

Alícia Ferrer

amb motiu de la Fira del Llibre de Frankfurt 2007

Tirant lo Blanc

Original Title	<i>Tirant lo Blanc</i>
Author	Joanot Martorell
Dramaturgy	Calixto Bieito and Marc Rosich
Music	Carles Santos
Direction	Calixto Bieito

Cast (*dramatis personae*)
COMPANYIA TEATRE ROMEA

Joan Negrié	TIRANT LO BLANC
Lluís Villanueva	DIAFEBUS
Mingo Ràfols	THE DUKE OF MACEDONIA
Nao Albet	HIPÓLITO
Josep Ferrer	LORD AGRAMUNT
Carles Canut	THE EMPEROR
Beth Rodergas	CARMESINA
Roser Camí	PLAERDEMAVIDA
Victòria Pagès	WIDOW REPOSE
Begoña Alberdi	THE EMPRESS
Marta Domingo	STEPHANIE
Belén Fabra	THE FLOWER OF CHIVALRY
Alina Furman	FAIR AGNES
Alícia Ferrer	ELISEU, THE BLIND ORGAN PLAYER
Stage Design	Alfons Flores
Lightning Design	Xavi Clot (AAI)
Dress Design	Mercè Paloma
Sound Design	Jordi Ballbé
Hairdressing and Make up	Toni Santos
Assistant Director	Antonio Calvo
Images	Rosa Samper and Raul López Huete
Production Direction	Jaume Flor
Executive Producer	Tania Brenlle
Technical Director	Miguel Montes
Producer	Jordi Brigos
Assistant Producer	Luis Gordillo
Assistant to the Director	Jordi Faura
Intern to the Director	Karolin Trachte

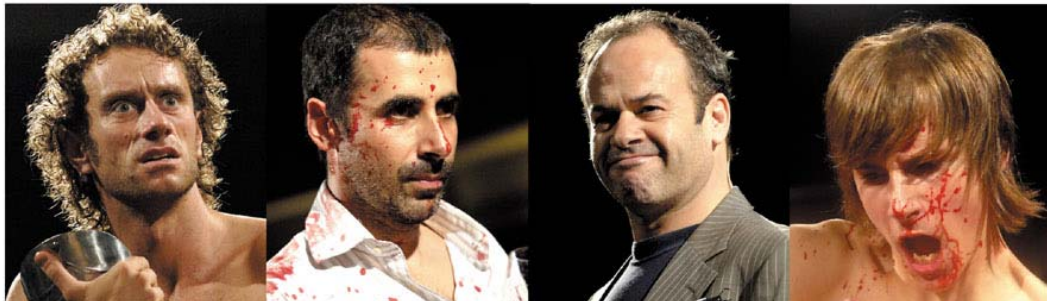
Assistant to the Stage Design	Rebecca Ringst
Stage Assistant	Ariadna Castedo, Begoña Lardín
Dress Design Assistant and Tailor	Pepa Mogeda
Technical Coordinator	Juan Carlos Londero
Machinist	Juan Manuel Labrado
	Paulino Méndez
Sound Operator	Jordi Ballbé
Stage Sound Operator	Ignasi Giol
Lightning Operator	Miguel Ángel Arribas
Electric Operator	Alberto Pérez
Video Operator	Isaac Sancho
Stage Construction	El Teler
Sculptor of the Horse	Nico Nubiola
Fight Choreographers	Àngel Amieva, Daniel Vallecillos
Wings Design and	Amadeu Ferré (Clap Realitzacions SL)
Dress	Época
International Relations	
Coordinator	Lidia Giménez
Image Design	sSB
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General information

http://www.lluïsvives.com/bib_obra/Tirant/

Tirant lo Blanc. Companyia Teatre Romea. Dramatis personae



Joan Negrié / *Tirant lo Blanc*

Lluís Villanueva / *Diegobus*

Mingo Ràfols / *Duc de Macedònia*

Nao Albet / *Hipòlit*



Josép Ferrer / *Senyor d'Agramunt*

Carles Canut / *L'Emperador*

Beth Rodergas / *Carmesina*

Roser Camí / *Plaendemovidat*



Victòria Pagès / *La viuda reposada*

Begoña Alberdi / *L'Emperadriu*

Marta Domingo / *Estefania*

Belén Fabra / *Flor de cavalleria*



Alina Furman / *La bella Agnès*

Alícia Ferrer / *Eliseu / L'organista cega*

Marc Rosich, Carles Santos i Calixto Bieito

TIRANT LO BLANC

Tirant lo Blanc is the first and most important novel in Catalan literature. Many experts and hard-core supporters (such as Dámaso Alonso or Vargas Llosa) consider it one as of the models of the total novel in world literature, an essential milestone in order to understand fine narrative, as we know it.

