

GRUP  FOCUS

ROME A

director artístic: **Calixto Bieito**

Romea International 08-09

Companyia Teatre Romea

Don Carlos

By Friedrich von Schiller
Direction by Calixto Bieito

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DON CARLOS

Original Title *Don Carlos, Infant von Spanien*
Author Friedrich von Schiller

Spanish Translation Adan Kovacsis
Dramaturgy Marc Rosich & Calixto Bieito
Musical Direction Begoña Alberdi
Direction Calixto Bieito

Performed by COMPANYIA TEATRE ROMEA
(In alphabetical order)

Begoña Alberdi *Duchess of Alba*

Àngels Bassas *Princess of Eboli*

Rafa Castejón *Marquis of Poza*

Josep Ferrer *Duke of Alba*

Carlos Hipólito *Philip II, King of Spain*

Rubén Ochandiano *Don Carlos, the prince*

Jordi Andújar *Don Carlos, (* Performances in Perpignan & Grec 09 Festival de Barcelona)*

Violeta Pérez *Isabel de Valois, wife of Philip II, the Queen*

Mingo Ràfols *Great Inquisitor/ Domingo, confessor to the King*

Set Design Rebecca Ringst
Costumes Design Ingo Krügler
Lighting Design Nicole Berry
Sound Design Bernd Dworacek, Oliver Sachs (Nationaltheater Mannheim),
Jordi Ballbé
Musical Arrangements Damià Riera
Assistant Director Juan Carlos Martel

Coproduction: Teatre Romea, XV *Internationalen Schillertage*, Grec'09 Festival de Barcelona & Centro Dramático Nacional (Madrid).

Performed in Spanish Language

Duration of the performance: 1h 45 min. Approx.

INTERNATIONAL TOUR 2009

- 6th of June, 2009** *Don Carlos, un ensayo abierto*
Rehearsal open to the audience.
V International Arts Festival of Castilla & Leon
Liceo Theater
SALAMANCA, Spain
www.festivalcyl.com
- 19th of June, 2009** **World's opening**
XV Internationalen Schillertage (International Schiller Days)
Nationaltheater Mannheim (National Theatre of Mannheim)
- 20th of June, 2009** 2nd performance, XV Internationalen Schillertage
MANNHEIM, Germany
www.nationaltheater-mannheim.de
- 22nd of July** **Estivales, le festival d'été de Perpignan**
Campo Santo
PERPIGNAN, France
www.estivales.com
- 31st of July,
1th and 2nd of August, 2009** **Grec'09 Barcelona Festival**
Amfiteatre Grec
BARCELONA, Spain
www.barcelonafestival.com
- 17th of September to
8th of November 2009** **Centro Dramático Nacional**
Teatro Valle-Inclán
MADRID
cdn.mcu.es

Open For Contractation

DON CARLOS
INTERNATIONAL COPRODUCTION 2009 TEATRE ROMEA

Calixto Bieito and *Companyia Teatre Romea* presented with great success in Germany *La ópera de cuatro cuartos* (The Threepenny Opera), by Bertolt Brecht and Kurt Weill (Rurh Festival, Recklinghausen, in 2004) and *Tirant lo Blanc* (Hebbel am Ufer, Berlin, and Schauspiel Frankfurt, 2007). Now they are honoured to accept the invitation from the National Theater of Mannheim to open the XV edition of the prestigious *Schillertage* with their new staging of the play *Don Carlos* by Friedrich von Schiller.

Don Carlos is an international co production of Teatre Romea, XV *Internationalen Schillertage* (XV International Schiller Days Festival), Grec'09 Barcelona Festival and Centro Dramático Nacional (Madrid).

The absolute premiere will take place at the National Theater of Mannheim on 19 of June of 2009 under dramaturgy and direction of Calixto Bieito, in a new Spanish translation by professor Adam Kovacsis.

In addition to a second performance in Mannheim the 20 of June, *Don Carlos* will be premiered in France at the Estivales Summer Festival of Perpignan on the 22 of July 2009 and in Spain in July of 2009 within the Grec Barcelona Festival and from September 2009 in the Teatro Valle-Inclán (Centro Dramático Nacional) in Madrid. Also Previously to their world opening in Germany, there will be a rehearsal opened to the audience, *Don Carlos, un ensayo abierto* on the 6 of June in the city of Salamanca, during the V International Arts Festival of Castilla & León.

Although this is his first staging of a Schiller's play, Bieito already faced the dramatic material of *Don Carlos* (based on an episode of the history of Spain) when he staged Verdi's opera *Don Carlo* for the Theater of Basel in Switzerland in 2006.

SYNOPSIS OF THE PLAY

Don Carlos is one of the most famous and controversial dramas of Schiller. Schiller starts his tragedy with the legend of the death and the loves of Prince Carlos with Isabel de Valois, the wife of its father, Felipe II, monarch of an Empire where "the sun never sets". The author shows the tragedy in which the anxiety of freedom of the young Don Carlos and the utopian idealism of the Marquis of Poza (symbol of the tolerant man and defender of the freedom of conscience) is faced with the despotism of King Felipe II, intrigues of its Court and the power of the catholic Church (personified in the figures of Princess of Éboli and the Great Inquisitor, among other dramatis personae).

THE AUTHOR: FRIEDRICH VON SCHILLER

Johann Christoph Friedrich Schiller, since 1802 von Schiller, was born in Marbach am Neckar on 10th November of 1759 and he died in Weimar on 9th of March of 1805. He was a poet, playwright, philosopher and German historian. He is considered one of the most important German authors, and is, along with Goethe, one of the central figures of Weimar Classicism. Many of his plays are present in the standard theatre repertory in Germany.

Schiller was living during the transition from Absolutism to the Bourgeoisie, the period of the French Revolution. Because the bourgeoisie could not articulate themselves politically within the absolutism of the small states that made up Germany, the literature became from the second half of the XVIII century the main way of expression. The *pathos* and sensitivity in works of Schiller up to 1785 are an expression of the development of the human, a principle that is against the aristocratic eagerness of domination. The bourgeois tragedy as a main format, in addition to the contrast of humanity/domination in the first dramas until *Kabale und Liebe*, reflects this thought.

After a period between 1785 and 1795 with plays such as *Don Carlos* and profound literary theory treatise like *Über die ästhetische Über die Erziehung des Menschen* (On the aesthetics education of man) and *Über naive und sentimentalische Dichtung* (On naive and sentimental poetry), between 1795-1805 he mainly writes dramas, which can be assigned to Weimar Classicism. In these plays Schiller programs the aesthetic education of man, the equilibration between the reason and the emotion. It was proposed to form the man esthete through the alternative among dramaturgy and idyllic plays, as a means to achieve a peaceful transition towards to form a reasonable program against the French Revolution and to the contemporary policy in which he only saw a action by brute force. Schiller is not only the author of intensive drama language and powerful images, such as *Die Räuber* (*The Robbers*), *Don Carlos*, *Die Jungfrau von Orléans* (*The Maid of Orleans*) or *Wilhelm Tell* but he was also looking for approach the readers in German language to the eighteenth

ideals of Reason, Humanity and Freedom. According to Schiller's words in his second letter of *Über die ästhetische Erziehung des Menschen*, «the construction of the authentic political freedom...is the most complete of all art plays»

CALIXTO BIEITO TALKS ABOUT DON CARLOS

Interview with Calixto Bieito for *Die Festivals. Festivalregion Rhein-Neckar* journal 1/2009

In Germany you are very well-known for the direction of operas, but you began in Spain as a play director. Could you tell us something about your artistic development and your theatre company in Barcelona?

