words of its creator, to be "a work in which electronic music converges with contemporary classical music." In a play between worlds which is as risky as it is suggestive, the sopranos sing a poetic text, work of the composer himself, that evokes the idiosyncrasy and beauty of the landscapes of the Empordà.

The spectacle continues with a performance that is a homage to the woman who made the Festival possible. In the summer of 2021, when it reopened its doors after the pandemic, Peralada dedicated the gala *Ballet Under the Stars* to its founder and committed advocate for ballet, Carmen Mateu, who passed away in 2018. Against that background, Basque choreographer Iratxe Ansa, winner of the National Dance Prize 2020 and Igor Bacovich, will premiere *Camèlia*, a piece conceived in her memory and named after the flower that this patron of the arts was never seen without. With music by Barcelona's Marc Álvarez, it was danced then and now by Galician Dores André and Aragonese Jorge García Pérez.

Present since the very beginning, the desire of the Peralada Festival to support the youngest emerging talent was crystallised in 2019 with the creation of the *Carmen Mateu Young Artist European Award, Opera and Dance*, to recognise and energise the careers of young artists in either discipline. English dancer and choreographer Botis Seva, winner of the prize in its third year, appears with his acclaimed choreography *60 Sec*. With music by pianist and composer Ezio Bossò, Seva and five dancers from his *Far From the Norm* company, will dance this enigmatic piece in which, characteristically of Seva's work, hip-hop and urban dance mix with contemporary dance. The stimulation provided by such encounters is, needless to say, the hallmark of Peralada.

SHOW WITH
IMMERSIVE TASTING

IDEAL BARCELONA
9 PM

CAMPUS PERALADA



WEEK OF DANCE!

Peralada Sports Centre
24-29 July
10 AM - 2 PM

Campus Peralada once again offers students of dance from Girona province the chance to widen their artistic training. This year, Summer Campus will offer a week of dance classes that will be delivered by students and graduates from the province of the Dance Conservatoire of the Theatre Institute of the Barcelona Provincial Council.

The course will take place from 24 to 29 July, 10 am - 2 pm, and will offer students the chance to attend classes in classical and contemporary dance and choreographic workshops which can be seen in the performance on the last day of the course. The choreographies, formulated and organized by age and type of participants will be inspired by the idea of shared effort to show future talent from the region an artistic heritage that we believe should be part of the cultural identity of each of us. An opportunity for future teachers and for the students alike.

The Summer Campus will be held at the Peralada Sports Centre and is aimed at students aged 10-18 with a medium level of classical dance who register via the Festival's website.

The local students and graduates from Dance Conservatoire of the Theatre Institute of the Barcelona Provincial Council who will deliver the classes are:

- Berta Montserrat Coll (1st year student Dance Teacher at CSD)
- Classical dance technique
- Classical dance workshop
- Estel López Rodríguez (4th year student Dance Teacher at CSD)
- Contemporary dance technique
- Contemporary dance workshop
- Anna Rodríguez Niño (graduate Dance Teacher)
- Attention and supervision

ALBA PRELUDI

Peralada Mirador
30 July
6:30 PM

ATTENDING THE SHOW

Participants in the Summer Campus will have the opportunity to attend the *Alba Preludi* show. A dance and piano recital where dance students will be able to see at first hand the live creative process of choreographer Aimar Pérez Galí with five performers and a pianist. This new creation will put on show the creative methods that Pérez Galí draws on for inspiration.

EXHIBITIONS



LA LINGUA DEL CORPO

Exhibition by Hèctor PARRA

On the occasion of the absolute premiere of the opera *Orgia*

From 28th July to 6th August at the St. Domènec's Cloister (Miquel Mateu's room) - Peralada

This exhibition presents sixteen red chalk drawings of Classical torsos made by Hector Parra during his residency at the Villa Medici-French Academy in Rome. The project for this residency, from September 2021 to August 2022, was to compose the chamber opera *Orgia*, based on the theatrical work of the same name by Pier Paolo Pasolini. The drawings are presented against a background entirely composed of the manuscript score for the new opera: the composer drew the torsos to hear their voices, to feel their inner tensions and their external rhythms, and so to stimulate his lyrical imagination to give life to the protagonists of *Orgia*. Hector Parra studied in minute detail this *lingua del corpo*, which is foundational to our culture, so as to re-express it through art and gesture in a direct, palpable way. Each brushstroke reveals its direction, and the energy with which it was made and its relationship to all the other brushstrokes. It is thus inspired by the characteristic, radical way in which Pasolini explores the past to cast new light on the present and show us perhaps what the future might be. After each session of drawing in the museums of Rome, the composer imbued his work with the psychological states that he experienced before the Greek and Roman originals. And so, before the text of Pasolini's *Orgia* adapted by Calixto Bieito, gave birth to the lyricism that will find its ultimate expression through the operatic voices of Leigh Melrose, Aušrinė Stundytė and Jone Martínez.



THE OPERA COOKS

Exhibition by Evelyn RILLÉ and Johannes IFKOVITS

From 28th July to 6th August at festivalperalada.com

Worldwide stars of the kitchen: the favourite dishes of leading singers

A photographic exhibition that springs from a new selection from *The Opera Cooks* by Evelyn Rillé and Johannes Ifkovits. To show their culinary skills to the world, seventy opera stars from twenty-eight countries, including among many others Robert ALGANA, Carlos ÁLVAREZ, Piotr BEZCALA, Benjamin BERNHEIM, Josep CARRERAS, Diana DAMRAU and Jona KAUFMANN. They have demonstrated their best talent and chopped, diced, mixed, kneaded and stirred red and white meat, fish, vegetables, fruit, marzipan and chocolate to make their favourite dishes, each with its own delicious smell. The result is a cookbook that contains more than seven hundred images, seventy very personal recipes, each in the first language of these opera stars, accounts that reveal their cooking secrets and habits, amusing anecdotes, moments of joy in the midst of culinary creation and recommendations from the world's best connoisseurs for wines to accompany each recipe. Opera's elite invites to sit down to eat with them.

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