

El liure



El liure 14/15
TANTS VIATGES POSSIBLES

So many journeys to choose from...

As I sit down to write about the **Teatre Lliure's** 2014/2015 season, I am filled with a sense of incredible gratitude. Gratitude for your heartfelt support last year, day in and day out, making 2013/2014 far and away our best attended season ever. So I'd like to extend a warm thank you, from the bottom of my heart, to each and every person who heeded our call, left their homes, and headed to our theatres in Gràcia and Montjuïc last year.

Given the current state of things, I don't want . and don't need . to dwell on the terrible realities we see in the media every day, realities our fellow citizens are experiencing firsthand. The unthinkable depths of despair no news story could ever express. Sorrow and desolation are incredibly difficult to convey, and truly doing so is impossible. And unfortunately, we humans lack empathy. Maybe, with time, this will change

That said, there are many kinds of realities. And though the movers and shakers, and their power-touting representatives, try to pretend there's only one reality, only one point of view . when they try to shame, blame and intimidate us . we the people come together in our communities and build new realities, staring challenges in the face with the strength that comes from unity. We build realities that elude them, dreams they can't fight or root out, dreams that are the brainchild of imagination, of our need to soar beyond the run-of-the-mill and find poetry, laughter and tears to feed our souls. Most of all, the realities we build help us discover worlds quite unlike theirs, worlds that are ours . or can be, in the future.

This doesn't mean we flee toward a sterile kind of theatre where we ignore the realities that surround us. Rather, we follow the advice uttered by a great philosopher: we are pessimists because of our intelligence, yet optimists because of our will.

That's why the word *journey* best sums up our new season, a season awash with tales told through theatre, tales that only theatre can tell. Shakespearean journeys that again remind us what we humans are made of, yet in new and surprising ways . without beating around the bush, while calling a spade a spade.

Our passionate journey begins in Catalonia before voyaging to Naples, one of the pinnacles of European theatre. It then blends with the great theatre of Argentina before coming home again.

It encompasses the theatre of emigrants and exiles, of those fleeing hunger and death. In the talented hands of Margarida Xirgu and Antoni Cunill Cabanellas, it

unites with a rich Neapolitan history. A tradition embodied by the work of the great Eduardo De Filippo, a master playwright and master teacher. A true craftsman, a man whose work is more alive by the day, brimming with modernity and emotion, speaking with and to the heart. In a grand theatre in Buenos Aires, or in its living rooms (what difference does it make?) . it coalesces as a live *soirée* packed with emotion, something we know with our very cores is ours, without knowing why. It is a journey along the twisting paths to the world of wealth (where will this lead? what bizarre world awaits?). And it is other journeys, long and short, through great classics and contemporary authors, through pieces still yet to be written, pieces just waiting to be born.

Every journey entails risks, even those we embark on with friends or loved ones. But every journey is also a source of joy.

This season offers up a host of options. So pick your own journeys. Forge your own path. And create your own realities.

Just before a show starts, as actors stand in the wings or take their places on the darkened stage, many of them grab each other's icy cold, sweaty hands, and whisper to one another the words I'd like to share with everyone who joins in our journey this 2014/2015 season: **Enjoy the ride!**

Lluís Pasqual
director

programme

Gràcia October 1 to 26

Victòria d'Enric V by **William Shakespeare** versioned and directed by **Pau Carrió**

co-produced by **Teatre Lliure** and **GREC 2014 Festival de Barcelona**

Pep Ambrós archbishop, Dolphin / **Laura Aubert** Nell, Fluellen / **Javier Beltrán** Duke of Exeter / **Paula Blanco** Montjoy / **Pau Carrió** chorus/ **Pol López** Henry V / **Albert Prat** Bardolf, Westmorland / **Mima Riera** Lord Scroop, the French King / **Maria Rodríguez** page / **David Verdaguer** Pistol, bishop / **Arnau Vallvé** musician

Summer at the Grec Festival. Fall in Gràcia. This October, Henry V kicks off our season at our historic theatre. Director **Pau Carrió**, **La Kompanyia Lliure**, and **Pep Ambrós**, **Albert Prat** and **María Rodríguez** take us on our first journey into Shakespeare's universe in a production where live music . served up by Arnau Vallvé, the drummer from indie pop band Manel . enters into a dialogue with the text. Join us as we discover the value of victory.

Pol López and I have been thinking about staging *Henry V* for a while. Ever since we joined forces for *Ivan i els gossos* and Lluís Pasqual started tossing around the idea of La Kompanyia Lliure, I've felt like I'd found the perfect traveling companions to tell the marvelous story of Henry V. But to do so, I needed to start with his first steps as a prince, retold in *Henry IV*.

The tale of Henry is one of a prince far removed from his court, a prince who keeps rather questionable companions, a prince nobody believes will grow up to be a great king . not even his father. The young prince is crowned heir to a money-strapped kingdom. Stirred up by the church, he declares war to lay claim to his ancient dynastic rights to the throne of France. To everyone's surprise, he wins the war and becomes a hero. But what lessons does he learn from this victory?

Epic narratives of war, defeat and triumph sweep through our lives, from education to leisure, economics and politics to the public sphere. Why are we so drawn to winning? Is living to win worth it? Is victory a valid collective goal? Should our images of ourselves be based on defeating others? On the path toward victory, what is lost and what is gained?

Pau Carrió

Montjuïc October 4

Linapolina a concert by **Lina Sastri**

produced by **Sastreria S.R.L.**

cast **Lina Sastri** / guitar **Filippo d'Allio** / mandolin and second guitar **Claudio Romano** / violin **Gennaro Desiderio** / percussions **Salvatore Minale** / wind **Sasà Piedepalumbo** / double bass **Peppe Timbro** / piano and keyboard **Gaetano Desiderio**

Join us for an incredible concert, specially crafted for the Lliure and featuring Neapolitan singer and actress **Lina Sastri**. The first stop on our artistic journey from the Mediterranean to Buenos Aires, this concert represents a singular opportunity to discover time-honored Neapolitan traditions, exquisitely sung by this splendid entertainer.