The Teatre Romea is one of the oldest theatres of Spain. From 1865 it has welcomed Catalan authors. It is an institution of the Catalan theater and in the last ten years has also become an international company that performs in Catalan, in Spanish and in English.

Have previously directed any a play of any of the "classic Germans"?
No I have never directed a German play. I have directed the opera *The Flying Dutchman* of Richard Wagner, in Stuttgart, but I have never done theatre.

In Basel you directed the opera "Don Carlo" of Verdi. Which was the concept that you based on and what was interested to you about this opera?

The idea was based on describing the last 25 years of history of Spain, plenty of new features, changes and confusion. It was very stimulant for me to remember all the events of my country and combined it with my childhood. Freedom and inquisition, anarchy and fascism, surrealism and realism... Quite an experience.

Don Carlos, of Schiller is not accurate to history. From your perspective of Spanish director how you are going to treat that? Is possible to overlook the history of Spain?

I cannot ignore that period of the history of Spain, that also interests me a lot, but I think that between the work of Schiller and the truth history of prince Carlos can be found a balance to create a new history from a present perspective.

As staging director, you are famous for confronting classical plays and operas with questions of today and conflicts of our society in a realistic and modern stage scene. Is interesting for you the generational conflict to that appears in the work of Schiller?

Yes, of course. It's about the personal freedom, the individual feelings and of how the system tries to suppress you. It's very exciting.

How do you interpret the politics of Felipe II and the system of the monarchy?

There are two ways: the system that tries to repress any feeling or significance outside the economic system. And mainly what I think of the sense of the monarchy. For me it is a total anachronism in our times. It would prefer a republican government for Spain.

What do you think of the ideals of Carlos and Marquis de Poza? They represent today's utopias? What meaning for you now has the word "freedom"?

We are full of utopias, thanks to God. One of the objectives of the art must be to help to change the things. There is so much to do for people next to you like for whom that are farther. "The thought is freedom", that is the point to begin with. We must find the way to obtain an exact balance for the entire world. The most important objective is to give everybody food, education and culture.

Is the institution of the Church represented by the "Great Inquisitor" interesting still nowadays?

The Catholic Church is one of most powerful the economic powers of the world. Perhaps there have lost the power to have an influence on the population but, even so, they have a great influence on the financial system and the western governments.

How you are going to work with the powerful and poetic language of Schiller and in which language you will make your version?

We have commissioned the first Spanish translation of *Don Carlos* respecting the metric of Schiller. To be able to do it is a fantastic opportunity. Perhaps we will combine the text with some new text... who knows. But the contrast with those wonderful white verses and the present prose would be very artistic.

Calixto Bieito

December of 2008.

BEGOÑA ALBERDI*MUSICAL DIRECTOR**The Duchess of Alba, Lady of the Court*

Begoña has previously been directed by Calixto Bieito in *Tirant lo Blanc* (2007 -08), world opening in Germany (Theatre Hebbel am Ufer, Berlin and Schauspiel Frankfurt, fall 2007). International tour also included performances at the XXXVI Festival Internacional Cervantino in Guanajuato, Mexico, in October 2008.

Her stage appearances also include *Lisistrata* directed by stage director and composer Carles Santos and with Catalan theatrical ensemble Els Joglars (*El Nacional, Ubu president*).

As a soprano she has worked with directors such as Ros Marbà, Mund, Schneider, Haider, De Billy, Delacôte, Kulka, Kremer or Bonyngé, performing in opera houses such as the Gran Teatre del Liceu in Barcelona where she has played more than 20 roles in operas such as *Jenufa, Boris Godunov, Manon Lescaut, Don Giovanni*, etc; Teatro Real (Madrid), Palacio Euskalduna in Bilbao and the Opera of Oviedo (Spain). In 2008 she has performed also for the Basel Oper *¡Pasión!*, ein Zarzuela-Abend mit music aus Werken von Barbieri, T. Bretón, R. Chapí & F. Chueca.

Begoña has been awarded in many occasions such as first prize of International Contest for Singers Julian Gayarre (Pamplona, Spain), the Eugenio Marco National Contest for opera singers (Spain) or the Marathon for new voices by the Orquestra de Cambra de Catalunya.

ÀNGELS BASSAS

The Princess of Eboli, Lady of the Court



Credits with Companyia Teatre Romea and Calixto Bieito include: *Tirant lo Blanc* (2007/08), performances at the XXXVI Festival Internacional Cervantino in Guanajuato, Mexico, in October 2008; *El rei Lear* (*King Lear*, 2004-05), long Spanish tour that included performances at Teatre Romea within the program of the Forum Barcelona 2004 and Festival de Otoño in Madrid (for her role of *Goneril*, Àngels received the Max Award of the Spanish Performing Rights Society to Best Actress in a supporting role); *La vida es sueño* (*Life is a dream*) (2000), co production of Teatre Romea, Compañía Nacional de Teatro Clásico, Edinburgh International Festival and the Barbican Centre (London), performances at Teatre Romea and Centro Dramático Nacional (Madrid).

Other productions for Teatre Romea include: *Terra baixa* (*Low land*) (2009), directed by Hasko Weber (director of the Stuttgart Theater); *Mama Medea* (*Mamma Medea*) (2008/09), directed by Magda Puyo; Lorca's *Bodas de sangre* (*Blood Wedding*) (2001), directed by Ferran Madico and *La presa* (*The Weir*) (1999), by Conor McPherson, directed by Manuel Dueso.

She also performed under Calixto Bieito direction in 1995 at *Amfitrió* (Molière's *Amphytrion*), Teatre Lliure, Barcelona.

Other recent performances for the stage include: *Els Hereus* (2007, Villarroel Teatre); *T'estimaré infinit* (2004, Teatre Nacional de Catalunya); *Electra* (2003, Barcelona Grec Festival and Classic Theater Festival of Mérida).

Àngels has also performed for the cinema and TV.

RAFA CASTEJÓN

Marquis of Poza



Rafa Castejón has been directed previously by Calixto Bieito in *Los Persas. Réquiem por un soldado* (2008), based in *The Persians* by Aeschylus, opening at Classic Theatre Festival of Mérida and long tour throughout Spain. For this performance Rafa was awarded Best Actor in a Supporting role by the Actor's Union of Madrid.