It follows the legacy of the Arthurian chivalric literature, and even Cervantes saved it from the fire in the notorious scene of “Don Quixote” pointing out that “due to its style, this is the best book of the world”, whilst the other novels ended up in the bonfire.

The author recounts the epic and romantic feats of a knight along his mission to free Constantinople from the menace of the Turkish Empire, while depicting an accurate and very humanistic fresco of the social and moral order of the Middle Age, halfway between the crude historical account and fiction.

For the stage, I have tried to pursue the festive essence of the original written by Joanot Martorell, a knight from Valencia, and turn it into a great theatrical event, a celebration of mankind with all its splendour but also with all its brutality and decadence.

A feast of sex,
of tournaments,
virginity and innocence,
maturity,
of food, combat and killing,
of egoism,
of ambition,
of the art of war,
and the art of seduction.
A game of life and death,
give and take,
food and drink.
Joust, battlefield, banquet and bed.

Calixto Bieito

"We live to feel pleasure and killing is one of them, enjoying and fornicating, in this order of importance (...)

In *Tirant Lo Blanch* the game is something even more important and totalizing: the driving substance of life. In his novel, Martorell melted in one reality the antinomies of living and representing, being and seeming. In *Tirant Lo Blanch* living is representing, the only way to be is to seem."

Mario Vargas Llosa

Notes of the dramatist

An Altarpiece Dramaturgy

Undertaking the dramaturgy of a novel is always a challenge, but when the work that must be taken into theatre has the scope and complexity of *Tirant lo Blanc* the challenge is a gigantic adventure of titanic dimensions. How can one extract the essence of a classic of such epic width and such a love for detail? The mission becomes an enterprise as demanding as transforming *War and Peace*, *The Brothers Karamazov*, *The Miserables* or, of course, *Don Quixote*, a novel that in many aspects will take the baton from *Tirant*. It is pretty obvious that in the process of transferring the one thousand two hundred pages of Martí de Riquer's edition in a show of about three hours and seventy pages of Word Processor we were forced to renounce to many things and to take drastic decisions. In our case, Calixto and I have tried to leave the coming and going of the characters in a labyrinthic plot filled with aloof corners, the rhetoric for the sake of it and the reiterations in the background, and draw a dramaturgy in a straight line in order to focus the play in what is substantial of the novel and the hierarchic world that it reveals.

Tirant lo Blanc has an encyclopaedic feeling to it, with all its lists and enumerations, its classical cult quotations, as if Martorell intended to make a compendium of all the medieval knowledge: a wisdom of war, of chivalry, of politics, of romance, of gastronomy, of linguistics, etc. In this respect, we have been seduced by the idea of raising a great altarpiece of the cosmovision of the book with the main intention of evoking the medieval world and its ideals (a world and ideals that the novel already depicts under the menace of the unavoidable arrival of the humanism of the Renaissance). As a result, our version does not comprise an account of every action, every joust and every intercourse included in the epic narrative of the novel, but rather a naked and crude introduction to a wide gallery of characters and their thoughts as part of a monumental frieze where everyone and everything has its place. Thus, and with this panoramic vision in mind, in many occasions the text by Martorell has been distributed in a promiscuous way among the members of the company, a solution that follows the idiosyncrasy and the needs of the dramatization rather than an orthodox following of the text. At the same time we have tried to maintain its most celebrated moments to which the book owns its fame.

As Vargas Llosa claims in *Lletra de Batalla per Tirant lo Blanc*, this is a polyedric novel that belongs to many genres and at the same time to none. Our method to take this idea on the stage has been through the creation of a complex dramaturgy that combines the different points of view of four narrators / masters of ceremony, four points of view that overlap and combine offering multiple gazes of the story. The four narrators are The Flower of Chivalry, Diafebus, Plaerdemavida and Eliseu, the Blind Organ Player.

We have borrowed the name Flower of Chivalry from the title of an unfinished text by Martorell, a name we chose to create a new character that did not exist in the book, but that we used to approach the spectator to one of the major themes of the work. The Flower of Chivalry is a sort of walkiria, the warrior soul that brings on stage all the ideals and the philosophy of the order of chivalry –both in respect of war ideals and religious fanaticism–, and at the same time emerges as the watching angel that lies in Tirant’s shoulder during his crusade against the unfaithful.