My name ends how my city starts. My city name ends how mine starts. My city name starts how mine ends. And my name starts how my city ends.

LinaNapoliLina.

I've tried saying it as a single sound. And it sounds like I'm saying, like I'm singing...Napoli...over and over. Naples, stretching to infinity.

That's why I've called this show Linapolina.

Journey through a woman's soul, through music and theatre. Begin with a few snippets of Eduardo De Filippo's great classics . from Bonaria's trying, noble adolescence in *Gli esami non finiscono mai* to Filumena's in *Filumena Marturano*.

This piece is about a woman's simple, tangible relationship with faith, life and love, eschewing sentimentality and rhetoric. I've brought these characters to life on the stage. And next come the texts of great poets like Di Giacomo, set to music by illustrious composers like Tosti and accompanied by incredibly talented musicians, building to a climax with a homage to the great Totò and his *Malafemmena*.

Soak up the beauty of *Era de maggio*, *Iq te vurria vasa*, *Ò sole mio*, *Core agra*, *Reginella*, *Ò surdato a'namurato*, *Passione*, *Tutta peq' mmeq' Tammurriata nera*, *Lo Guarracino*, *Torna a Surriento*, *Tarantella del Gargano*, and others we pick as the music moves us... Join us for a feast of theatre, music and poetry in the great classic tradition.

Lina Sastri

Montjuïc October 6

Love for Shakespeare directed by **Lluís Pasqual**

produced by **Teatre Lliure**

cast in process

A special performance for a special day. We begin our Shakespearean journey with a staged reading of texts that have stolen our hearts. We've fallen for the bard. Have you?

words, words, words...and a whole community of spectators around them eating, listening, hearing, drinking, watching, consuming, enjoying, crying, laughing and living...words...words dreamed up by the Holiest of the Secular, words with colors, textures, nuances, grandeur and misery...words that, despite the alchemy of translation, miraculously survive, with new shapes and new sounds, because these words bear within them the full breadth of emotions, and therefore, all languages...words breathed into life by a single man, a singular poet...words that now belong to all of humankind...words brought back to life by actors that unleash their very essence like the waters of a purifying river, because these words, once uttered aloud, become all possible realities and are imbued with healing power in ways that are difficult to explain, yet which we all can feel.

Lluís Pasqual

Montjuïc Espai Lliure . October from 8 to 26

L'encarregat by **Harold Pinter** directed by **Xicu Masó**

produced by **Teatre Lliure**

cast **Carles Martínez Anton** / **Albert Pérez Daunis** / **Jacob Torres Miki**

Last season, Xicu Masó's staging of Pinter's *tour de force* left us laughing, trembling and awestruck. His spot-on, exquisite rendition was so popular that we were forced to turn many people away at the doors. So we've brought it back.

Premiering in 1960, *The Caretaker* was Pinter's first commercial success and has since been considered one of his masterpieces. Unconsciously and surreptitiously, his three characters jockey for territory and power, inspiring laughter and speaking straight to our hearts.

Xicu Masó

Montjuïc October from 16 to 26

Emilia created and directed by **Claudio Tolcachir**

produced by **Producciones Teatrales Contemporáneas**

cast **Malena Alterio** Caro / **David Castillo** Leo / **Daniel Grao** Gabriel / **Alfonso Lara** Walter / **Gloria Muñoz** Emilia

Our journey heads to a new continent, as Argentina takes to the stage at the Lliure. In 2009, **Claudio Tolcachir** swept us off our feet with *La omisión de la familia Coleman*. This year, he's back with a new piece that will make us question the role childhood plays in shaping our emotions.

This is the tale of a man who suffered sickly through childhood, was painfully rejected by the world and only found affection from his nursemaid.

For a man whose only love was hired, is paying for affection part of the normal rules of love?

This man is Walter, who has painstaking and laboriously fabricated his adult life. His is a past peppered with lies, the kind we paper over so the family will survive. Some of my other characters have been overwhelmed by denial, but these beings are different. They're aware of their lies, victims of them. But they're too frightened to upset the fragile edifice they've erected.

Nobody can be so pure. There's no such thing as unconditional love, argues Walter as he tries to stop his wife from leaving him. Everyone loves for a reason. And this reason isn't always love.

Love can be bogged down by our habits, convenience, exhaustion, guilt, the fear of solitude, lost hopes and the looming specter of death.

Walter gave his all for his family, and everyone here knows that not loving someone who has given you everything can be heartrending. And accepting lies and seeing ourselves stripped to our essence, even more so.

Perhaps Emilia, the nursemaid, embodies the undying fidelity of love: it's part of her very being and will bring her to the verge of tragic sacrifice.

Or perhaps this is the story of childlike men who need nursemaids.

A tale of losers, shocked by and all too aware of their losses. A grating social structure that has left behind its very essence, yet nevertheless hangs on for dear life to the image it has constructed of itself.

Claudio Tolcachir

Montjuïc November from 4 to 21 - **El Lliure dels nens**

Moby Dick, un viatge pel teatre

dramaturgy **Marc Artigau** directed by **Juan Carlos Martel Bayod** images and scenic space **Frederic Amat / La Kompanyia Lliure**

produced by **Teatre Lliure**

cast **Laura Aubert / Javier Beltrán / Paula Blanco / Pol López / Mima Riera / David Verdaguer**

Last year, he steered you over the stormy waters as you became the seasoned seamen aboard the whaler hunting Moby Dick. This year, Captain Ahab again awaits you aboard the Lliure de Montjuïc. Are you ready to set sail with us?

