

**MORE THAN 100
YEARS OF CREATIVE
ENDEAVOUR**



**TEATRO
ARRIAGA
ANTZOKIA**



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THE THEATRE

1

The Arriaga Theatre is a public theatre located in the heart of Bilbao. It has been and continues to be one of the most important theatres in the Basque Country and Spain.

Built in 1890, the theatre turned into ashes in a major fire in 1914 and it was completely rebuilt and reopened in June 1919. After the floods of 1983, a restoration was completed with taste and respect for the original conception, and the Neo-baroque construction that we appreciate today resembles the style of certain other theatres in Europe.

With a capacity to host 1,200 people, Arriga Theatre is one of the landmarks of the city.

The theatre employs 46 people as permanent staff and works with around 70 freelancers per season, including artists and technicians.

We produce and share extraordinary stories. The season 22/23 programme proposes a total of 79 artistic

works; five entirely produced by Arriaga theatre - two theatrical concerts, two theatre plays and one theatrical oratorio-. The program also incorporates four coproductions, including one opera production with Gran Teatre Liceu and the Festival Castell Peralada, and five premiers.

Of the 79 artistic works, 30 are local productions, 36 are national, and 13 are international productions.

Under the artistic directorship of European Culture Award winner and internationally acclaimed Calixto Bieito, the theatre has recently exhibited and co-produced works by Romeo Castellucci, Declan Donnellan, Simon Stone, Lia Rodrigues, Pascal Rambert, Barbora Horáková Joly, Erna Omarsdottir, Burkhard C. Kosminski, Lucía Lacarra and Tatjana Gürbaça.

Over the season, the theatre runs an average of 200 performances and welcomes an audience of more than 150,000 people that attends the performances live in the theatre.



THE PROGRAMME

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Engaged with originality and quality, the theatre presents an assorted representation of the best recent productions of diverse genres including theatre, dance, opera and lyric, musicals and concerts.

One feature that distinguishes our productions is that we work in both Spanish and Basque, the local language of our region of unknown origin which has its own distinctive musicality. We have recently been working on a number of contemporary productions that bring our special linguistic peculiarity to great authors such as Shakespeare and Bach. Under Bieito's tutelage, we have produced "Erresuma/Kingdom/Reino" and "Johannes Passion".



ARRIAGA ANTZOKIAREN EKOIZPEN BERRIA / NUEVA PRODUCCIÓN DEL TEATRO ARRIAGA



ERRESUMA KINGDOM REINO

Estreinaldia euskaraz
2022ko OTSAILAK 10-13

Estreno en castellano
17-27 FEBRERO de 2022

Bertsioa, Zuzendaritza eta Espazio eszenikoa /
Versión, Dirección y Espacio escénico: **Calixto Bieito**

Ekolapena / Producción:
A TEATRO ARRIAGA ANTZOKIA

Hauekin lankidetzan /
En coproducción con:

Babesleak / Patrocinadores:

EL CORREO                            



Productions Programmed this Season



LOCAL PRODUCTIONS

Every year the Arriaga theatre invests funds and works in its own productions, offering opportunities to local artists, and thus promoting their careers. The theatre creates mixed groups that included local, national and international artists in its own productions.

NATIONAL PROGRAMME

The Arriaga Theatre brings to Bilbao every season a selection of national productions on tour, that represent for their artistic value, the most awaited and acclaimed works.

INTERNATIONAL PROGRAMME

A path already initiated years ago by the theatre, since 2017 Calixto Bieito has consolidated the international program, offering our audience a curation of outstanding productions. By joining the ETC the Arriaga theatre intends to expand the international scope of its programme in terms of the artistic works it will present to its audience and the activities to be proposed to artists.

Full program

<https://www.teatroarriaga.eus/proximos-espectaculos/?lang=en>



THE PEOPLE

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ARTISTIC DIRECTOR

CALIXTO BIEITO

«I have no specific purpose. I don't hold any thesis, nor do I tell the public what to think. Everyone has the right to interpret what they see on stage as they wish. I try to put on stage what I see around me. What moves me, what shocks me. I observe and then I close my eyes...»

Appointed in 2017, Calixto Bieito is the artistic director of the Arriaga Theatre. Since then, he has directed 15 productions for the Arriaga Theatre. In 2023 Calixto will direct *Orgia*, an opera composed by Héctor Parra based on the play by Pier Paolo Pasolini. Coproduced with Gran Teatro del Liceu and Peralada Festival, the opera will premier internationally at our theatre and will include Lithuanian soprano Ausrine Stundyte, British baritone Leigh Melrose and local artist Jone Martínez.

Calixto Bieito's contribution to the Arriaga Theatre is outstanding. Beyond the undoubted artistic quality of his proposals on stage, Calixto stands out for his ability to take untrodden paths, imagine and turn into reality non-obvious ideas.