On the other hand, there is Diafebus, Tirant’s cousin, who in our dramaturgy provides the most cynical insight of Joanot Martorell’s narrative voice, taking onstage all the sense of humour and the Mediterranean sense of life typical of the Valencian author. This ironic and hilarious approach works as the counterpoint of the Nordic and calculated coldness of Flower of Chivalry.

Maid Plaerdemavida is the *voyeur* gaze par excellence. She has the key that opens the doors of all the chambers, revealing the delightful battles that take place in them. She does never participate in these romantic games and seems to have enough with being the messenger and intermediary. In this way, Plaerdemavida also becomes the bearer of an oral tradition that would culminate in the famous story of the *deaf marriages*.

Finally, and as an omniscient narrator above the other three, we have created the character of Eliseu, the blind organ player, who represents the gaze of the contemporary reader, fascinated by this medieval universe in decadence that she discovers browsing through the classic. Since Eliseu is blind, she represents the sensory enjoyment of the banquet of scents, textures and sounds where the words of *Tirant* take us. In addition, this character is the main recipient of the score that Carles Santos has written for the occasion. She plays the music in her Hammond piano, bringing on stage the elements of the novel such as she has dreamed them.

The dream that Eliseu evokes on stage is the cleft through which a surrealism slips into the show. This surrealism is as deeply rooted in the Mediterranean culture as the novel. In this dream-like vision we can find evocations to the universes of Dalí and Buñuel. Thanks to this vision, our Tirant can travel through time with his heavy armour and be confronted with the 21st Century Mediterranean Sea, and even fall madly in love with a Carmesina that is a princess of the present day who instead of a medieval hairdo wears dreadlocks.

The part of the show where this dream-like universe is more present is the one dedicated to the shipwreck of Tirant in the shores of Northern Africa, and this is precisely one of the biggest shots we have taken in our dramaturgy, since we did not want our cavalier’s purgatory on African land to be real, but rather to happen in his head. On accordance to some scholars, we have considered Africa

as a mental space that represents the hero's loss, his forty days in the desert where Tirant loses his identity and forgets the name of his beloved one after going mad because of the infidelity suspicions he has about her. There, blinded by his ideals, he only cares for killing and christianizing the unfaithful. Indeed, in our version the outdoor landscape of Africa described in the book is inserted as an interior landscape in the hero's mind, so his demons tiptoe over Martorell's text.

Once we have reached the last paragraph, I think we must talk about the language. Calixto and I were captivated by the crude and rough edges of the novel's language, so we refused to transport its words to the speak of today. Instead, we have maintained its archaic musicality, both entrancing and magical. With this intention we have worked in order to achieve a middle ground that will respect the sonority of the words and the original syntax while making the text easy to understand by a contemporary audience. At the end of the day, the homage that we have tried to pay to the feast of the sense that *Tirant* is would have no point if, at the same time, we did not consider it a banquet of the word.

Marc Rosich

Joanot Martorell

Probably born between 1405 and 1410, Joanot Martorell probably died in 1465. From a small bourgeoisie family of Valencia of great social prestige belonging to the court of the Dukes of Gandia and Martí “The Human”, when his father died he and his seven siblings had to survive precariously.

Probably that was the motivation for Joanot to travel around Europe, where he caused many confrontations with other cavaliers, which usually started with the famous battle letters, a very special kind of invitation that stand for his belligerent character. One of them was with the poet Ausiàs March, who intended to marry his sister Isabel. Joanot and one of his brothers defied him because of the dowry. Not always did this kind of conflicts end up in a duel; they could also be solved with a payment in land or money.

Probably these battle letters where also a means for Joanot to express his passion for literature; one that reached its peak in *Tirant lo Blanc*.

Probably he couldn't imagine at that time the magnitude of the work he had begun and would never finish. It was a time in his life filled with all kind of troubles, imprisonments and economic difficulties that took him to sell his manuscript still unfinished to Martí Joan de Galvà. It is still unknown how much of the text was actually written by the latter.

***Tirant lo Blanc* according to Miguel de Cervantes**

The best novel according to the best novelist

"And not caring to tire himself with reading more books of chivalry, he told the housekeeper to take all the big ones and throw them into the yard. It was not said to one dull or deaf, but to one who enjoyed burning them more than weaving the broadest and finest web that could be; and seizing about eight at a time, she flung them out of the window. In carrying so many together she let one fall at the feet of the barber, who took it up, curious to know whose it was, and found it said, "History of the Famous Knight, Tirante el Blanco."