Other credits for the stage include Jordi Galceran's *Carnaval* (2009) and *El método Grönholm* (*The Grönholm Method*, 2004), both directed by Tamzin Townsend; *Es mi hombre* (1994) and *Las de Caín* (1993), both directed by Juan Carlos Pérez de la Fuente; *El chaleco blanco*, directed by Adolfo Marsillach.

As a tenor he has performed in many "zarzuelas" such as *El niño Judío* (2001), directed by Jesús Castejón and *La chulapona* (1988), directed by Gerardo Malla.

Cinema credits include *Incautos* (2004) by Miguel Bardem; *El alquimista impaciente* (2002) by Patricia Ferreira.

Television credits include: *La chica de ayer*- Antena 3; *Hermanos y detectives*, *Cuenta atrás*, Globomedia-Cuatro; *Hospital Central*, Tele 5; *El secreto*, TVE; *La casa de los líos*, Antena 3; *Ni contigo ni sin ti* TVE; *Menudo es mi padre*, Antena 3.

JOSEP FERRER

Duke of Alba



He has previously been directed by Calixto Bieito in *Tirant lo Blanc* (2007 -08), world opening in Germany (Theatre Hebbel am Ufer, Berlin and Schauspiel Frankfurt, fall 2007). International tour also included performances at the XXXVI Festival Internacional Cervantino in Guanajuato, Mexico, in October 2008.

Opera credits included performances at the Autumn Festival of Barcelona, Autumn Festival of Madrid. His stage appearances also include *La Serva Padrona* by Paisiello; *Prima la Musica* by Salieri; *Don pasquale* and *Il Matrimonio Segreto* both performed at the Teatre Principal de Barcelona; *Pan y Toros*, performed in the Teatro de la Zarzuela (Zarzuela's Theater), directed by Josep Pons and Joan Lluís Bozzo.

He debuted at the Gran Teatre del Liceu with *Le nozze de Figaro* (2000), and he came back regularly with the **D.Q. en Barcelona** company, to work in *La Fura dels Baus*, *Macbeth*, *Boris Godunov*, *Don Carlos*, *L' Occasion fû il ladro*, *Hangmann*.

He has also collaborated with Carlos Santos in the shows such as *Lisístrata* (2003), *Il Barbiere di Siviglia* (2001).

His opera appearances also include works with Lindsay Kemp in *Die Zauberflöte* and *Madame Butterfly*.

As a bass baritone he has also performed in 2006 at the Teatre Lliure, Teatro Arriaga and at the La biennale di Venezia, in *Il Mondo de la Luna* by Haydn.

His latest credits for the opera include *Mussorgsky* by Boris Godunov (Gran Teatre del Liceu, Barcelona, 2004, conductor / Sebastian Weigle)

CARLOS HIPÓLITO

Philip II, King of Spain



Carlos' extensive career as an actor since 1978 include classic plays by authors such as Lope de Vega, Shakespeare, Lorca, O'Neil, Pirandello, Brecht, Schiller, Valle-Inclán, Calderón, Molière or Tolstoi, being directed by Spanish renowned stage directors such as José Carlos Plaza, Lluís Pasqual, Adolfo Marsillach. Recent works for the stage include: Jordi's Galcerán *El método Grönholm*, (*The Grönholm Method*, 2004 -07) directed by Tamzin Townsend, Centro Dramático Nacional (Madrid); *Dakota* (2003 - 2004), directed by Esteve Ferrer; *El burlador de Sevilla* (2002 - 2003) and *Romeo y Julieta* (2003), both directed by Miguel Narros. Yasmina's Reza *Arte*, (*Art*) (2001 -1998), directed by Josep M. Flotats.

In 1979, he performed the title role of *Don Carlos* in a production directed by José Carlos Plaza at the Comedia Theatre of Madrid.

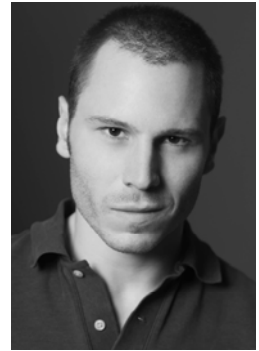
Cinema credits include: *Sangre de mayo* (2008), *Ninette* (2005) and *Tiovivo C. 1950* (2004), all by José Luis Garci; *El séptimo día* (2003) and *Goya en Burdeos* (1999) both by Carlos Saura; *El pájaro de la felicidad* (1992) and *Beltenebros* (1991) by Pilar Miró; *Mi hermano del alma* (1993) by Mariano Barroso; *Una mujer bajo la lluvia* (1991) by Gerardo Vera. Among others.

Credits for TV include *Cuéntame como pasó* (2001-08), *Hermanos y detectives* (2007), *Hospital central* (2005), *El comisario* (2005), *Médico de familia* (1996)

Among many awards he received the Culture Award from the Local Government of Madrid in 2005, the Max Award of the Spanish Performing Rights Society to Best Actor for *Arte* and the award to Best Stage Actor of the Actor's Union of Madrid in three different occasions.

RUBÉN OCHANDIANO

Don Carlos



His credits for the stage include *Así es... así os parece*, directed by Miguel Narros, for which he has been awarded for the Best Title Role Actor by the Actor's Union of Madrid; *Los verdes campos del Edén*, directed by Antonio Mercero, both performed in Centro Dramático Nacional (Madrid).

Despite being very young (Rubén was born in 1980), he has already worked with film directors such as Pedro Almodóvar: *Los abrazos rotos*, (*Broken Embraces*, 2009) and Alejandro González Iñárritu, *Biutiful* (2009). Other credits for the cinema include: Montxo Armendáriz's *Silencio Roto* (*Broken Silence*, 2001) for which Rubén was nominated to the Goya Award to Best Revelation Actor of the Spanish Academy of Cinema; *Asfalto* (*Asphalt*, 2000) by Daniel Calparsoro and *Flores de otro mundo* (*Flowers from another world*) (1999) by Iciar Bollain.

He also obtained several film awards for *Tapas* (2005), directed by Juan Cruz & José Corbacho, Award to Best Actor in the Basque cinema 2006; *La flaqueza del bolchevique* (2003), directed by Manuel Martín Cuenca, Award for the Best Secondary Actor by the Unión de Actores (Union's Actors); *Guerreros* (2002), directed by Daniel Calparsoro, Award 15 October to the Best Actor.

Television credits include: *Los hombres de Paco*- Antena 3, *El Comisario*-Telecinco, *Hospital Central*-Telecinco, *Periodistas*- Telecinco.