Thus, he took to the stage a complex, poetic and non-linear narrative book as Bernardo Atxaga's internationally acclaimed *Obabakoak*. Bieito also promoted and contributed to the staging of music, which was in origin not conceived for it, as with the production of Bach's *Johannes Passion*, Schönberg's *Erwartung*, or more recently, Buxtehude's *Membra Jesu Nostri* (the latest not directed by him). His fascinating idea of condensing and capsulizing Shakespeare's tragedies into the duration of a football match, as he did in *Erresuma/Kingdom/Reino* is one of his latest works.

These are just a few examples that present a director who invites, incites, proposes, motivates, and stimulates the audience... ultimately, who stamps his signature, not leaving anyone indifferent and who takes the audience to places they did not know they could go to... or that they could enjoy.



**Productions directed
by Calixto Bieito
in Arriaga Theatre**



Los esclavos felices (2017)



War Requiem (2017)



Gesualdo! (2017)



Obabakoak (2017)



Johannes Passion (2018)



The string quartet's guide to sex and anxiety (2018)



Mendi-Mendiyan (2019)



Waiting (2019)



Asier Polo, poema visual para un chelo (2020)



Vivaldi, poema para cuerda y dos voces (2020)



Gabriel Arestiren etxea defendituko dut (2020)



Tiempos de Cabaret y Cambalache (2020)



Erwartung (2021)



Oratorio de Navidad (2021)



ERRESUMA/KINGDOM/REINO (2022)



Luis Mariano (2022)

Next Bieito directed production...



Orgia (2023)

Currently, artistic director of Arriaga since 2017, Calixto Bieito (Miranda de Ebro, 1963) was director of the Teatre Romea in Barcelona, of the International Arts Festival of Castilla y León and the Barcelona International Theatre (BIT). From 2013 to 2015, he was a resident artist at the Theatre Basel. Since the 2000s, he has been focusing mainly on operatic stage direction, even though he is still working for the theatre. With Carmen, at the Peralada Festival, Così fan Tutte at the Welsh National Opera, Un ballo in maschera at the Gran Teatre del Liceu in

Barcelona, Shakespeare's Macbeth at the Salzburg Festival, Don Giovanni at the English National Opera and Il Seraglio at the Komische Oper in Berlin Calixto has become one of the most controversial directors of his generation, but also one of the most fascinating. He recently directed Die Soldaten, by Zimmermann (Zurich, Berlin, Madrid), Wilde, by Hèctor Parra at the Schwetzingen Festival, Tannhäuser at the Flemish Opera, The Fairy Queen in Stuttgart, Lear, Carmen and Simon Boccanegra at the Paris Opera, La Juive at the Bayerische Staatsoper in Munich, Tosca in Oslo, The Power of Fate at the English National Opera, Oresteia by Xenakis in Basel, The Fiery Angel in Zurich, The Trojans in Nuremberg, Die Gezeichneten by Schreker at the Komische Oper, Verdi's Requiem at the Hamburg Staatsoper, Moses and Aaron and Le Grand Macabre at the Dresden Semperoper, Elias at the Theater an der Wien, Hèctor Parra's creation The Kindly Ones at the Flemish Opera, and Mendi Mendiyan by José María Usandizaga at the Teatro Arriaga. Some of his latest works include Bach's Johannes Passion in Bilbao, Wagner's Tristan und Isolde and Gustav Mahler's Das Klagende Lied at the Opera of Viena.

Among the many awards he received during his career, we could name **The European Awards of the European Cultural Foundation (Basel, 2009)**, the Barcelona City Awards, The award Premio Franco Abbiati della critica musicale italiana, the Spanish Critics Award (that he won several times), the Dublin Irish Times Awards for Comédies barbares, the South Bank's Opera Award for The Power of Fate, the Best Performance Critics Award for Obabakoak, the Premios Liricos Campoamor for Best Director (several times), the Spanish Award for Best Theatre Direction...



THE TEAM

The team of Arriaga Theatre is composed of a diverse, enthusiastic, hard-working group of people.