"God bless me!" said the curate with a shout, "'Tirante el Blanco' here! Hand it over, gossip, for in it I reckon I have found a treasury of enjoyment and a mine of recreation. Here is Don Kyrieleison of Montalvan, a valiant knight, and his brother Thomas of Montalvan, and the knight Fonseca, with the battle the bold Tirante fought with the mastiff, and the witticisms of the damsel Placerdemivida, and the loves and wiles of the widow Reposada, and the empress in love with the squire Hipolito- in truth, gossip, by right of its style it is the best book in the world. Here knights eat and sleep, and die in their beds, and make their wills before dying, and a great deal more of which there is nothing in all the other books. Nevertheless, I say he who wrote it, for deliberately composing such fooleries, deserves to be sent to the galleys for life. Take it home with you and read it, and you will see that what I have said is true."

Fragment of the book *The Ingenious Hidalgo Don Quixote of La Mancha* de Miguel de Cervantes. Part. I, Chap. 6. (Translated by John Ormsby)

***Tirant lo Blanc* according to Mario Vargas Llosa**

Battle letter by Tirant lo Blanc

"This is the best book in the world." Cervantes wrote of *Tirant lo Blanc* and the sentence seems now almost a joke. But it is true that it is one of the most ambitious novels and, from the point of view of its construction, maybe the most current among the classics. (...) This book is not an archaeological curiosity, it is modern fiction.

Martorell is the first of a lineage of impersonators of God – Felding, Balzac, Dickens, Flaubert, Tolstoy, Joyce, Faulkner- that intend to create in their novels a "total reality", the most distant case of the almighty, uninterested and ubiquitous novelist. What does it mean that this is one of the most ambitious novels? That *Tirant lo Blanc* is the product of a crazy decision like that of Borges' character who wanted to build a world map of natural size. It is impossible to classify it, because all definitions are suitable but none is enough.

Tirant lo Blanc is a "total novel". A chivalric, fantastic, historical, military, erotic, psychological novel: all of these and none of them exclusively, just like reality. A complex text that admits many and even contradictory readings, with a nature that changes depending on the point of view that we chose to put in order its chaos. It is a verbal object that communicates the same impression of plurality that the real life does. It is at the same time objectivity and subjectivity, act and dream, reason and marvel. That is what "total realism" means, the impersonation of God.

Fragmentos de las *Obras completas, Volumen VI, Ensayos Literarios I*, de Mario Vargas Llosa. Galaxia Gutenberg

"We live for the pleasure and killing is one of them, enjoying and fornicating, in this order of important (...)

In *Tirant Lo Blanch* the game is something even more important and totalizing: the driving substance of life. In his novel, Martorell melted in one reality the antinomies of living and representing, being and seeming. In *Tirant Lo Blanch* living is representing, the only way to be is to seem."

Fragments of *El combate imaginario. Las cartas de batalla de Joanot Martorell*, by Martín de Riquer and Mario Vargas Llosa. Sirmio Vallcorba editor.

***Tirant lo Blanc* according to Martí de Riquer**

Joanot Martorell: A life worth of a novel

Tirant lo Blanc: The novel of a life

“The protagonist of the novel we are set to examine began his military career as a knight-errant, and the writer that narrates his fictional biography is a bellicose lord from Valencia. The hero from *Tirant lo Blanc* was created copying a kind of man that existed and acted around the writer, who experienced in many occasions during his life the same splendid ambiances that he describes in some of the chapters of his book. He also sent the same letters that his fiction characters write to defy his enemies and dressed himself with armours with identical characteristics of those that Tirant wore when jousting. We cannot approach *Tirant lo Blanc* if we are not convinced that it has been extracted from the social reality of the middle 15th Century and that its author recollects in it his rich personal experiences.”

Fragment of *Aproximació al Tirant lo Blanc* by Martí de Riquer. Barcelona, Quaderns Crema, 1990, (col. Assaig, 8) p. 31

“If *Tirant lo Blanch* exists is thanks to the personal experiences of a great writer that had the ability to grasp the ambience and the spirit of his contemporaries, their attitude and their passions. A writer with a great deal of imagination who had read many books, as the diverse sources of the novel reveal.”

Fragment of “*Tirant lo Blanch*”, *novela de historia y de ficción* by Martí de Riquer. Barcelona: Sirmio, 1992. (Biblioteca General; 13), p. 25

***Tirant lo Blanc* according to Dámaso Alonso**

Tirant lo Blanc: Modern novel

“And now we hold in our hands this book written by a knight from Valencia, Joanot Martorell, in middle 15th Century, and we finally understand: this is precisely the spark that could stimulate Cervantes’ imagination. *Tirant* was not yet the modern novel, but it contained many of the essential elements of what would be the novel of the new world, not yet reaching the goal line, working with the same material with which Cervantes would emerge as a complete novelty of universal meaning. (...)