Moby Dick... is a voyage through the Lliure de Montjuïc in the wake of Herman Melville's great white whale, based on various versions of this tale and staged by Frederic Amat. Don't miss out on this traveling theatrical adventure presented by La Kompanyia Lliure!

Montjuïc November from 6 to 9

Sonata de otoño by **Ingmar Bergman** versioned and directed by **Daniel Veronese**

produced by **Sebastián Blutrach**

cast **Cristina Banegas** Charlotte / **Natacha Cordova** Helena / **María Onetto** Eva / **Luis Ziemkowski** Viktor

Another prominent figure in the contemporary Argentinian theatre world is **Daniel Veronese**, whose work has already graced the Lliure's stages half a dozen times. With this piece, Veronese looks northward, bringing to life one of **Ingmar Bergman's** most important films. In doing so, he shows us that whether presented on stage or on the screen, in Stockholm or in Buenos Aires, the burden of family rings just as true.

Charlotte is a famous pianist. One day, she decides to go spend some time with her forty-year-old daughter, Eva. They haven't seen each other in seven years. Eva is somewhat resentful of the mother that never showered love on her children. The action takes place in Eva's house, and her husband, Viktor, a protestant pastor, bears witness to this family reunion.

Höstsonaten hit the screens in 1978 and starred Ingrid Bergman (in her last film role), Liv Ullmann, and Halvar Björk. Since then, it has been staged in numerous versions across

the globe. Veronese, who originally produced this piece in Argentina, has remounted the work, again delving into the depths of the relationship between a mother and daughter.

Gràcia from November 13 to December 7

Krum (el crosta) by **Hanoch Levin** directed by **Carme Portaceli**

coproduced by **Teatre Lliure**, **Factoria Escènica Internacional** and **GREC 2014 Festival de Barcelona**

cast **Pere Arquillué** Krum / **Rosa Boladeras** Tswista / **Ferran Carvajal** Shikitt / **Lluïsa Castell** Doupa / **Jordi Collet** Bertold, doctor / **Gabriela Flores** Trouda / **Carme González** Felícia / **Oriol Ginart** Tougatti / **Pepa López** mother / **Joan Negrié** Takhti / **Albert Pérez** Dulcé

After *La nostra classe*, **Carme Portaceli** opens a door to the work of Israel's most important author, **Hanoch Levin**. This playwright, director and poet paints an irrevocable portrait of humanity that transcends all borders.

Krum (כרם in Hebrew), Levin's anti-hero, returns home with an empty suitcase after a lengthy absence. The trip was a complete failure: he didn't find success . financial or otherwise . and he remains unmarried.

When he gets home, the idyllic world he had envisaged is completely different. Dreamless, paralyzed, lethargic. It is as if, during his absence, nobody had done anything whatsoever, as if they had forgotten to grow or evolve.

Life is a series of minor events where nothing important ever happens: just births, weddings, and funerals. Yet of everyone, Krum (the crust) is the most passive of all. Others get married, others die. Others want to live. But Krum is like a spectator who has lost himself and suddenly surfaces to inhabit a world of illusions.

A being who sees the world as a *mise-en-scène* filled with his fears and fantasies. An impressive portrait, brimming with humor, of a tiny world we all inhabit.

Carme Portaceli

Montjuïc November 20 and 21

My Perfect Mind created by **Told by an Idiot** directed by **Kathryn Hunter**

co-produced by **Told by an Idiot**, **Young Vic Theater** and **Theater Royal Plymouth**

cast **Paul Hunter** / **Edward Petherbridge**

Straight from the Young Vic in London, where it was a smash hit in 2013, **Edward Petherbridge**, one of the world's leading Shakespearean actors, and the **Told by an Idiot** company bring to life a personal tale starring Shakespeare himself.

Acclaimed classical actor Edward Petherbridge was cast as *King Lear*, when on the second day of rehearsals he suffered a stroke that left him barely able to move. As he struggled to recover, Edward made a discovery . the entire role of Lear still existed word for word in his mind. From being on the brink of playing one of Shakespeare's most revered roles, to lying in a hospital bed surrounded by doctors, Edward had never imagined what tragedies and comedies lay in store for him.

This piece is a moving and comic exploration of the resilience of the human spirit through the prism of Shakespeare's great tragedy.

Montjuïc from November 25 to 7 December

Misántropo by **Molière** free versioned and directed by **Miguel Del Arco**

co-produced by **Kamikaze Producciones, Teatro Español de Madrid** and **Teatro Calderón de Valladolid**

cast **Israel Elejalde** Alcestes / **Bárbara Lennie** Celimena / **José Luis Martínez** Clitandro / **Miriam Montilla** Elianta / **Manuela Paso** Arsinoé / **Raúl Prieto** Filinto / **Cristóbal Suárez** Oronte

Last year was Ibsen, and this year, it's time for Molière. Miguel del Arco directs a new *The Misanthrope*, a classic which forces us to wonder what honesty truly is. And it does so with humor, and at a dizzying pace.

Our protagonist, Alceste, longs to live in truth. He wants to be honest and sincere, and to be treated the same way by others. But like every other human being, he is chock-full of contradictions. And it is these contradictions . and his inability to strike a balance in life . that lead him to set off into the desert he has been crying out for since his first conversation with his friend Philinte.

Alceste is fighting a desperate battle that I find deeply moving. Perhaps because he is so passionate in a lax era like ours, when it seems that anything goes+ approach abounds. When it is harder and harder to separate right from wrong, thereby blurring our concept of freedom. When in our attempts to shun black and white, everything has become gray. Alceste sticks his neck out in defense of truth. Because he refuses to accept the prevailing fiction and is willing to lose everything to defend what he believes in.