Direction

Artistic Director

Calixto Bieito

Managing Director

José Ignacio Malaina Sánchez

Programming and Production

Programming Manager

Andoni Olivares Ijalba

Programming and Production Coordinator

Izaskun Etxebarria Goikoetxea

Artistic Director Assistant

Nahikari Aretxederra Olabarri

Technical Assistant

Javier Peñas Peñas

External Relations & Accommodation

External Relations and Protocol and Hall Manager

Izaskun Ardanaz Acha

Usher

Antonio Soto Ibáñez

José Manuel Sánchez San Juan

Internationalisation

Head of Internationalisation

Raquel Castells Cabestrero

Internationalisation

Juana Lor Saras

Press Office

Press Office Manager

Jon Rozadilla Urrutia

Administration Department, Box Office & Information

Head of Administration

Jesús M^a Rico Hernández

Administrative-Human Resources officer

Natividad Alonso Alonso

Administrative-Human Resources officer

Hiart Laca Goitia

Box Office & Information

Box Office Manager

Jon Barañano Iradier

Information Office Technical

Fernando Seisas López

Technical Department

Technical Stage Manager

Alberto Gutiérrez Campo

Technical Maintenance Manager

Javier Iturrioz Uriondo

Stage Manager

Joseba Erkiaga Cilloniz

Stage Manager Assistant

Irene Prieto Jiménez

Stage Manager

Juan Resines Morrás

Head of Wardrobe and Costume Design

Oscar Armendáriz Lucarini

Electrician

Ángel M^a Alonso García

José Antonio Becerra

Gorka Ochoa Gorostiza

Itziar Resano Igoa

Electrician Assistant

Arantza Flores Bengoetxea

Txema Saez Larrauri

Raúl Sarmiento García

Aranzazu Heredia Diaz

Mikel García Aranguiz

Jon Mentxakatorre Molpeceres

Stage Machinist

Gorka García López

Ibon Andueza Elorza

Germán Cundín Pérez

Fco. Javier Izagirre Goikolea

Joseba Urkizu Villalain

Stage Machinist Assistant

Óscar Cáceres García

Alfredo Marino Pascual

Javier García San Vicente

Iñaki Luna Sanz

Javier Arranz Romero

Urko Barañano Barcano

MISSION & VISION

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MISSION

The Arriaga Theatre is a modern, creative, diverse, open institution and a celebration of the performing arts that intends to become an international platform for the exchange and cooperation among theatre players. The Arriaga Theatre aims to offer quality cultural productions in the area of the performing arts and to continue being a reference production centre for theatre and lyrical works.

We focus our efforts on proposing a vast and varied programme, including local, national and international works, to satisfy the taste and interest of a diverse audience.

We aim to widen the international artistic offer in our region. We hope this will have a positive impact on the audience's education and on opening their perception of a plural ecosystem of our communities. On the same note, we wish that the presence of European artists and artists from around the world become natural and fluid, and foster collaboration with theatres and cultural spaces in other countries.

The constant search for new audiences, especially among young people, and ensuring the loyalty of our traditional audience is another of the theatre's continuous goals.

And last but not least, the communion and complicity with our local artists to contribute to the promotion and strengthening of the local scene.

VALUES

«I like to think that theatre, music and dance resemble a dream. A dream full of meaning and authenticity. We in Arriaga Theatre want to share, with the whole city and all who wish to join us, a passionate gaze at everyday reality and the world that surrounds us. We want to stimulate the public's curiosity.

Because theatre is where a community comes together to share ideas, emotions, and a unique experience.

The performing arts may not provide new certainties, but what is certain is that they nourish new concerns. A public theatre has the obligation to offer us something we still don't know whether we like, to take us to places we didn't know we wanted to see, and of course, to jolt us, open our minds, make us more tolerant and above all make us feel better as people.

Theatre, music, any live show, in short, has much to do with life in the streets, with life, with the everyday life of each person. Out on the streets we don't know what is going to happen. Yes, we often repeat routines and we know where we are headed and who we are going to see, just like we know we are going to a show by a certain artist or group...but we don't really know what we are going to experience and what we are going to feel.

That's the magic of life, and that is the magic of Arriaga Theatre. That's why we come to you, to invite you to feel, to be moved, to laugh, cry, applaud and even to be disappointed. Why not? Isn't that what life is all about? That's what theatre is: life.

And Arriaga Theatre is precisely that, a living, dynamic and active theatre, not only through its programme but also in its own productions. This is where we humbly want to make a difference, promoting the local scene through complicity with the artists of Bilbao, Biscay and the Basque Country; positioning Arriaga Theatre among the great spaces of artistic creation both in Spain and worldwide».

Calixto Bieito (artistic director)

EQUALITY, DIVERSITY & INCLUSION



Our productions are carried out by teams that combine local and international artists and integrate a gender balance policy. They tackle themes of social nature that invite our audience to reflection and broaden their knowledge and critical thinking.

The Equality Plan that governs the activity of the Arriaga Theatre and its staff is active and in force.

Our productions reflect on and share social issues such as the situation of women, the LGBTQ+ community, people with disabilities, social minorities, disadvantaged groups, youth, the elderly... etc.

Our program is open, plural and varied. It includes concerts, opera, lyrical, zarzuela, dance (classical, contemporary, modern, etc), theatre (comedy, drama, versions of classics, etc), and musicals in order to reach people of all ages and sensitivities.

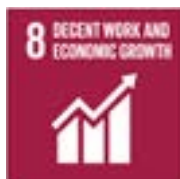
All our communications are carried out in Basque and Spanish, in a strict application of the linguistic regulations, so that everyone in our community receives notifications in their own language.