Yes, the maturity of the tempos matters more than the small findings of comparative literature. There is a direct influx of *Tirant* that will have a critical importance in the future. No one can deny that Cervantes learned a good lesson from Martorell’s book. Many scholars have pointed out some fragments of the *Quixote* that reveal the print of *Tirant*. I would not deny that (not by far), but I believe that the general lesson than can be extracted is far more decisive: from man to man, from novelist to novelist, from technique to technique. I do not have time now to discuss it. Notice only this: the *Tirant* and *The Quixote* are books that seem to be broken into halves between the idealism of the chivalry and the daily positivism. This coincidence seems to me the essential trace that can be found of the work by Martorell in the work by Cervantes. Because those halves are in conflict or battle in the *Quixote*; but live in harmony and without contradictions in the *Tirant*. And that coexistence is the most extraordinary, the most difficult thing to explain of Martorell’s novel. (...)”

“Martorell and Cervantes are like two consecutive waves of the same acid that corrode in silence a great hole, two parties working in secret, ceaselessly, stubbornly. This blind invading urge had corroded already the unified spirituality of the Middle Age (soon, in the beginnings of the 16th Century, one of the biggest blisters that this poison had produced will burst); and that same urge was now tearing apart the art forms derived from this spirituality. It is a gradual demolition of the ancient citadel of the chivalrous poem. The wave that Martorell represents makes only a few cracks in its walls. But the beating does not stop: with Cervantes’ wave the whole factory will collapse. In the Quixote, the book where the positive irony will finally triumph over the unified idealism, the chivalrous poem falls down definitely, the modern novel is born into glory. (...)”

“Yes, both of them. But I do not know why I think Joanot Martorell is not that far away, there at the end of the medieval darkness. I see him very near, very contemporary: one of our contemporaries. He has got that same tired look, disappointed, tireless only in his sensuality, sad but sarcastic, of the European man of today.”

Fragments of *Tirant lo Blanc, novela moderna* by Dámaso Alonso. *Revista Valenciana de Filología*, I, 1951, p. 179-215 (a p. 179, 205, 214-215)

CALIXTO BIEITO

STAGE DIRECTOR – ARTISTIC DIRECTOR OF TEATRE ROMEA

Calixto Bieito, artistic director of the Teatre Remea in Barcelona since 1999, is the Spanish stage director with a greater world-wide projection. A natural feeling for theatrical shows and a new treatment of classic masterpieces are the defining elements of his mis-en-scène.

Teatre Remea and the Teatre Remea Company have become a reference in the Spanish and international scene. Calixto Bieito's directs a team that works on the most innovative proposals in order to create and diffuse the works of modern-day authors, recuperate plays from the great universal repertory and emerge as a center that spawns debate on contemporary culture, a thought-provoking generator of transgression and entertainment.

Fluent in English and Italian, and with knowledge of French and German languages, he has directed productions in English and German and has worked with artists around the world. His future projects include directing productions in Norway and Russia with local companies.

Among his early work, there are titles like *King John*, by Shakespeare (touring to the Dijon Festival in France) and Festival de Otoño in Madrid; *Pierrot Lunaire*, adaptation of Schoenberg's piece; *Company*, by Stephen Sondheim (both in Teatre Lliure) or *La casa de Bernarda Alba* by Federico García Lorca, premiered in the Teatro María Guerrero in Madrid. In 1997, Bieito's adaptation of *La verbena de la Paloma* (*The Festival of "la Paloma"*) was a great success at the Edinburgh Festival and the start of his international career. His next work in the lyrical genre, *El barberillo de Lavapiés*, had its premier in Madrid in 1998, and has been programed for the last time in the Teatro de la Zarzuela de Madrid in Febrero 2006. Bieito can be considered the ambassador of the great Spanish playwrights with productions in English as *Life is a Dream* (*La vida es sueño*), by Calderón de la Barca, premiered in 1998 in the Edinburgh Festival, in the Barbican Theatre of London and in the BAM of New York (followed by a later Spanish version in a co-production of the Compañía Nacional de Teatro Clásico and the Remea Theatre of Barcelona); *Barbaric Comedies*, another Spanish classic by Valle-Inclán, premiered in the Edinburgh Festival in 2000 at the Abbey Theatre of Dublin, winning the prizes for best director, best lighting set and best stage in the Irish Times-ESB Theatre Awards in 2000; *Hamlet*, by Shakespeare, a production of the Edinburgh Festival 2003 and the Birmingham Rep Theatre; (for this show Calixto Bieito was awarded the Herald Archangel to the best artist of the Festival) *Celestina* again in the Edinburgh Festival 2004.