Perhaps he's right. Perhaps he's not. What I do know is that unfortunately, I don't know too many men like him.

Miguel del Arco

Montjuïc Espai Lliure / November from 26 to 30

Dido reloaded / Go, Aeneas, Go! (òpera líquida de cambra)

Òpera de Butxaca i Nova Creació

co- produced by **Òpera de Butxaca i Nova Creació, Teatre Lliure, Neuköllner Oper** and **Berliner Opernpreis Ë GASAG**

cast **Anna Alàs i Jové / María Hinojosa / Joan Ribalta / clarinet Víctor de la Rosa / cello Cèlia Torres**

Six creative minds summoned by the **OBNC. Xavier Bonfill, Raquel García-Tomás, Joan Magrané** and **Octavi Rumbau** offer up this flowing chamber opera based on the classical myth of *Dido and Aeneas*. Written by **Cristina Cordero** and directed by **Jordi Pérez Solé**, this is contemporary opera for a Europe in crisis.

Dido reloaded evokes the dilemmas embodied by its female protagonist, the ruler of a European country who experiences firsthand the eternal conflict between desire and duty that every leader faces. Dido and Aeneas come together at a crossroads between two cultures, immersed in a conflict of love that stems from political affairs reaching far beyond their personal desires. Dido fears that giving her love to Aeneas will diminish her ability to rule.

Go, Aeneas, Go! follows the journey of our male hero, who fights for the utopian ideal of Europe against an inauspicious backdrop. Modern Aeneas is a civil servant who, for the sake of a unified Europe, embarks on a voyage across the Union, battling skepticism in even those countries which seem most devoted to his ideas.

Mythological gods are a far cry from the world of today, but... do money, markets, growth prospects and the risk premium not leave us just as vulnerable as the humans of these tales?

Montjuïc December from 10 to 13

Le voci di dentro by **Eduardo De Filippo** directed by **Toni Servillo**

co-produced by **Piccolo Teatro di Milano-Teatro d'Europa, Teatro di Roma** and **Teatri Uniti**

cast **Chiara Baffi** Maria, waitress / **Antonello Cossia** brigadier / **Rocco Giordano** Capa d'Angelo / **Lucia Mandarinì** Matilde Cimmaruta / **Gigio Morra** Pasquale Cimmaruta / **Vicenzo Nemolato** Luigi Cimmaruta / **Francesco Paglino** Aniello Amitrano / **Betti Pedrazzi** Rosa Cimmaruta / **Maria Angela Robustelli** Teresa Amitrano / **Marianna Robustelli** Elvira Cimmaruta / **Marcello Romolo** Michele, caretaker / **Daghi Rondanini** uncle Nicola / **Peppe Servillo** Carlo Saporito / **Toni Servillo** Alberto Saporito.

You've seen him on the big screen in *La grande bellezza* and *Viva la libertà*. Now, the unparalleled **Toni Servillo** serves up **Eduardo De Filippo** in a tale of hatred, envy, hypocrisy and moral decay.

In *Le voci di dentro*, De Filippo forges a setting suspended between reality and illusion, decisively unveiling the guilty consciences of his characters, and, by extension, those watching them. Protagonist Alberto Saporito dreams his friend was assassinated and believes his neighbors the culprits. This crime exposes the sinister mechanisms that underlie suspicion and accusation, offering a comprehensive insight into the workings of a guilty conscience. Poor Saporito is witness and tragic accomplice alike, unable to act and redeem himself.

De Filippo wrote this piece at the end of World War II, painting a detailed portrait of the declining values the world over would see in the decades to follow. And even now, it seems that Saporito steps off the stage and sidles up to spectators to tell us that his tale affects us all, for we are all victims of another spiritual post-war era, one in which indifference prevails.

Toni Servillo

Montjuïc Espai Lliure - December from 16 to 21

Ruz-Bárcenas by **Jordi Casanovas** directed by **Alberto San Juan**

co-produced by **Teatre Lliure** and **Teatro del Barrio**

cast **Pedro Casablanc** Luis Bárcenas / **Manolo Solo** judge Pablo Ruz

Alberto San Juan and **Jordi Casanovas** bring the famous Bárcenas affair to the stage. It would be an incredible farce . if it weren't true.

July 15, 2013. Bárcenas and Ruz meet again. The Spanish High Court is brimming with nervous energy and expectation. Three weeks earlier, Luis Bárcenas was sent to the Soto del Real jail by order of Judge Pablo Ruz. Today, Bárcenas will take the stand to contradict his previous testimony. All eyes will be on Ruz. Everything said in this courtroom today could bring a political party or the entire government to its knees. Or not.

This script is excerpted directly from Luis Bárcenas's declarations before Judge Pablo Ruz on July 15, 2013. Everything you hear was uttered during the trial. Nothing has been added, though a few sections have been modified, cut or restructured. Each and every word and name you hear and observe was heard and observed in court on that fateful day.

Gràcia from December 17 to January 4

Rhum by **Joan Montanyès 'Monti'**, **Martí Torras Mayneris** and **Jordi Martínez** directed by **Martí Torras Mayneris**

co-produced by **Velvet Events** y **Grec 2014 Festival de Barcelona**

cast **Guillem Albà** / **Joan Arqué** / **Roger Julià** / **Jordi Martínez** / **Pep Pascual** with the special collaboration of **Oriol Boixader 'Oriolo'**

Joan Montanyès, aka 'Monti', never finished this project about legendary clown **Enrico Jacinto Sprocani, 'Rhum'**. His friends from **Monti & cia** have brought it to fruition. It is an honor for us to host them in Gràcia.