Our collaboration with schools and training centres is also a confirmation of the interest the Arriaga Theatre has in being part of the educational processes of girls/ boys and young people in the Basque Country. Thus, we promote cultural interest and learning since childhood by proposing opera for children -Abao Txiki- and school sessions for young audiences among other initiatives.

Our inclusive pricing policy offers numerous advantages for young groups, the elderly, unemployed people, students, etc. We also propose the program Amigos/as del Arriaga, which offers discounts of up to 70% on some shows and other advantages aimed at boosting audience loyalty and consolidating the habit of cultural consumption among citizens.

Our annual collaboration with fellow cultural organisations, such as the Fair Saturday festival, allocates part of the day's box office to a social cause or a Non-Governmental Organization supporting the dissemination of the chosen cause.

CREATIVITY



Creativity is one of the institution's fundamental values, the essence and reason at the heart of the Arriaga Theatre's existence. The variety and diversity of genres and disciplines we propose promote and stimulate the creative processes without restrictions.

Arriaga Theatre empowers artists to create work by investing in local, national and international talent.

Our productions have no language constraints, and we commission and produce artwork in Spanish, Basque, and any other language that suits the artistic needs of the project. Thus, productions in Basque, a European minoritarian language of unknown origin and distinctive musicality allow our local artists to explore their creativity in their language and local and international audiences to enjoy the richness and diversity of our culture.

SUSTAINABILITY



Sharing the global concern about the environmental impact our actions have on the planet, our theatre has implemented various measures toward a more sustainable and eco-friendly model. It is the beginning of a more comprehensive plan to be further developed and implemented in the coming seasons. Thus, some of the actions already in place are as follows:

The decision to bring the performance schedule to 7:00 pm allows the audience to get to the theatre by public transport, thus avoiding using private cars. Moreover, the use of facade lights has been reduced during a significant part of the year when shows begin and end in the daytime.

The Arriaga Theatre commits to recycling costumes, props, and elements of the mise en scene used in its productions that are creatively reused in other productions.

Efficient waste management is carried out, promoting recycling in the day-to-day of the theatre with various containers for it.

Since 2022 all the cleaning products used at the theatre are eco-friendly and gentle with the environment.

Communication with the audience and our community is significantly made digitally with a substantial reduction in the use of paper. The number of printed programs is annually reviewed to adjust to demands and to reduce waste as much as possible. Since 2020 they are available in a digital format and via QR codes.

The climatisation of the building has been adjusted to improve the efficiency of the refrigeration equipment. And the government regulations regarding temperature are strictly complied with.

A large part of the lights have been replaced by LED lighting.

The lifts have been completely refurbished for efficient use.

ACCESSIBILITY



Accessibility is a challenge our organisation has been addressing for some time now. We have already implemented some important measures.

The Arriaga Theatre promotes initiatives that guarantee accessibility to visually impaired people (in collaboration with the ONCE Foundation) and auditory accessibility (through the Accessible Theatre Initiative).

The Theatre offers specific spaces for people with reduced mobility or physically impaired to the shows. In addition, these people have an accessible and perfectly signposted itinerary and the support of the Arriaga staff at all times. The seats for the companion/assistance of this audience's members enjoy a reduced fare.

The pandemic has been an example of management for the care and well-being of all people against the virus. The theatre developed and implemented protocols that guarantee access and the health of all people: staff, artists, and the audience.

Regarding language accessibility (Own productions with English subtitles).

HERITAGE



More than 130 years of artistic, social, cultural and even political history have made the Arriaga Theatre the core of the city that transcends the merely cultural. The institution is not only a theatre that shows performing arts productions but also has hosted major events, historical socio-political acts, the inauguration of the Bilbao festivities... and a long etcetera. Therefore, it is a theatre part of the DNA of Bilbao and an essential element of the collective memory of our city. It is certainly a great theatre and emblem of Bilbao.

Through our own productions in Basque, we contribute to preserving the Basque culture and guarding our official Basque minority language. In that sense, we translate and put in place productions of universal literary works such as Shakespeare's tragedies and Marlowe's poems. The building is an architectural jewel and has been

declared a Maximum Protection Historical Monument. In terms of the artistic legacy, over the years, a network of local creators and artists has been woven by creating, showing, testing and premiering their work at the Arriaga theatre. In many cases, our theatre is where those artists and creators have grown professionally.

Regarding the educational legacy, it has been years and years of cultural contribution and knowledge through shows aimed at children and young people, school sessions, talks and activities with young people. A fundamental contribution to the consolidation of an open-minded, interested and culturally educated community.



DIGITALISATION

In a current context where the digitalisation of the performing arts is being rediscussed after a boom occurred during the pandemic, the Arriaga Theatre is giving its first steps towards including digitalisation as one tool to be include in its productions and to share content.