With the ensemble of his theatre, Companyia Teatre Remea, he has also presented *Macbeth*, by Shakespeare (first premiered in a German version in the Münchner Kammerspiele in the Salzburg Festival of 2001) performed in Catalan with a long tour that finalised with the shows within the Festival BITE

2003 in the Barbican Theatre of London; *The three penny opera*, by Brecht/Weill, performed in Spanish in 2003 at the MC'93 of Bobigny in Paris and at Le Maillon Théâtre d'Estrasburg and in the Ruhr Festival in Germany in 2004;); *Hamlet*, by Shakespeare, produced by the International Edinburgh Festival in 2003 and the Birmingham Repertory Theatre, performed in Edinburgh, Birmingham and Barcelona.

With Teatre Romea company, Bieito has also premiered *King Lear* in Baelona Grec Festival in 2004 and with a tour around Spain including the Festival de Otoño in Madrid; *Peer Gynt* by Henrik Ibsen premièred in 2006 at the Bergen Festpillene (Norway) and in the Ibsen Festival in Oslo in a Catalan version that obtained absolute success of both audience and critics, and an adaptation of Michel Houellebecq's novel *Platform* (in Spanish), world premiered at the Edinburgh International Festival 2006 and presented in 2007 at IKOS Festival in Brescia (Italy) in May and in the Helsinki Festival (Finland) in August.

Bieito is also stage directing for international opera audiences with titles like *Carmen*, premiered in the Peralada Festival (1999), and later shown in the Netherlands and in Dublin; *Un ballo in maschera*, by Verdi, premiered in the Gran Teatre del Liceu in Barcelona in the 2000-2001 season, to be later shown in Hannover and London; *Cosí fan tutte*, by Mozart, premierd in 2000 in Wales National Opera (Cardiff) and again in 2002; *Don Giovanni*, by Mozart, premiered also in London in May 2001, in Hannover in February 2002 and in the Gran Teatre del Liceu; J. Strauss' *Die Fledermaus*, premiered in Cardiff in 2002 with a tour around the United Kingdom; Veerdi's *Il Trovatore*, presented in Hannover ien 2003 and in the Edniburgh Festival 2004; Verdi's *La Traviata*, premiered in Hannover in 2003, *Manon*, by Massenet, premiered in Frankfurt in 2003; Mozart's *Die Entführung aus dem serail*, with a premiere in Berlin in 2004 and perfromed again in 2005; Verdi's *Macbeth*, in Frankfurt in 2005; and a fussion of *Cavalleria Rusticana* by Mascagni, and Leoncavallo's *I pagliacci* in Hannover; Puccini's *Madam Butterfly* in Berlin in 2005; *Wozzeck*, by Alban Berg, in the Gran Teatre del Liceu de Barcelona, in December 2005 and in Hannover in June 2006, Stravinsky's *The Rake's Progress* for the Festival Mozart a Coruña in Spain in June 2006 and at Teatre Comunale de Bologna (Italy) in November 2006, and Verdi's *Don Carlo* at Theater Basel (Switzerland). His last Openings were *Jenufa*, in January in Stuttgart (Germany), Strauss' *Elektra*, in February, in Freiburg (Germangy), and Puccinis' *La fanciulla del West*, premiered in Suttgart in June 2007.

Among many other recognitions, Bieito has received the ADE Award for his direction of *Lifeis a dream*, the The Irish Times-ESB Award to the Best Director handed by the for *Barbaric Comedies* (Edinburgh Festival 2000); the Herald Archangel Award to the best artist in the Edinburgh Festival 2003 for *Hamlet* and the Ercilla Award 2005 to the best show for *King Lear* (with Teatre Romea Company).

In 2004, he was invited along other members of the Teatre Romea Company to take part on the commemorative acts of the anniversary of Shakespeare organized by the Royal Shakespeare Company. Calixto Bieito has also given master classes and conferences at different colleges in the United Kingdom, Germany and Spain. In October 2007 he will be teaching for the second consecutive year a workshop on scenic arts in the *Universität der Künste* in Berlin.