It's been years since Rhum & Cia's last performance, and the phone has stopped ringing. Their clowns are scraping by as best they can at the company headquarters. Until one fine day, when they get an unexpected call.

It's Rhum. He's got a gig. He's found a gig out of the blue!

The members of the company scramble to pull everything together: they dust off their props, brush off their costumes and rehearse the show that made them famous.

But they've got a problem: Rhum isn't coming, and Auguste has disappeared.

And there's another problem. There are two whiteface clowns in the company, and the ring is too small for so much wisdom.

One of the two is going to have to stop playing the clever clown and slap on a red clown nose.

Montjuïc Espai Lliure . January from 7 to 18

Pulmons by **Duncan Macmillan** directed by **Marilia Samper**

produced by **Sixto Paz Produccions**

cast **Carlota Olcina** woman / **Pau Roca** man

In this piece by British playwright **Duncan Macmillan** . which won the CBS Outstanding Drama Award and Best New Play at the Off West End Awards . **Carlota Olcina** and **Pau**

Roca float the idea of having a child. To bring a new person into the world or not? That is the question.

Lungs is the story of a conversation. One day, while shopping for furniture, a couple unexpectedly find themselves debating if they should start trying to have kids. Am I a good person? Will I be a good parent? What sort of world will our children inherit? Is it wise or necessary to bring another person into the world? The smarter you are, the harder those questions are to answer and the more ridiculous you seem for trying to wrestle with them. I wrote this piece as a challenge for actors, and also as a gift.

Duncan Macmillan

Montjuïc from January 15 to February 22

El rei Lear by **William Shakespeare** directed by **Lluís Pasqual** musical direction by **Dani Espasa**

produced by **Teatre Lliure**

cast contents **Jordi Boixaderas** Kent / **Jordi Bosch** Gloucester / **Laura Conejero Regan** / **Núria Espert** Lear / **Míriam Iscla** Goneril / **Teresa Lozano** jester / **Julio Manrique** Edgard / **David Selvas** Edmund

Núria Espert is Lear, directed by Lluís Pasqual. Who else could portray Shakespeare's most tormented and fascinating king?

If only love were enough...

Someone once wrote that *King Lear* is the secular . that is, the human . incarnation of the biblical Book of Lamentations and the Book of Job combined. Every time we, as viewers, are party to the mishaps of the old king, our heart breaks as we bear witness to the misery and grandeur that can simultaneously dwell within our souls. Art . or in this case, theatre . makes us aware of this grandeur and misery, yet in our daily lives, the same scenes pass by unnoticed, so close that we could smell them rot. We are so used to surrounding ourselves with clichés and platitudes that cloak the concrete, palpable realities of our lives from us. Yet this cathedral of theatre and poetry puts a truth we struggle to accept front and center, true and terrifying: love is what keeps us . and perhaps our lives . going, and without it, we would be sterile, orphans. Without a doubt. Yet love does not stamp out cruelty, vileness or indifference, which also reside at the very core of our souls, and which can imbue us . and our parents and children, brothers and sisters . with unbearable sorrow.

When a theatre decides to tackle the artistic challenge and responsibility that is *King Lear*, that means the theatre . artists and audience alike . has grown up. Even if only for a short time, they have left behind the fear of staring their true selves in the face, an image bluntly unmasked by one of the greatest dramatic poets of all times, the bard we turn to every time we want to confirm what we humans are made of.

Lluís Pasqual

Montjuïc Reading room / January from 20 to 25

Mi gran obra (un proyecto ambicioso) created and directed by **David Espinosa**

co-produced by **El Local Espacio de Creación** and the **Centre d'Arts Escèniques de Terrassa**

cast **David Espinosa** and co. **Hekinah Degul**

David Espinosa brings us a large-scale performance on a small scale. Shall we play at staring budget cuts, uncertainty and opulence in the face?

Mi gran obra is the piece I'd create if I had unlimited money to spend, the biggest theatre on Earth, three hundred actors, a military brass band, a rock group, animals, cars and a helicopter. *Mi gran obra* is utopian. We artists have always faced uncertainty and scarcity. And in our work, we have always stressed this, devising tools to overcome limited resources, making a virtue of necessity, using shortcomings and capitalizing on failure as a springboard for creation. And that's why, in these complicated socioeconomic times where very few people can allow themselves to splurge, we thought it was the perfect time to tackle our first mega-production, an ambitious project. In *Mi gran obra*, we've decided to go whole hog without sparing a dime, staging a large-scale work and lavishly bringing to life our ideas, no matter the cost, with unlimited materials and artistic talent. But of course, there's one small caveat: we've scaled things down. That is, we've thought big and built small, using architectural approaches and techniques.

Gràcia from January 29 to March 1

Somni americà from **Arthur Miller, Eugene O'Neill, William Saroyan, John Steinbeck** and **Tennessee Williams** dramaturgy and directed by **Oriol Tarrasón / Les Antonietes & La Kompanyia Lliure**

produced by **Teatre Lliure**

cast **Pep Ambrós / Laura Aubert / Paula Blanco / Javier Beltrán / Annabel Castan / Mireia Illamola / Pol López / Arnau Puig / Bernat Quintana / Mima Riera / David Verdaguer**

Les Antonietes and **La Kompanyia Lliure** have embarked on a voyage through the greatest American playwrights of the 20th century. In America, anyone can succeed . as long as you keep your eyes wide shut.

In the 20s, the United States experienced a decade of social and economic splendor that would come to be known as the American Dream. Through hard work and perseverance, anyone could climb to the very top of the social ladder . the sky was the limit. Nearly a century later, the American Dream has become so entrenched in our collective psyche that success seems like the only valid option for every citizen of this world.