Besides common practices such as reducing the number of communications with the theatre community on paper and employing social networks and websites for communication purposes and ticket sales, the theatre has experimented with digital streaming in recent years.

In June 2019, the Arriaga Theatre's production Mendi-Mendiyan was broadcasted live to five big screens located in open spaces in five neighbourhoods of Bilbao. The admission was free, an initiative in collaboration with the city council to provide an opportunity to the community to access a first-class lyrical show. The show was streamed simultaneously via the theatre's social networks and accessible to audiences beyond the city.





TRAINING

Through the years, a number of important names of the international stage have performed in our theatre and have been invited to stay longer and train our local and national artists.

J. Ed Araiza y Barney O'Hanlon, members of Anne Bogart and Tadashi Suzuki's SITI Company of New York gave a week of training on viewpoints in 2016. Declan Donnellan director of the British theatre company Cheeky by Jaw also conducted a training at our theatre. It has been years since the theatre offers dance workshops to local dancers given by international dance companies that come to Arriaga Theatre to perform.

In our mission to engage young audiences and cultural education, the theatre started a collaboration with the ABAO-OLBE, an association created in 1953 dedicated to the promotion of opera. Thanks to the Abao Txiki Program of lyric for children that started in 2006, this collaboration has gathered children from local schools at our theatre for more than 50 performances.



OUR INTERNATIONAL PRODUCTIONS ON TOUR

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The Arriaga Theatre is pleased to share with the ETC members four shows, in different stages of production, to either be performed or reworked in collaboration with the host theatres.

The productions are as follows.

ERWARTUNG (EXPECTATION) by Arnold Schönberg

Opera
Duration: 40'

Stage management: Calixto Bieito

Soprano: Ausrine Stundyte

Piano: Andrej Hovrin

Actor: Gaizka Chamizo

Production: Arriaga Theatre

Expectation, original German title **Erwartung**, Op. 17; is an opera in one act with music by Arnold Schönberg and a German libretto by Marie Pappenheim. In June 2021, as part of the programme linked to “The Roaring Twenties” exhibition, the Arriaga Theatre presented a concert of this gem by Schönberg, performed by the extraordinary soprano Ausrine Stundyte. Now, recapturing that show, we offer this opera with a very special staging by Calixto Bieito.

“The idea is to represent in slow motion everything that happens during a single second of maximum spiritual excitation, extending it to half an hour”. This was Arnold Schönberg’s own concise description of his opera **Erwartung (Expectation)**.

In the powerful voice of the Lithuanian soprano Ausrine Stundyte, we find a Schönberg who is already moving towards a 12 tone composition. Atonal and dissonant, but full of expressionist textures and with extraordinary strength.

Throughout history many authors have tried to define the music of **Erwartung**, to portray this work by Schönberg that narrates, or perhaps describes the nocturnal journey of a woman searching for her lover in a forest in the middle of the night. Ghostly figures intertwine in the gloom, the cloak of night shrouds the uncertainty of the protagonist desperately searching for her lover while the shadow of misfortune looms over her.

IS IT THAT WAY? I CAN'T SEE THE PATH...
HOW SILVERY THE TREES GLOW!
LIKE BIRCH! OH, OUR GARDEN!
THE FLOWERS THAT I CUT MUST HAVE WITHERED.
HOW WARM THE NIGHT IS...I AM SCARED!





OBABAKOAK

by Bernardo Atxaga

Theatre

Duration: 120' no interval

Obabakoak, by Bernardo Atxaga

Text adaptation and Direction: Calixto Bieito

Scenography: Susanne Gschwender

Lighting Design: Michael Bauer

Projections: Sarah Derendinger

Costume designer: Sophia Schneider

Direction assistants: Lucía Astigarraga

Cast:

Joseba Apaolaza

Ylenia Baglietto

Gurutze Beitia

Ainhoa Etxebarria

Miren Gaztañaga

Iñake Irastorza

Karmele Larrinaga

Itziar Lazkano

Koldo Olabarri

Lander Otaola

Eneko Sagardoy

Calixto Bieito brings the poetry of the most international Basque book to the stage.

Bernardo Atxaga presented **Obabakoak** in 1988, the most recognised Basque novel in recent decades. We are immersed in the literary universe of OBABA, a territory linked to Macondo, Yoknapatawpha, or Region. There, they meet characters like the geography teacher who remembers his story of epistolary love, the young teacher who has to learn to fight solitude, the relationship of a canon with a child lost in the forest, or the writer who discovers an amazing detail when enlarging an old school photo...

Calixto Bieito, one of the most prestigious European directors and current artistic director of this theatre,

faces the challenge of bringing the poetry of this internationally successful literary work to the stage. In this free adaptation by Bieito, the characters appear as human landscapes full of love, desire, fear and uncertainty. The stories take place in that far-off and primitive world of childhood in which Freud's name did not belong to our vocabulary. A universe of fantasies, visions, and images in the night of memory, and hidden in the innermost corners of our being.