At present, he has just premiered and adaptation by himself and Pau Miró of Aeschylus' *The Persians*, in the Festival de Teatro Clásico de Mérida (Spain), and is preparing with Marc Rosich and adaptation of the Catalan classic novel *Tirant lo blanc* (*The White Rider*) with the Companyia Teatre Romea, that will be shown in Berlin in September and in Frankfurt in October 2007 as one of the top events included in the programme that the Frankfurt Book Fair 2007 will dedicate to Catalan culture. His most immediate projects include directing the inaugural show of the Expo Zaragoza 2008, the artistic direction of *The Flying Dutchman* by Wagner, in the Stuttgart Opera and a production in Norwegian of *Brand*, by Henrik Ibsen for the Bergen and Oslo Festivals with the National Theatre Company of Oslo.

CARLES SANTOS

Vinaròs, Spain 1940.

Graduated at the Conservatoire in Barcelona, he played and recorded as piano interpreter, the music of classic and contemporary composers until the 70s.

Since the 80s, he has mainly performed and directed his own compositions, extending it first to film, poetry, dance and live actions with other contemporary artists mainly in the historical Catalan and European panorama and later on, in his long list opera theatre Pieces where music, text and visual arts are of his creation.

Some of his theatrical pieces are: *Beethoven, si tanco la tapa...què passa?* (1983), *Té xina la fina petxina de Xina?* (1983) *Arganchulla, Arganchulla Gallac*, (1985), *Tramuntana Tremens* (1989), *La grenya de Pasqual Picanya* (1991), *Asdrúbila* (1992), *L'esplèndida vergonya del fet mal fet* (1995), *Figasantos-fagotrop: missatge al contestador, soparem a les nou* (1996), *Ricardo i Elena* (2000), *L'adéu de Lucrecia Borja* (2001), *Sama Samaruck Samaruck Suck Suck* (2002), *Lisístrata* (2003).

Excepcionally in some of those works *La Pantera Imperial* (Bach-Santos), *Il Barbieri di Siviglia* (Rossini), *El compositor, la cantant, el cuiner i la pecadora* (Rossini-Santos) *La meua filla soc jo* (John Cage) and the actual piece *El Fervor de la Perseverança* (Wolf, Wagner, Brahms) he looks at those composers under his personal view today.

All these pieces have been performed in various festivals and theatres as Edinburgh International Festival, Festival d'automne de Paris, Strasbourg Festival, Festival Internacional de Teatro de Buenos Aires, Festival de Otoño de Madrid, Teatre Nacional de Catalunya, Festival de Théâtre des Ameriques de Montreal, La Villette de Paris, Festival de Teatro Clásico de Mérida, etc.

Besides he has made special compositions for the Olympic Games in Barcelona '92 (Fanfarrias y Piromusical), Sevilla Expo'92 (Pasodoble Marrajo), the 2nd Congress of Catalan Cuisine 1995 (Hymn), Bienal de las Artes de Valencia (Fanfarria para 2001 músicos)

In 2006, the Catalan Government through his Cultural Department, KRTU, has presented the retrospective exhibition *Visca el piano* about his long artistic Work in the Fundación Miró in Barcelona which is actually touring.

Has received among others, the following awards and reconignitions: Deutcher Akademiscu in Berlin (1986), Creu de Sant Jordi de la Generalitat de Catalunya (1999), National Composition Award from Generalita de Catalunya (1990), Catalonla Critics Award for *Ricardo i Elena* (2001) Best Composer and Musical

Director Max Award for *Ricardo i Elena* (2001), Best Musical Director Max Award for *La Pantera Imperial* (2002), Best Musical director and composer for *Sama Samaruck Samaruck Suck Suck* (2003), Best Musical Director, Musical Show and Composer Max Award and Valencian Scenic Arts Award for *El Compositor, la Cantant, el Cuiner i la Pecadora* (2005), Círculo de Bellas Artes Golden Medal (2006), MAX Award (2007) for Best Musical director and composer *La Meva Filla Sóc Jo*.

Under Calixto Bieito's artistic direction, the **Teatre Romea Company** -with headquarters at the Teatre Romea in Barcelona, under management of Focus since 1999- has achieved a consolidated position thanks to its interpretative rigor and its commitment to innovation and risk in theatre. Its regular actors – Carles Canut, Mingo Ràfols, Boris Ruiz, Roser Camí, Lluís Villanueva, among others- belong to the top class of Catalan theatre, and all of them have a career endorsed with many awards and acclaimed by the public and the international press. In this way, the once uncertain adventure of forming a stable theatre company, one of the few examples in Spain, has been possible. Among other recognitions, Teatre Romea has received the Max Award to the Best Theatre Entrepreneur in 2007, and in 2004 the Royal Shakespeare Company invited Calixto Bieito and the Teatre Romea Company to give master classes.