But what would happen if everyone who rejected this dream of individual success instead pursued a small-scale, collective dream, one tailored to each and every one of us, a dream we could believe in even while awake? Does the world have space for these dreamers?

Oriol Tarrasón

Montjuïc Foyer . February from 3 to 15 - **El Lliure dels nens**

Biblioteca de cuerdas y nudos created and directed by **José Antonio Portillo**

narrator **José Antonio Portillo**

It's not a contemporary art installation. Or a theatrical performance. Or maybe it is.

The library of strings and knots is everything under the sun. In **Biblioteca de cuerdas y nudos**, José Antonio Portillo invites us to step into a circular wooden structure packed with unpublished manuscripts, texts, sheet music, blueprints and objects dug from the trash bin, all placed inside tubes stuffed with messages of strings and knots. It is a silent dialogue between the viewer and the objects which reside within.

Over time, events and objects, fragments of life and dust have accumulated on its shelves. Remnants of a time when most of us were children. Step inside. Pick up a tube. And discover the story within.

The **Biblioteca de cuerdas y nudos** came about from a small school project based on Italo Calvino's **Collezione di sabbia**. Over time, it has grown into this narrative space, which can occupy different settings and be occupied by children of all ages.

Montjuïc Espai Lliure . from February 11 to March 15

Joc de miralls by **Annie Baker** directed by **Juan Carlos Martel Bayod**

produced by **Teatre Lliure**

cast **Aina Clotet / Eduard Farelo / Amparo Fernández / Jordi Martínez / Elena Tarrats**

Juan Carlos Martel brings to life American playwright **Annie Baker**'s *Circle Mirror Transformation*. Awarded the 2010 Obie for Best New American Play, it was dubbed one of the ten best pieces of 2009 by the New York Times, Time Out and the New Yorker. Get ready for a modern, absorbing, affectionate and entertaining ride.

Five lost souls enroll in acting classes at a community center, looking for meaning in life. Will six weeks of theatre change them?

How could such a young playwright have swept the United States away with a work based on something as simple as an acting class? Baker's work is about just that: acting classes at a small community center with people who . for some reason or another . need to break free of their everyday tropes, leaving behind the routine they've somehow stumbled into. A comedy which indirectly uses theatre as therapy.

Juan Carlos Martel Bayod

I wanted to depict the beauty and nobility that arise when people dive into something naturally, even something therapeutic. I think the fact that I hate ninety per cent of what comes out of my mouth is a large part of why I am a playwright. The way human beings speak is so heartbreaking to me . we never sound the way we want to sound. We're always stopping ourselves in mid-sentence because we are terrified of saying the wrong thing. Speaking is a kind of misery. And I guess I comfort myself by finding the rhythms and accidental poetry in everyone's inadequate attempts to articulate their thoughts. We're all sort of suffering as we go about our days, trying and failing to communicate with other people.

Annie Baker

Montjuïc from March 5 al 22

El testamento de María from the homonymus novel by **Colm Tóibín** directed by **Agustí Villaronga**

co-produced by **Testamento de María S.L.**, **GREC 2014 Festival de Barcelona**, **Centro Dramático Nacional** and **Avance - Producciones Teatrales**

cast **Blanca Portillo** María

Agustí Villaronga, Frederic Amat and Blanca Portillo tell the tale of Jesus of Nazareth according to his mother in this pagan gospel.

Actress Blanca Portillo stars with this bold retake on Mary, recast as a simple countrywoman whose only child has been snatched away because of a heavenly decision she doesn't understand. Irish novelist Colm Tóibín offers up this surprising monologue in which a pagan Mary spends her final days at Ephesus, tormented by the terrible hatred unleashed against Jesus and watched over by her son's disciples. She knows that some of them are writing lies . and that's why she wants to tell us what really happened.

Director Agustí Villaronga's staging reflects the utterly human nature of the mother of God, a woman whose emotions pour out kaleidoscopically as she relives the ghosts of the past while standing at the doorway to death.

The piece is rounded out by artist Frederic Amat's scenery and music by Australian singer and songwriter Lisa Gerrard, of Dead Can Dance.

Gràcia March from 6 to 8

Dolore sotto chiave by **Eduardo De Filippo** directed by **Francesco Saponaro**

co-produced by **Teatri Uniti, Napoli Teatro Festival Italia** and **Università della Calabria**

cast **Tony Laudadio / Luciano Saltarelli / Giampiero Schiano**

Neapolitan director **Francesco Saponaro** directs an unusual **De Filippo** with a breakout Sicilian company, presenting something incredibly uncommon . a brief comedy chock full of black humor.

After working as an engineer in Sardinia, Rocco Capasso returns to his sister Lucia's home. For the last eleven months, she's been taking care of his wife, who is at death's door. Lucia doesn't let Rocco see Elena, claiming that doing so might kill her. Fed up with being left on the sidelines during his wife's death throes, Rocco barges into her room and is shocked to find it empty. Lucia confesses that Elena died months earlier, and that she has been hiding the truth so he wouldn't suffer. Rocco is outraged: for months, he has been in love with another woman . who will soon bear his child . yet she has grown sick of waiting and recently left him for another man. Talk about a double blow: grief and sorrow, both spirited away. Meanwhile, the neighbors start knocking at their door to express their condolences.

Gràcia March from 11 to 15

Manca solo la domenica from the novel *Pazza è la luna* by **Silvana Grasso** adapted and directed by **Licia Maglietta**

produced by **Teatri Uniti**

cast **Licia Maglietta** / **Vladimir Denissenkov**, accordion

One stellar actress . **Licia Maglietta**. One accordion player. Two entertainers at the service of Borina Serrafalco, an ugly yet lively woman. Based on a story by Sicilian writer Silvana Grasso about women and men, this piece has been a smashing touring success.