JORDI ANDÚJAR

Don Carlos



EXPERIÈNCIA TEATRAL:

- 1989-1990 La Rambla de les floristes de Josep M^a de Sagarra. Cia. SOTACABINA TEATRE
- 1991-1992 El somni d'una nit d'estiu de William Shakespeare. Cia. SOTACABINA TEATRE
- 1993-1994 Jacques i el seu amo de Milan Kundera. Cia. SOTACABINA TEATRE
- 1995-1996 La història del zoo d'Edward Albee. Cia. SOTACABINA TEATRE
- 1997-1998 Speed-the-plow de David Mamet. Cia. SOTACABINA TEATRE
- 1999-2000 L'inspector general de Nikolai Gogol. Cia. SOTACABINA TEATRE
- 2000-2001 Roberto Zucco de Bernard-Marie Koltès. Cia SOTACABINA TEATRE
- 2001-2002 Unhappy meals de Marc Rosich produïda per PRODUCCIONS CALIBAN
- 2002-2003 Il geloso schernito Òpera atribuïda a Pergolesi produïda per LA TRATTORIA LÍRICA i PRODUCCIONS CALIBAN S.L.
- 2003-2004 Vista oral Adaptació a partir de textos de Thomas Bernhard i Karl Valentin produïda per TEATRE OBLIGATORI S.L.
- 2004-2005 Màquina-Hamlet de Heiner Müller produïda per la SALA BACKETT i ÍCARO TEATRE
- 2004-2006 Blatman. El super superheroi de Pau Plana produïda per TEATRE OBLIGATORI
- 2005-2006 Estricta vigilància de Jean Genet produïda per TANTARANTANA TEATRE S.L. i TEATRE OBLIGATORI S.L.
- 2005-2006 Els físics de Friederich Dürrenmatt produïda per la SOCIETAT CATALANA DE FÍSICA i TEATRE OBLIGATORI S.L.

- 2005-2006 Un baül groc per Nofre Tailor d'Alexandre Ballester produïda per TANTARANTANA TEATRE S.L.
- 2006-2007 La diferencia entre espectadotres de piezas estivales y espectadores de funerales estivales Adaptació de El italiano de Thomas Bernhard produïda per TANTARANTANA TEATRE S.L., ÍCARO TEATRE i EL CANTO DE LA CABRA
- 2006-2007 Party line de Marc Rosich produïda per la SALA BECKETT, TEATRE OBLIGATORI S.L. i FESTIVAL LOLA
- 2006-2007 La millor nit de la teva vida de Jordi Silva produïda pel TEATRE NACIONAL DE CATALUNYA i VERSUS TEATRE
- 2007-2008 La màquina de parlar de Victòria Szpumberg produïda per la SALA BECKETT, TEATRE OBLIGATORI S.L. i FESTIVAL LOLA
- 2007-2008 Un fill, un llibre, un arbre de Jordi Silva produïda pel TEATRE NACIONAL DE CATALUNYA
- 2008-2009 Els nois d'història d'Alan Bennett, produïda i dirigida per Josep Maria Pou.
- 2008-2009 El cafè de Carlo Goldoni. Lectura dramatitzada al Teatre Romea, dirigida per Joan Ollé.

EXPERIÈNCIA TELEVISIVA:

- 1994-1995 Secrets de família (2º paper Carles) Produïda per TVC
- 1996 Oh Espanya! (2º paper Joaquim) Produïda per TVC i DAGOLL DAGOM
- 1996 Sitges (2º paper Sergi) Produïda per TVC
- 1997 El joc de viure (2º paper Azcárraga) Produïda per TVC
- 1997-1998 Dones d'aigua (2º paper Bernat) Produïda per TVC i HAMLET producciones
- 1998 Al salir de clase (2º paper Ángel) Produïda per TELE 5 i BOCA BOCA producciones
- 1998 La memòria dels cargols (2º paper Roger) Produïda per TVC i DAGOLL DAGOM
- 1998-2000 Laberint d'ombres (2º paper Joplin) Produïda per TVC

- 2001 El cor de la ciutat (2º paper Oriol) Produïda per TVC
- 2005 L'un per l'altre (2º paper Gimeno) Produïda per TVC
- 2006 Ventdelplà (2º paper Nicolás) Produïda per TVC i DIAGONAL TELEVISIÓ

EXPERIÈNCIA CINEMATogrÀFICA:

- 1998 Amic/ Amat dirigida per Ventura Pons. Pel·lícula en 35 mm. produïda per ELS FILMS DE LA RAMBLA, S.A.
- 1999 La caverna dirigida per Eduard Cortés (2º paper Jordi) Telemovie en 16 mm. co-produïda per TVC i CANAL+
- 2001 Un dia. Una nit dirigida per Enric Alberich (Paper principal David) Telemovie en 16mm. co-produïda per TVC i ELS FILMS DE L'ORIENT S.L.

VIOLETA PÉREZ

Elizabeth of Valois, the Queen



Credits for the stage include *Carnaval* (2008), by Jordi Galcerán, directed by Tamzin Townsend; *Demons* (1981), with the ensemble Els Comediants; *T portrait* (2002), directed by Eduardo Recabarren and Claudia Faci; and directed by Sergio Peris Mencheta: *Quién va* (2005) and *The kitchen* (2003).

Credits for the cinema: *El patio de mi cárcel* (2008), directed by Belén Macías, for which she was awarded Best Revelation Actress by the Actor's Union of Madrid; *La carta esférica* (2007), directed by Imanol Uribe; *Princesas* (2005), directed by Fernando León de Aranoa. She has also performed at short films such as *Todo lo que necesitas para hacer una película* (*All you need to make a film*), directed by Alfonso Amador; *Padre* (*Father*), directed by Ben Temple and *Hasta mañana* (*Until tomorrow*), directed by Roberto Goñi.

She has also performed for many Tv series such as *El orfanato*, *Hospital Central* or *Policías*.

MINGO RÀFOLS

Grand Inquisitor/ Domingo, Confessor to the King



Credits with Companyia Teatre Romea and Calixto Bieito include the following Teatre Romea productions: *Tirant lo Blanc* (2007- 2008), world opening in Germany (Theatre Hebbel am Ufer, Berlin and Schauspiel Frankfurt), tour also included the XXXVI Festival Internacional Cervantino in Guanajuato, Mexico, in 2008; *Platform* (2006/07), world opening at the Edinburgh International Festival 2006, tour also included Ikos Festival in Brescia (Italy) and the Helsinki Festival 2007 (Finland); *Peer Gynt* (2006), world opening at the Bergen Festival (Norway), tour also included the Ibsen Festival in Oslo in 2006; *King Lear* (2004-05), long Spanish tour that included performances at Teatre Romea within the program of the Forum Barcelona 2004 and Festival de Otoño in Madrid; *La opera de cuatro cuartos* (*The Three Penny Opera*, 2002-2004), international tour included France (in December 2003 in the MC'93 of Bobigny, Paris, and in January 2004 in Le Maillon of Strasburg) and Germany (Ruhr Festival, May 2004) and *Macbeth* (2002), toured through Spain and at the BITE Festival at the Barbican Theatre (London) 2003. Because of this performance Mingo Ràfols (in the starring role of Macbeth), was invited to the Royal Shakespeare Company to participate in a Class Act within the celebration of Shakespeare's Birthday in 2004.