Among the most significant productions of the Teatre Romea Company we must mention *La presa* (*The Weir*), by Conor McPherson (1999-2000 season), directed by Manuel Dueso (Barcelona Critics Award for Best Direction and for Best Performance to Boris Ruiz); *Tots eren fills meus* (*All My Sons*) by Arthur Miller (1999-2000 season), directed by Ferran Madico (Barcelona Critics Award for Best Performance to Roser Camí and Teatre Metropol Award to Carles Canut); *Celobert* (*Skylight*) by David Hare (2003), directed by Ferran Madico (Teatre BCN Award for Best Play and Best Actor to Josep Maria Pou, who also received the 2004 National Theatre Award by the Catalunya Government, the ARC Award, the "El Espectador" Award and the "Millors de 2003" Award of the city of Tarragona); *El rei Lear* (*King Lear*), directed by Calixto Bieito (2005 Max Award for Best Supporting Actress to Àngels Bassas); *Celebració* (based in the "dogma" movie Festen) directed by Josep Galindo, who was nominated for the 2005 Max Award for Best Play and *La cabra o qui és Sylvia?* (*The Goat or Who Is Sylvia?*) by Edward Albee (2005-2007 season), directed by Josep Maria Pou (among others, National Theatre Award 2006 for Josep Maria Pou, Max Award for Best Direction, Adaptation and for Best Play, Ercilla Award, Terenci Moix Award, TeatreBCN Award, Chivas Telón Award, Públics Award, Butaca Award, and Shangay Award).

As for the plays with international repercussion, the most significant are *Life is a Dream* (*La vida es sueño*), by Calderón de la Barca (1999-2000 season), directed by Calixto Bieito, with an English version premiered in Edinburgh, London and New York, (Barcelona Theatre Critics Award for Best Play and Best Performance to Boris Ruiz; Butaca Awards for Best Show, Stage and Lightning Design; the Award of the Spanish Director's Association for Best Direction; Ercilla Award for Best Dramatic Creation; Teatre BCN Award for Best Play); *Macbeth*, by William Shakespeare (2001-2002 season), directed by Calixto Bieito (Spanish tour and a great success in the Bite' 03 International Festival, in the

Barbican Theatre in London, April 2003); *The Three Penny Opera (La ópera de cuatro cuartos)*, by Brecht / Weill, also directed by Bieito as part of the Grec Festival in the Teatre Lliure in Barcelona, Salamanca 2002 European Cultural Capital, Autumn Festival in Madrid, Bilbao, Tarragona, Las Palmas, Paris, Strasbourg and the Ruhr Festival (Germany); *Mestres antics (Alte Meister)*, by Thomas Bernhard, directed by Xavier Albertí with Carles Canut, Boris Ruiz and Mingo Ràfols, with Spanish tour and with an Spanish version premiered in the Centro Dramático Nacional in Madrid in December 2003 (2005 Scenic Arts Award by the Valencia Government for the Best Show from outside Valencia) and in April 2006 in the Caracas International Festival; *Homage to Catalonia (Homenatge a Catalunya)*, based on the book by George Orwell, directed by Josep Galindo (premiered in Leeds in 2004, Paris (Le Standard Idéal Festival), Newcastle and Barcelona); *El rey Lear (King Lear)* directed by Calixto Bieito, premiered in Barcelona during the 2004 Grec Festival and with a long tour around Spain including the Autumn Festival in Madrid (2005 Max Award for Best Supporting Actress to Àngels Bassas, 2004 Silver Fotogramas Awards for Best Theatre Actor to Josep Maria Pou and 2005 Ercilla Award for Best Play).

Lately, Teatre Romea Company's biggest successes have been *Peer Gynt*, by Henrik Ibsen, premiered in the Bergen Festival (Norway) and in the Ibsen Festival in Oslo (Norway) in 2006, and Michel Houellebecq's adaptation of the novel *Plataforma. Poema dramático hiperrealista para siete voces y un yamaha (Platform)*, premiered in 2006 in the Edinburgh Festival (Best Male Performance Award to Juan Echanove) and afterwards in the Ikos Festival in Brescia (Italy) in May 2007 and in the Helsinki Festival in Finland in August 2007, both directed by Calixto Bieito.

The company playing an adaptation of *Tirant lo Blanc (The White Knight)* also directed by Calixto Bieito and music Carles Santos that will have its premiere in October in the Hebbel am Ufer, in the Schauspiel Frankfurt on occasion of the Frankfurt Book Fair 2007