A rather unattractive Sicilian woman who looks likely to remain a spinster is forced to marry Liuzzo Cataldo, a carpenter with a revolting skin condition. For their dowry, they each contributed their own imperfections,+ explains our narrator, Licia Maglietta, before stepping into the role of Borina. Liuzzo, however, is forced to emigrate to Australia and never returns. A single, insignificant woman in a village in Catania, Borina decides to create an identity for herself: she will be the widow of six men . six different lives, one for each day of the week, each buried in a different cemetery. Only Sunday is left...

Gràcia March from 16 to 18

El reportaje by **Santiago Varela** directed by **Hugo Urquijo**

produced by **Ciclo Nuestro Teatro**

cast includes **Federico Luppi**

Federico Luppi, the doyen of Argentinian theatre, brings to life a military general responsible for the 1981 El Picadero theatre fire in a monologue that unmasks authoritarian thinking under a dictatorship. An enduring message that still rings true today.

Santiago Varela's *El reportaje* plunges us into the preparations for a TV interview filmed from prison, where a former Argentinian general is serving time for his role in the brutal genocidal dictatorship that devastated Argentina from 1976 on.

The general tells of how he helped to censor cultural events, focusing especially on his role in burning down the El Picadero theatre in Buenos Aires one fine evening in late July.

A group of writers, directors and designers had just launched a cycle of thirty-minute pieces. Three were presented every day of the week . twenty-one in total. The cycle was called *Teatro Abierto*; years later, it would become an icon of cultural resistance during the dictatorship.

In homage to this cycle, the Argentinian Cultural Secretary organized the *Nuestro Teatro* playwriting festival in 2013. The winners were grouped into triads and shown over the course of six months at the new El Picadero theatre, which opened in 2012. They featured the same creative freedom the *Teatro Abierto* had been known for. *El reportaje* was presented alongside Luis Gabriel Cano's *Padre e hijo, contemplando la sombra de un día* and Fabricio Rotella's *El cruce, farsa sindicalista*.

Montjuïc Espai Lliure . March from 24 to 29 - **El Lliure dels nens**

Concert per a nadons n. 1 en Mi bemoll created by **Paulo Lameiro**
directed by **Carles Pedragosa**

produced by **Temporada Alta 2014** and **EL CANAL - Centre d'Arts Escèniques Salt/Girona**

intèrpretes flute **Laura Codina** / sax **Jordi Santanach** / harp **Joan Manuel Chouciño** / guitar **Faló Garcia** / viola **Queralt Prats** and **Nina Sunyer** / movement **Antonio Izquierdo** and **Neus Masó** / voice **Alba Pujol** / accordion **Carles Pedragosa**

Our show specially designed for wee ones is back. Same format, new repertoire. Because music is infinite, just like the awareness of children.

It's not musical theatre, and there's no narration. Rather, this piece is about infants and musicians enjoying music with family and friends. Every concert is a shared experience and a voyage of discovery, where the interplay of live music and silence create intense, wondrous moments.

Gràcia from April 9 to May 10

El curiós incident del gos a mitjanit from the homonymous novel by **Mark Haddon** adapted by **Simon Stephens** directed by **Julio Manrique**

produced by **Teatre Lliure**

cast includes **Xavi Boada** reverend Peters / **Cristina Genebat** Judy / **Pol López** Christopher / **Marta Marco** Siobhan

This is the theatrical adaptation of **Mark Haddon's** bestselling novel *The Curious Incident of the Dog in the Night-Time*, which won the Whitbread Book Award for Best Novel in 2003 and the Commonwealth Writers' Prize for Best First Book. Selling more than two million copies in its first year, it was voted one of the top five children's books in the BBC's literacy campaign. The main character is a fifteen-year-old boy, a self-described mathematician

with some behavioral difficulties, who sets out to tackle an unsolved mystery in this good old-fashioned British romp directed by **Julio Manrique**.

Christopher Boone is an extraordinary boy. He's extraordinarily intelligent and loves mathematics and stargazing, imagining that he will one day travel the universe in a spaceship.

Christopher Boone is a different kind of boy. He's often confused by people, because it seems they have this strange tendency not to say what they're actually thinking.

Like a little Sherlock Holmes, Christopher Boone will set out to solve the mysterious assassination of his neighbor's dog, Wellington.

Like a little Ulysses, Christopher Boone will dare to cross the ocean of fears, obstacles, confusion and noise that isolate him from the world and, for the first time in his life, will take a train, setting off for London, fleeing a lie.

Christopher Boone is my hero. One of them, anyways. And I hope he also becomes one of yours.

Julio Manrique

Montjuïc Espai Lliure . April from 10 to 26 - **Tot pels diners**

Mammón created and directed by **Nao Albet** and **Marcel Borràs**

co-produced by **Teatre Lliure** and **La Brutal**

cast **Nao Albet** / **Javier Beltrán** / **Paula Blanco** / **Marcel Borràs** / **Mima Riera**

In these times of economic crisis, it has become more fashionable for us to talk about money. But do we really do so? What kind of relationship do we have with money? How do we value it in our daily lives? Are we its slaves, or is money an oft-touted excuse to turn us into slaves? Could money be the last taboo?

To delve into these questions, we asked five artists, **Nao Albet**, **Marcel Borràs**, **Iván Morales**, **David Selvas** and **Victòria Szpunberg** to put together three pieces which seek to answer a single question: How far are we willing to go for money?

Quarrels of hatred and blood reign supreme. Dead you all shall be, stretched lifeless in the mud, when the sun bids the day farewell.