Also with Companyia Teatre Romea: *Terra baixa* (2009), directed by Hasko Weber (Stuttgart Theater); *Celebració* (2005), adaptation of the Dogma film *Festen*, nominated Best Show at the 2005 Max Awards; George Orwell's *Homage to Catalonia* (2004), show performed by a mixt cast of members from Companyia Romea and the Northern Stage presented in Leeds, Newcastle, Paris and Spain. Thomas Bernhard's *Mestres antics* (2003/04) which toured throughout Spain and at the International Theatre Festival in Caracas (Venezuela) in 2006.

Other recent credits for the stage: *Un matrimoni a Goa* (2009), by Martin Sherman; *Hikikomori* (2009, Villarroel Teatre); Ibsen's *Espectres* (2008, Teatre Romea) by Henrik Ibsen.

Mingo Ràfols also performed in some of Calixto Bieito's earliest productions, including Shakespeare's *Measure for measure* (1999, Teatre Nacional de Catalunya and, in the title role, in *King John* (1995, Festival Grec Barcelona, Dijon Festival in France and Teatro de la Abadía in Madrid).

He has also worked as a stage director and performed for the cinema and TV.

CALIXTO BIEITO

STAGE DIRECTOR

*"If I can touch an audience's heart for ten minutes only,
create a flight of imagination among them, then it is good"*

Calixto Bieito was born in Miranda de Ebro (Burgos, Spain) in 1963. At the age of fifteen he moved with his family to Catalonia where he graduated in Hispanic Philology and Art History at the University of Barcelona, in Interpretation by the Drama School in Tarragona and in Stage Direction at the Performing Arts School (*Institut del Teatre*) of Barcelona. Bieito attended further courses by professionals as Judy Dench, Brian Cox, Bruce Myers, Jerzy Grotowski, Peter Brook, Giorgio Strehler, Ingmar Bergman or Andrzej Wajda.

Bieito is the Spanish stage director with greater international projection. Sense of spectacle and a vision of contemporary drama are the defining elements of his productions. Since 1999, Bieito is **artistic director of the Teatre Romea in Barcelona** (theatre run by the Focus Group) that received the Max award of the Spanish Performing Rights Society to the Best Private Centre of Drama Production of the country in 2007.

Bieito has been **awarded**, among others with the award of the Society of Spanish Stage Directors for *Life is a Dream* (2000); Best Director at The Irish Times-ESB Theatre Awards for *Barbaric Comedies* (Edinburgh Festival 2000); Herald Archangel Award to Best Artist of the Edinburgh Festival 2003 for *Hamlet* (performed by the ensemble of the Birmingham Repertory Theatre); the Best Director by the Theatre Critics of Barcelona for *Plataforma* (2007, performed by Companyia Teatre Romea), Tendencies 2008 by the Spanish newspaper *El Mundo* and, in 2009, Best Stage Adaptation of the Theatre Critics in Barcelona for his dramaturgy (together with Marc Rosich) of de novel *Tirant lo Blanc*. Bieito was also included in the list of most important artists of 2007 by the prestigious magazine *Opernwelt*.

Among the early works of Bieito, we can quote titles like *Rey Juan* (King John) by Shakespeare, presented at the **Dijon Festival (France)**, **Grec Festival**. In 1997, Bieito's

adaptation of the zarzuela *La verbena de la Paloma* (*The Festival of la Paloma*) was a great success at the **Edinburgh International Festival**, placing Bieito in the international arena, where he was applauded by his versions of classic plays such as

Life is a Dream by P. Calderón de la Barca, presented in 1998 in English at the Edinburgh Festival, the **Barbican Theatre of London** and the **Brooklyn Academy of Music** of New York, starring George Anton and the ensemble of the Royal Lyceum Theatre of Scotland:

“Staged with both fiery passion and cool control by Calixto Bieito”

Ben Brantley, *The New York Times*

Barbaric Comedies (2000) by R. M. Valle-Inclán, premiered in English in 2000 at the Edinburgh Festival and at The Abbey Theatre in Dublin at the Dublin Festival

Hamlet, by Shakespeare, performed by the ensemble of the Birmingham Repertory Theatre and premiered in Edinburgh, Birmingham and Barcelona.

Celestina, in English version, for the 2004 Edinburgh Festival

With the ensemble of Teatre Romea, Bieito has staged the following shows:

La vida es sueño, by Pedro Calderón de la Barca A co-production of the Teatre Romea, the Compañía Nacional de Teatro Clásico, the Edinburgh International Festival and the Barbican Centre. Performed by members of the Compañía Teatre Romea and of the Compañía Nacional de Teatro Clásico (Madrid).

“Calixto Bieito gives a qualitative jump in his career that locates him without a doubt between the best ones, the great ones.”

El País

Macbeth, by William Shakespeare (Bieito directed a previous version in a German with the ensemble of the **Münchener Kammerspiele** premiered in 2001 for the **Salzburg Festival**). The tour included both performances in Catalan and in Spanish at the **Barbican Theatre** in London within the festival BITE 2003.

«a gripping, intelligent and totally coherent re-imagining of Shakespeare’s play»

The Guardian

La ópera de cuatro cuartos (*The Three Penny Opera*), by Brecht/Weill. International tour included France (in December 2003 in the **MC’93 of Bobigny, Paris**, and in

January 2004 in **Le Maillon of Strasburg**) and **Germany (Ruhr Festival, May 2004)**).

“It is necessary to welcome the coherence of Bieito’s work. All the performers are perfect”

Le Figaro

El rey Lear (King Lear), by Shakespeare, premiered at the Teatre Romea within the programming of the International Forum of Cultures Barcelona 2004. Tour all over Spain including the Autumn Festival of Madrid.

Catalonia may have had to wait for almost 400 years for its first Catalan – language production of the play, but Pou’s extraordinary performance, the Romea’s dynamic ensemble cast and Bieito’s audacious mise – en – scène make this a Lear that won’t easily be forgotten.

Plays International

Peer Gynt, by Henrik Ibsen, world premiere in May 2006 at the **Bergen International Festival (Norway)** with tremendous success of both the critics and the audience and later in the **Ibsen Festival in Oslo** in September 2006.

“Audience crazily clapped the premiere of Calixto Bieito’s version of Peer Gynt. This performance can be seen as one of the most faithful versions of Ibsen works for a long time”

Bergens Tidende

Plataforma (Platform), adapted from Michel Houellebecq’s novel, world premiered at the **Edinburgh Festival 2006**. Tour also included performances at the IKOS Festival in **Brescia (Italy)** and in the **Helsinki Festival (Finland)** in August 2007.

“a powerful staging by Bieito and his tremendous team of actors.”