Obabakoak is a poetic, visual and physical composition in which animals are mixed with humans, and the forests with our senses. A small "Gesamtkunstwerk".

The play is presented in two versions: Basque and Spanish.





MOTO-MEMBRA JESU NOSTRI by Dieterich Buxtehude

Staged Concert - Duration: 90'

Original music: Membra Jesu Nostri, BuxWV 75 (1680)

Author: Dieterich Buxtehude (1637-1707)

Musical director: Andoni Sierra.

Direction, dramaturgy and set design: Lucia Astigarraga.

Texts and acting: Eneko Sagardoy.

Soloists, Choir and Instrumental Ensemble: Conductus Ensemble.

Solo voices:

Soprano I: Jone Martínez

Soprano II: Lucía Gómez

Alto: Leandro Marziotte

Alto II: Mikel Uskola

Tenor: Aitor Garitano

Bass: Jesús García Aréjula

Choir:

Soprano I: Jone Martínez, Irene Fraile, Marta García

Soprano II: Lucía Gómez, Ainhoa L. Munain, María Jesús Ugalde

Alto: Leandro Marziotte, Mikel Uskola, Larraitx Gorriño

Tenor: Aitor Garitano, Ander Sarriegi, Íñigo Fernández

Bass: Jesús García Aréjula, Pablo Morales, Sergio Falque

Instrumental Ensemble:

Violin I: Leonardo Rossi

Violin II: Pablo Prieto

Viola da gamba: Lixania Fernández

Cello: Mercedes Ruiz

Double Bass: Ventura Rico

Tiorba: Juan Carlos de Mulder

Organ: Alice Mendizábal

La Chimera ensemble

Viola da gamba I: María Alejandra Saturno

Viola da gamba II: Sabina Colonna

Viola da gamba III: Lixania Fernández

Viola da gamba IV: Xurxo Varela

Viola da gamba V: Ventura Rico

Costume designs: Pau Aulí.

Light design: Alberto Rodríguez Vega.

**"NO ONE WILL KNOW ABOUT YOU,
NO ONE WILL KNOW ABOUT ME,
NO ONE WILL KNOW ABOUT US."**

The work is a staging of Dieterich Buxtehude's 1680 concerto Membra Jesu Nostri. This cycle of seven cantatas dedicated to Christ's feet, knees, hands, side, chest, heart and head will be interspersed with a text written and performed by the actor Eneko Sagardoy about a guy who vanishes forever in a suspected motorcycle accident and the love of the person remaining.

The composer's bravery and brilliance, the rigour of his approaches, the novelty of his forms, and the persistent pursuit of excellence in each of his works are the trademarks of an artist worthy of comparison to Johann Sebastian Bach. Andoni Sierra's excellent musical direction and the sound of the Conductus Ensemble are paired with a modern mise en scene by Lucía Astigarraga in a production made of questions:

"What do our bodies say about us? What remains of you in your dead body? What remains of us in the places where we loved each other? No one will know about you, no one will know about me, no one will know about us. If the coroner were to ask the road you lay on, I know it would whisper my name."

Cantata Cycle in Seven Parts – BuxWV 75

I. Ad Pedes

II. Ad Genua

III. Ad Manus

IV. Ad Gatus

V. Ad Pectus

VI. Ad Cor

VII. Ad Faciem





ORGIA

Chamber opera based on the work by Pier Paolo Pasolini

Opera In production

Based on the play *Orgia* (1968),
by Pier Paolo Pasolini

Music: Hèctor Parra.

Libretto and Stage Direction: Calixto Bieito.

Solo voices: Ausrine Stundyte, Leigh Melrose,
Jone Martínez.

Musical ensemble: Ensemble
Intercontemporain (Paris).

Director: Pierre Bleuse.

Coproduction: Teatro Arriaga Antzokia, Gran
Teatre del Liceu, Festival Castell Peralada.

Three great soloists and one of the best musical ensembles in the world for an exciting new opera.

Orgia is a new opera composed by Hèctor Parra for this occasion, commissioned by the Arriaga Theatre in Bilbao, the Gran Teatre del Liceu and the Festival de Peralada. All three are co-producers of this show with a libretto by Calixto Bieito and created for three singers and a first-class instrumental group, none other than the Ensemble Intercontemporain de Paris, the world-renowned ensemble created in 1976 by Pierre Boulez (great composer, conductor and intellectual). This ensemble already visited the Arriaga in 2000 with a concert entitled *Pierre Boulez*, as part of the series *Doce conciertos para el 700*, organised to commemorate the anniversary of the city foundation. Now it is a real privilege to have the Ensemble Intercontemporain for a project as special as **Orgia**, based on the powerful play by Pier Paolo Pasolini.