Near the ancient town of Khalpe (modern day Aleppo), in the heart of a valley flush with precious stones, three families live in harmony, admiring the natural beauty of their gems like children watching a galloping horse . without the least desire to rein it in. But when a

mystery man appears, their peace is shattered, and hatred and rancor rear their ugly heads among the heirs to every family.

Mammon . which derives from the words meaning %wealth+in Aramaic and %treasure+in Hebrew . was the demon of greed for Christians and the God of plenty for the Phoenicians. This mythological tale serves as a stage where we see the issue of modern Syria . a country swept into one of the cruelest wars of our era . play out.

Montjuïc from April 16 to May 17

Frank V (opereta d'una banca privada) by **Friedrich Dürrenmatt**
version **Sergi Belbel** directed by **Josep Maria Mestres**

produced by **Teatre Lliure**

cast includes **Laura Aubert / Eduard Farello / Mónica López / David Verdaguer / Obeses Arnau Tordera, Maiol Montané, Jaume Coll and Arnau Burdó**

Josep Maria Mestres and **Sergi Belbel** team up to stage this key work by **Friedrich Dürrenmatt** . a piece more topical than ever, with a top-notch cast and featuring the **Obeses**. A dramatic comedy and a musical rolled into one.

Now, when our present (%where we are+) and our future (%where we're headed+) lie firmly in the hands of the banking world (or, more generally speaking, those in power), it seems fitting to revisit this musical drama about our immediate past (1959) so we can discover the ancestors of modern-day bankers and . let's call a spade a spade . their morally dubious actions. It's always good to know %where we come from.+And perhaps by doing so, we can realize that in over half a century, sadly, little has changed.

Sergi Belbel

They're from Vic. They've released two albums, *Obesisme il·lustrat* and *Zel*. They starred in a popular Christmas ad on TV with *Regala petons* and in the soundtrack for the hit series *39+1*. They can blend Sangtraït, Queen, La Trinca, opera, *sardanes* and Muse. And after this performance ends, they're releasing their third disc . a coproduction with the Barcelona Municipal Band . at L'Auditori. They're also participating in the TenCANTArà cycle, where children are invited to join the band for a morning. Their hits include *Botifarra amb seques*, *Correm!*, *Pa amb tomàquet* and *El tocador de senyores*. From epic rock to postmodern pop, Arnau Tordera, Maiol Montané, Jaume Coll and Arnau Burdó are the **Obeses**.

Montjuïc Espai Lliure . May from 6 to 24 - Tot pels diners

Cleòpatra created and directed by **Iván Morales**

co-produced by **Teatre Lliure** and **La Brutal**

cast includes **Irene Escolar** / **Andrés Herrera**

Time is passing too fast. The Romans screwed the Egyptians, and got screwed by the Goths and Visigoths. Now we're all Mongols. But everyone digs her, and I won't fight that, no sir. She'll keep on being Cleopatra, and even if she seems like a cleaning lady, she's working at the pyramid tonight.

Cleopatra they called her, and she smiled like a sphinx. And so Cleopatra she was. As for me . . . as long as she keeps flashing that sphinxlike smile . . . Cleopatra she shall always be.

Montjuïc from May 28 to June 21

Un enemic del poble by **Henrik Ibsen** free version **Juan Mayorga** and **Miguel del Arco** directed by **Miguel del Arco**

produced by **Teatre Lliure**

cast **Blanca Apilánez** Kat / **Pere Arquillué** Thomas Stockmann / **Roger Casamajor** Peter Stockmann / **Mar Casas** citizen / **Rafa Delgado** citizen / **Miquel Fernández** Captain Horster / **Miquel Gelabert** Morten Kiil / **Eli Iranzo** citizen / **Mónica López** Billing / **Jordi Martínez** Aslak / **Anabel Moreno** citizen / **Joan Raja** citizen / **Santi Ricart** Hovstad / **Andrea Ros** Petra

One of **Ibsen's** best known works heads back to Montjuïc, directed by **Miguel del Arco** and **Juan Mayorga**. Why? Because it's always been a success, and because now, in a time of economic logic and neoliberal thought, it's more relevant than ever.

Gràcia June from 3 to 21

Els dies felïços by **Samuel Beckett** directed by **Sergi Belbel**

produced by **Teatre Lliure**

cast **Òscar Molina** Willie / **Emma Vilarasau** Winnie

A popular favorite, this work is the third in the trio returning to the stage after the 2013-14 season. Once again, **Emma Vilarasau** is **Sergi Belbel's** Winnie in **Beckett's** *Happy Days*. A testament to living life in the face of adversity.

Montjuïc Espai Lliure . June from 4 to 21 - **Tot pels diners**

L'onzena plaga dramaturgy **Victòria Szpunberg** created and directed by **David Selvas / La Kompanyia Lliure**

co-produced by **Teatre Lliure y La Brutal**

cast **Laura Aubert / Javier Beltrán / Paula Blanco / Pol López / Mima Riera / David Selvas / David Verdaguer**

A couple that sticks together for financial reasons tries to feign normalcy. That is, until a toxic secret comes out, demonstrating just how rotten their innermost lives have become.

This piece isn't about relationships. It's about how mercantilism devours everything. When the eleventh plague comes knocking, the only option is to lock your doors, put on Handel's *Messiah* and scream at the top of your lungs.

Montjuïc June 29

Ramon Llull al Lliure

2015 marks the 700th anniversary of the death of **Ramon Llull**, a key figure in medieval culture and the founding father of Catalan literature. On June 29 . Llull's likely birthday . the Lliure offers up a performance based on Llull's literary and philosophical works.

Reading Llull gives us the chance to travel to a world very different from our own, a teeming, daring world forged by one of the fascinating figures of the Middle Ages.

Anthony Bonner