The Scotsman

Tirant lo blanc (The White Rider), adaptation of the Catalan medieval novel by Joanot Martorell, premiered in Catalan in Germany in 2007 (at the Theater **Hebbel am Ufer in Berlin** and the **Shauspiel Frankfurt**). Also invited to the **XXXV International Cervantino Festival in Guanajuato (Mexico)** in 2008.

Theater Critics of Barcelona Awards for Best Script and Best Costume Design in 2009 and eight nominations for the XII Max Awards held in March 2009.

“Bieito creates a total theatre out of measure, a general stimulation for all the senses.

Neue Zürcher Zeitung

Other recent work for the stage also include the artistic direction of *Iceberg a Poetic and Visual Symphony* (show represented for more than three months in an open air auditorium for more than 12.000 people at the Expo 2008) and the staging of Ibsen's *Brand*, in Norwegian, with the ensemble of the **Oslo National Theater**, premiered at the International Festival of Bergen and the Ibsen Festival in Oslo.

Bieito's work is also much applauded on the **international opera scene**. In 1999 he premiered his first opera *Il mondo della luna* by J. Haydn at Opera Zuid in Maastricht. Since then he has been responsible for the stage direction of several operas such as *Carmen* by G. Bizet, premiered in Spain in 1999 and staged later on at Opera Ireland in Dublin (2002) and at De Vlaamse Opera in Antwerp and Gent (2004); *A ballo in maschera* by G. Verdi at the Gran Teatre del Liceu in Barcelona (2000 - 2001) and at the Royal Danish Opera in Copenhagen (2001); *Don Giovanni* by Mozart premiered at the English National Opera in London (2001), as well as at the Staatsoper Hannover and at the Gran Teatre del Liceu in Barcelona; *Così fan tutte* by W. A. Mozart at the Welsh National Opera in Cardiff (Premiere in 2000, revived in 2002). In 2003 he premiered three productions in Germany: two titles by G. Verdi at Staatsoper Hannover -*Il Trovatore* (also premiered at the Edinburgh International Festival) and *La Traviata*- , and *Manon* by J. Massenet at Oper Frankfurt. His highly successful world premiere of *Wozzeck* by A. Berg was held in 2005 at Gran Teatre del Liceu in Barcelona, being revived in 2006 at Staatsoper Hannover and in 2007 at Teatro Real in Madrid. In 2005 he also directed *Cavalleria Rusticana* by P. Mascagni and *I Pagliacci* by R. Leoncavallo, also at Staatsoper in Hannover. In 2006 he engages himself again with G. Verdi, staging *Don Carlos* at Oper Basel (Switzerland). In 2007 he premiered at the Stuttgart Opera *Jenufa* and *La Fanciulla del West* and in Freiburg *Elektra*, by Strauss. In 2008 he premiered his first

Wagner, *The Flying Dutchman* in Stuttgart. His productions have been revived in different occasions, and productions like *Macbeth*, *The abduction from Seraglio* or *Madame Butterfly* are still in the repertory of opera houses in Frankfurt or Berlin. In 2009 he has staged the operas *Lulu*, by Alban Berg, for the Theater Basel and *Armida* by Gluck for the Komische Oper in Berlin, as well as Manuel de Falla's *La vida breve* for the Theater Freiburg.

Parallel at their scenic activities, Bieito is usually invited to give lectures and courses in prestigious schools and universities in the United Kingdom, Germany and Spain. In 2004 he was invited with members of the Company Romea to participate in the celebration of the anniversary of the birth of Shakespeare organized by the Royal Shakespeare Company. In November 2007 he gives for the second time a course at the *Universität der Künste*, in Berlin.

His most immediate projects include a staging of Schiller's *Don Carlos* with the Companyia Teatre Romea to be premiered at the *Internationalen Schillertage* in Mannheim (Germany) in June 2009 and later in Spain at the Grec 09 Festival de Barcelona and during the season 2009-10 in Centro Dramático Nacional of Madrid.

ADAN KOVACSICS

TRANSLATOR

Adan Kovacsics (Santiago de Chile, 1953) studied Romanic philology, English philology and Philosophy in Vienna (Austria), where he received his Ph. D. He lives in Spain since 1980 and is devoted mainly to literary translation. He has been awarded by the Austrian government and the Hungarian Academy of Sciences. He has also received the Ángel Crespo 2004 Prize for Translation (Barcelona) and the Second Imre Kertész 2007 Prize. He translated into German classics of the nineteenth and twentieth centuries (such as Goethe and Kafka) and philosophy (Benjamin, Adorno, Löwith, Jaspers, Gadamer). His translation work has also focused on the works of Austrian and Hungarian authors: Karl Kraus, Peter Altenberg, Hugo von Hofmannsthal, Stefan Zweig, Joseph Roth, Elias Canetti, Paul Celan, Jean Amery, Ingeborg Bachmann, Ilse Aichinger, Hans Lebert, as well as Károly Pap, Peter Nadas, Péter Esterházy, Ádám Bodor, György Konrad, and in particular, Imre Kertész, of whom he has translated ten works. Adan has also given numerous lectures and has published several essays and articles on topics related to Austrian and Hungarian literature, as well as the literary development of the Holocaust. He has written a book entitled *War and Language*, published in 2007 *Acantilado* publishing company.

He also teaches graduate courses of literary translation (German-Castilian) at the Universitat Pompeu Fabra (Barcelona) and the workshop of translation (Hungarian-Castilian) at the House of the Hungarian Translator (Balatonfüred).

MARC ROSICH

DRAMATURGY

Marc Rosich (Barcelona, 1973) works as playwright, director and actor. He is Bachelor in Journalism and Translation/Interpreting (English, Spanish, Catalan) by the Autonomous University of Barcelona (UAB). He started writing theatre in Sala Beckett's Workshop in Barcelona, where he teaches playwriting today.

For the Companyia Teatre Romea he has co written with Calixto Bieito the dramaturgy for the following productions:

Don Carlos (2009) by Friedrich Schiller, directed by Calixto Bieito (Nationaltheater Mannheim, Barcelona Grec Festival, Centro Dramático Nacional of Madrid).

Tirant lo Blanc, , directed by Calixto Bieito adapted from the novel by Joanot Martorell, premiered in Germany in 2007 (Hebbel am Ufer in Berlin and Schauspiel Frankfurt), as well as in Teatre Romea , Barcelona, Festival de Otoño, Madrid & Festival Cervantino in Guanajuato, Mexico, 2008.

Plataforma, directed by Calixto Bieito, adapted from Michel Houellebecq's novel, premiered in Edinburgh Festival 2006. International Tour also included Italy and the Helsinki Festival. Tour throughout Spain in 2007, including seasons in Madrid (Teatro Bellas Artes) and Barcelona (Teatre Romea). Award to Best Dramaturgy by the Theatre Critics in Barcelona and nominated to best theatre adaptation in MAX Awards 2007.

In 2005, he was awarded with the Romea Foundation Prize for New Plays for his play *Surabaya* (premiered at Romea Theatre, Barcelona 2005, directed by Silvia Munt). Part of the prize was a grant of the British Council consisting of a stay as visiting playwright at PAINES PLOUGH, in London (March, 2005).

He also signed together with Rafael Duran the stage adaptation of *Mort de Dama* by Llorenç Villalonga.

Nowadays, he is working in the libretto of the opera *Byron's shade*, with music by the Catalan composer Agustí Charles, a commission by the Staatstheater Darmstadt, to be premiered during 2010 season. Previously he also premiered at Staatstheater Darmstadt, *La Cuzzoni*, libretto for a chamber opera, music composed by Agustí Charles, with a production of the German theatre on October 2007, directed by Alfonso

Romero. Commission of the Pocket Opera Festival, Barcelona. Performances in Barcelona (L'Auditori, November 2008) and Madrid (Teatro Albéniz, April 2008).

Other credits as a playwright include:

N&N, full-length play premiered at Sala Beckett (Barcelona) on June 2008, directed by Antonio Calvo; *Imaginary patient*, (written together with Pau Miró), full-length play premiered at Theatre Condal (Barcelona) on March 2008, directed by Antonio Calvo; *Party Line*, full-length play premiered at Sala Beckett (Barcelona) on June 2007, directed by Andrea Segura; *Duty Free*, directed by Antonio Calvo, full-length play premiered on October 2006, Teatro Talia, Valencia, theatre company JÁCARA (Alicante). Tour throughout Spain 2006-2007. Finalist best musical in MAX Awards 2007; *De Manolo a Escobar*, directed by Xavier Albertí, touring throughout Spain from January 2006 on. Short season in Barcelona March / April 2006 and in Madrid September 2006 (Marc Rosich works in the production as actor); *Entre Meses Variados*, directed by Antonio Calvo, premiered at Teatre Lliure, January 2006, as part of the grant for Young Creators Assaig Obert; *Copi and Ocaña in the purgatory*, full-length play commissioned by Tantarantana Theatre in Barcelona. (Premiered at Tantarantana Theatre 2004 and transferred to Club Capitol, Barcelona, 2005, directed by Julio Alvarez); *Unhappy meals (love's labour dispersed)*, full-length play premiered at Teatre Malic in Barcelona (May 2002), directed by the author himself.

REBECCA RINGST

SET DESIGN

Rebecca Rings was born in Berlin and graduated in 2003, studies of Stage and Costume Design at the Hochschule für Bildende Künste Dresden. At the Theater am Ufer Berlin, realized initial stage sets and costumes for the choreographer and director Howard Katz. As a scholarship holder of the European Center of the Arts Hellerau in Dresden Rebecca Rings notably emerged through theatre-based video art. After studies in electronic and video art at the Escola Superior de Disseny in Barcelona she was working as assistant to the designer Alfons Flores. She has collaborated with Calixto Bieito in the productions *The Abduction from the Seraglio* at the Komische Oper Berlin, Verdi's *Macbeth* in Frankfurt and Ibsen's *Peer Gynt* in Bergen (Norway). For the theatre and opera director Andrea Moses she designed the costumes for *Schönheitsfalle* at the Staatstheater in Braunschweig as well as for *Der Drache* at the Theater Erlangen in 2007. In 2008 she worked for the second time as a stage designer for Calixto Bieito's staging of Ibsen's *Brand* at the National Theater in Oslo and designed the stage set for Massenet's opera *Werther* directed by Elisabeth Stöppler at the Theater Oldenburg.

At the Komische Oper Berlin, she designed in the 2008/09 season, the set for *Armida* directed by Calixto Bieito.

INGO KRÜGLER

COSTUMES DESIGN

Ingo Krügler was studying fashion design in London, Berlin and graduated at the prestigious Central Saint Martins College of Arts and Design. Then he gathered first professional experience in the fashion industry with Jean-Paul Gaultier and John Galliano in Paris. Soon thereafter he moved to Vienna and made a lot of assistantships in all major theatres of Vienna, and among others in Paris (Opéra Bastille), Munich (Opera Festival of the Bavarian State Opera) or at the Salzburg Festival and worked with directors such as Michael Haneke, Robert Carsen, David Alden, David Pountney, Thomas Langhoff, Christine Mielitz, Stefan Herheim, Harry Kupfer and Gottfried Pilz. Ingo Krügl designed the costumes for various theatre productions among other directed by Tim Kramer (including *Nora*, *The Merry Wives of Windsor*, *The Comedy of Errors*, *The Broken Jug*, *The End of the Beginning*, *Hamlet*) in Vienna, St. Pölten and St. Gallen as well as various musical productions, directed by Joseph E. Köpplinger (including *Evita*, *Jesus Christ Superstar*, *Blood Brothers* and *The Rocky Horror Picture Show*). Since then he has worked across all genres of drama and musicals, including *Le Nozze di Figaro* (Opera, Novosibirsk, 2006, Directed by: Tatyana Gürbaca), *Irma La Douce* (Director: Peter Wohldorf) and *Jenufa* (Staatsoper Stuttgart, 2007, Director: Calixto Bieito). In the 2007/08 Ingo Krügl designed the costumes for Verdi's *Un ballo in maschera* (Augsburg Theater, directed by Freo Majer), as well as for *Brandby Ibsen* (directed by Calixto Bieito, National Theater Oslo in co-production with the Bergen Festival). 2008 he designed the costumes for Massenet's opera *Werther* at the Oldenburg Theater (directed by Elisabeth Stöppler) and *Man of La Mancha* at Theater Freiburg (Director: Joan A. Rechi). Finally he designed costumes for *Lulu* in the staging of Calixto Bieito at the Theater Basel.

At the Komische Oper Berlin he designed in the season 2008/09 the costumes for *Armida* also staged by Calixto Bieito.

JUAN CARLOS MARTEL

ASSISTANT DIRECTOR

He was born in Barcelona, 1976.

In 1995 he entered in **E.S.A.D.E** and in 1999 in Institute of Theater of Barcelona, graduating in 2003 on the dramatic arts in the field of interpretation. In 2002 he granted a scholarship to study at the Scuola Europea per l'Arte dell'Attore in Pisa. In 2004 he granted a scholarship to complete his training at Rose Bruford College in London. In 2005 he took drama lessons in Obrador Internacional in the Sala Beckett from José Sanchis Sinisterra and Martin Crimp. In the same year he was chosen to join the project **Bilbao Arriaga Teatroa** directed by Lluís Pasqual. In 2008 he traveled to Buenos Aires where he participated in different creation projects with Alejandro Tantanian, Rafael Spregelburg and Gabriela Izcovich.

He has worked as Assistant director of Lluís Pasqual (*La Casa de Bernarda Alba*, *Hamlet*, *La Tempesta*), Carmen Portaceli (*Cants d'amor, furor i llàgrimes*, *Ante la jubilación*, *Aguantando la vela*, *La finestra tancada*) and Toni Casares (*La Plaça del Diamant*, *Valentina*) among others. He also prepared various dramatic readings and works as an actor.

Theatre Credits as a Director

2009 - *El Pont* by Laurent van Wetter, Teatre Tantarantana.

2009 - *Camp de batalla* by Matéi Visniec. Nau Ivanow.

2009 - *Set nenes jueves* by Caryl Churchill. Nau Ivanow.

2008 - *El lleig* by Marius von Mayenburg. Sala Trono - Teatre Tantarantana.

2008 - *Només sexe* by Daniela Feixas. Teatre Gaudí, Barcelona.

2007 - *Passi el que passi saludeu* Inauguration of II Obrador Internacional d'Estiu.

2007 - *God is a dj* by Falk Richter. Nau Ivanow. Festival Grec de Barcelona.

2007 - *L'olor sota la pell* by Marta Buchaca. Sala Beckett.

2006 - *Push up* by Roland Schimmelpfennig. Sala Beckett.

2005 - *Atemptats contra la seva vida* by Martin Crimp. Sala Beckett.

Theatre work as Assistant Director

- 2009 - *La casa de Bernarda Alba* by Federico García Lorca. Dir: Lluís Pasqual.
Teatre Nacional de Catalunya - Teatro Español de Madrid - Piccolo Teatro.
- 2008 - *Cants d'amor, furor i llàgrimes* by Torquato Tasso. Dir: Carme Portaceli.
Palau de la Música Catalana - Festival Grec de Barcelona.
- 2008 - *Ante la jubilación* by Thomas Bernhard. Dir: Carme Portaceli.
Centro Dramático Nacional.
- 2007 - *La Plaça del diamante* by Mercè Rodorera. Dir: Toni Casares.
Teatre Nacional de Catalunya.
- 2007 - *Hamlet: el dia dels assassinats* by B.M.Koltès. Dir: Paco Azorín.
Festival Sta. Susana.
- 2007 - *Un lloc conegut* by Daniela Feixas. Dir: Carme Portaceli.
Sala Muntaner.
- 2006 - *Ya van 30!* by Jordi Silva. Dir: Àngel Llàcer.
Teatro Bellas Artes de Madrid.
- 2006 - *Valentina* by Carles Soldevila. Dir: Toni Casares.
Teatre Nacional de Catalunya.
- 2006 - *La Finestra Tancada* by Agustí Vila. Dir: Carme Portaceli. Teatre Lliure.
- 2005/06 - *Hamlet* by W. Shakespeare. Dir.: Lluís Pasqual.
Teatro Arriaga de Bilbao.
- 2005/06 - *La Tempestad* by W. Shakespeare. Dir.: Lluís Pasqual.
Teatro Arriaga de Bilbao.
- 2005 - *La Màgia dels Ki-Kids* by Àngel Llàcer. Dir: Àngel Llàcer.
Teatre Condal.
- 2005 - *Tenim un problema* by Frank Vickery. Dir: Àngel Llàcer.
Villarroel Teatre.
- 2005 - *Aguantando la Vela* by Fabrice Melquiot. Dir: Carme Portaceli.
Círculo de Bellas Artes - Festival de Otoño de Madrid.
- 2004 - *Ja en tinc 30!* by Jordi Silva. Dir: Àngel Llàcer. Teatre Condal.
- 2002 - *El somni d'una nit d'estiu* by W. Shakespeare. Dir.: Àngel Llàcer.
Teatre Borràs - Teatre Principal.

PRESS CLIPPINGS***Don Carlos, un ensayo abierto (rehearsal open to the audience) - Salamanca***

"The enthusiastic applause of the audience at the end of the performance allow to believe in the success. The silence of the Salamanca audience moved by the staging and power of the text during two hours of the open rehearsal. The Salamanca applause will be heard in Mannheim."

El País (Edición Nacional)

"Loaded with creativity and with an impressive stage set. This is the opinion of the Salamanca audience after Saturday's open rehearsal of "Don Carlos" in the Theatre Liceo."

Tribuna de Salamanca

Internationalen Schillertage - Mannheim (Germany)

"Calixto Bieito achieves a success: ten minutes of applause with his version of Schiller's text, and from the public of Mannheim that know text by heart."

Azui (Correspondant in Mannheim)

"Bieito has brought great actors. (...) An evening with an amazing energy."

Stuttgarter Zeitung

"Bieito staging is very directly (...) the performance is an opulent celebration in a world without heaven."

Frankfurter Rundschau

“The whole performance seems like a requiem, a farewell to a declining age, which itself is no longer able to survive and transforms all into ruin, both the good and evil.

The staging is build with strong images, full of emotion and with high level of entertaining.”

Die Rheinpfalz

“The audience has really liked it.”

Frankfurter Allgemeine

Estivales, le festival d'été de Perpignan, Perpignan

"(...) There is talent and magnificent actors. (...) This Don Carlos is of sharp intensity. (...)

Theater, great theater.

L'Indépendant

“This beautiful edifying story of the Infant of Spain is returned to us with an eloquent frenzy and modernity without losing the essential.”

MidiLibre.com

Grec 09 Festival de Barcelona

“Uno de los mejores trabajos de Bieito. Escenografía, vestuario e iluminación de mucha categoría. Y con ellos, una interpretación de primera.”

Joan- Anton Benach, La Vanguardia

“Un drama de cuadros plásticos impresionantes (...) Propuesta incisiva.”

Begoña Barrena, El País

“El sentido del ritmo de Bieito y el estupendo elenco dan vuelo a la obra”

Iolanda García Madariaga, El Mundo

“Bieito y su equipo han esbozado, de manera magnífica, una clausura de altura para el festival Grec. (...) Fantástico el conjunto de actores.”

Joaquim Armengol, El Punt

“El entusiasmo del público alemán (...) Había dejado el listón muy alto (...). Una expectación satisfecha”

Carme Tierz, Time Out

“un espectáculo muy bien temperado en todos sus elementos. El grueso de la obra de Schiller y su verso resuenan nítidamente en unos intérpretes muy bien dirigidos”

Santi Fondevila

TEATRE ROMEA - GENERAL INFORMATION

TIMETABLE

Tuesday to Friday: 9 pm

Saturday: 6.30 pm and 9 pm

Sunday: 6.30 pm

Summer season: July and August, Tuesday to Friday: 21.30 pm

ACCESS TO TEATRE ROMEA

FGC Catalunya, Metro Liceu L3, autobús line 5, 9, 12, RENFE Catalunya, parking:
Plaça de la Gardunya, C. Hospital, 25-29

TICKET SALES

Ticket office of The Romea Theatre, Tel. 93 301 55 04

Tuesday to Sunday from 16:30 pm until the beginning of the show.

Tel-ticket 902 10 12 12 (24 h) and offices of Caixa Catalunya (8 to 14.30 h)

www.telentrada.com

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