On Stage as soloists, the production will count on the magnificent Lithuanian soprano Ausrine Stundyte and the English baritone Leigh Melrose together with local soprano, Jone Martínez.

The international artists have previously worked with Bieito in other Teatro Arriaga productions such as Vivaldi's *Poema para cuerda y dos voces* conducted by Bieito himself.

Based on the original text of **Orgia**, this opera – imagined years ago from the two opera collaborations between Calixto Bieito and Hèctor Parra: *Wilde* (2015) and *Les Bienveillantes* (2019) and the adaptation of the Peralada Festival – the possibility of extracting musical poetics in a lyrical form was created.

Based on the original text of **Orgia**, this opera explores the possibility of extracting musical poetics in a lyrical form. The idea for this work was initiated years ago from the two opera collaborations between Calixto Bieito and

Hèctor Parra: *Wilde* (2015) and *Les Bienveillantes* (2019) and the adaptation of the Peralada Festival.

Thus, the Pasolinian word, crystallised into sound, becomes an important element for the composer's work: a dialogue between poetry and music that contributes – in Pasolini's own words – to an "expressive action elevated and indefinable like the actions of reality".

To voice his personal drama, the male protagonist in **Orgia** hangs himself after dressing as a woman. In fact, in the last moments of his life, he becomes aware of his homosexuality, and his suicide becomes hence an accusatory act. It is an opportunity to denounce an intolerant, hypocritical and cruel society, contemptuous of all those who depart from the established norms, thus bearing witness to the insurmountable gap that discriminates them.

Through verses imbibed with sublime poetry that overwhelmingly penetrate reality, Pasolini denounces how fascism survives and annihilates all traces of humanity in modern society through consumer culture. Preceding *Salò* or *Los 120 días de Sodoma* (1975) by almost ten years, in **Orgia** (1966) love and sex are at the service of sadistic destruction of otherness. The action takes place inside a bedroom, an enclosed space where anguish and remorse cast monstrous shadows in the uncertain transition between the world of reason and that of sleep. A young mother, having sensed in her body a "sardonic breath of air", sets out to fulfil her desire to break the chains that bind her to her husband. Just before committing suicide, she performs the terrible act of Medea, murdering her two children.

World premiere at Arriaga Theatre 22 June 2023.



THE BUILDING

6

The Arriaga Theatre is a unique space in the centre of Bilbao's Old Town
that has been proposing to its community and visitors
outstanding productions for more than a century.

Its updated technical features allow us to welcome the most diverse and contemporary productions.

STAGE

The floor of the stage is made of wood and can be registered through 81.5 cm hatches from 152cm from the front curtain.

Colour: black. It can not be painted without being protected with boards brought by the company that requests it.

Stage slope: 0%.

DIMENSIONS OF THE STAGE

Width

Stage front: 1245 cm.

Stage left wing area: 350 cm.

Stage right wing area: 400 cm.

Total stage width: 2,200 cm.

Orchestra pit/ open thrust stage: 1,285 cm.

Stage pit: 1,200 cm

Depth

From curtain fall: 1,150 cm.

Stage left wing area: 1,200 cm.

Stage right wing area: 1,200 cm.

Orchestra pit/ open thrust stage: 300 cm.

Stage pit: 300 cm.

Open-thrust stage to curtain fall at stage opening: 180 cm.

Elevation

Stage opening: 715 cm.

Stage to rigging: 1,785 cm. / useable 1,670 cm.

Rigging to ceiling: 50 cm. to 500 cm.

Stage over stalls: 80 cm. S

tage left wing area: 865 cm.

Stage right wing area: 865 cm.

Second pit: 5 m. X 10 m. X 14 m.

Cargo lift

Width: 268 cm.

Depth: 688 cm.

Elevation: 2 floors

Loading door

Width: 224 cm.

Elevation: 304 cm.

Legato

ORCHESTRA PIT

The orchestra pit has capacity for approximately 60 musicians. It comprises an elevator platform with the following dimensions: 12.85 m. X 2.47 m.

It is on 3 levels:

Orchestra pit

Stalls

Extension of stage

STAGE FRONT

Stage front curtain type red guillotine

Red American curtain

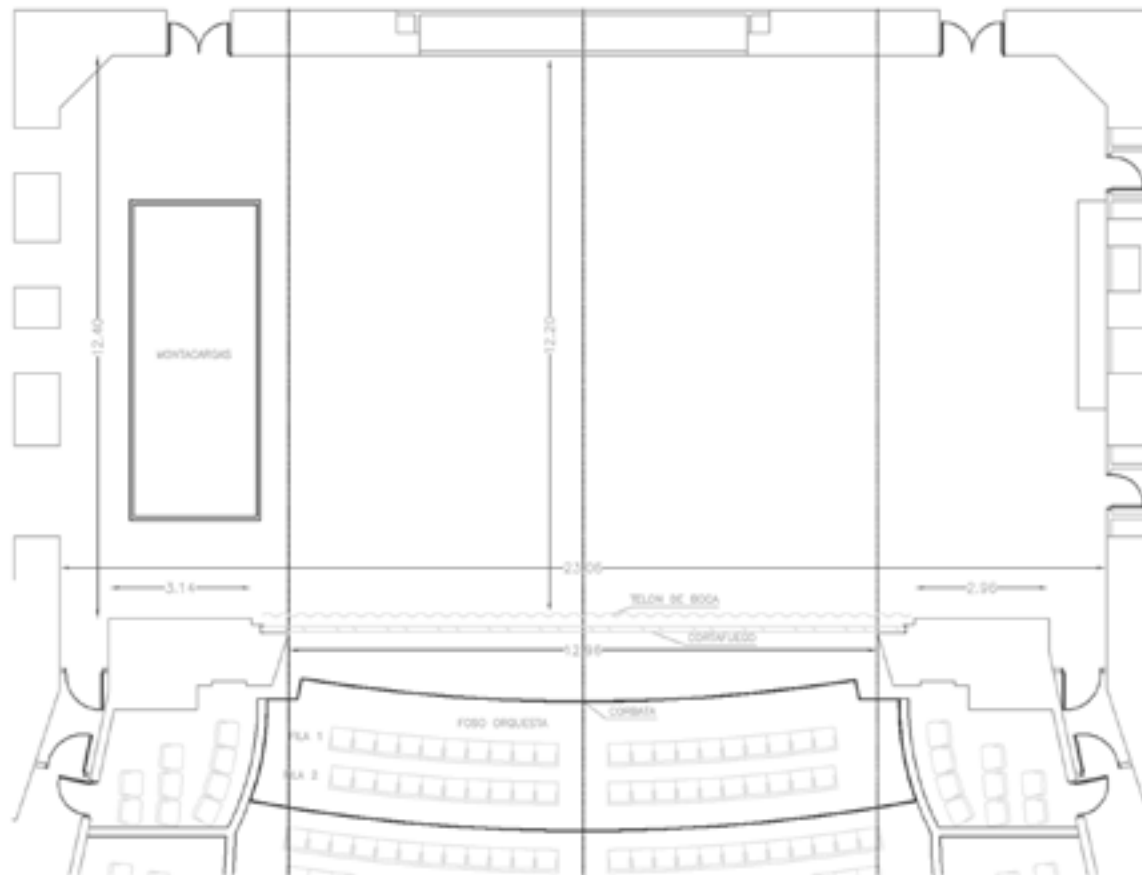
Black harlequins (measuring between 2 and 11 m)

STAGE MACHINERY

48 counterweighted dual-fly bars for 450 kg

2 motorised bars situated at the front of the stage (209 cm. safety fire curtain) and at the back (1,062 cm. safety fire curtain).

6 portable variable speed motors for 500 kg.



LIGHTING EQUIPMENT

Nº	Tipo	Modelo	Símbolo	Iris	Gobos
10	Recortes	Robert Juliat 711 SX2 8/16º 2000 W (*)		6	A
4	Recortes	Luci Della Ribalta Tono 8/22º 2000 W		-	-
6	Recortes	Adb 11/23º 1000 W (**)		-	A
18	Recortes	Adb 15/31º 1000 W (**)		12	A
14	Recortes	Adb Warp 22/50º 800 W		2	B
12	Recortes	Etc Source Four 15/30º 750 W		4	8
12	Recortes	Etc Source Four 25/50º 750 W		-	-
11	Recortes	Rand Strand 15/32º 600 W		10	B
35	Recortes	Etc Junior 25/50º 575 W		34	B
12	Recortes	Etc Junior 19º (ángulo fijo) 575 W		-	B
1	Recorte	Etc Junior 50º (ángulo fijo) 575 W		-	B
15	Pc	Harmony pc Prisma 1000 W		Pc	
33	Pc	Cantata pc 1000 W		Pc	
26	Pc	Adb pc 2000 W		Pc	

8	Fresnel	Cantata F 1000 W	
6	Fresnel	Alto 12000 2000 W	
4	Fresnel	Strand Quartzcolor Bambino 5000 W	
8	Panoramas	Coda 4 (4x500 W) asimétricos 500 W (***)	
24	Panoramas	Coda 1000 asimétricos 1000 W	
100	PAR 64	1.000 W con lámparas CP60, CP61 y CP62	
10	Móviles	Martin MAC600 WASH 575 W	
10	Móviles	Martin MAC500 SPOT 575 W	
6	Móviles	Vari Lite 3500 Q	
12	Móviles led	Robe Robin Spider WASH-BEAM 5-50º	
8	Móviles led	Robe Robin T1 PROFILE 550W, 7-49º	
6	Móviles led	Robe Robin ESPRITE 650W, 5.5-50º	
18	Cambio color	Clay Paky C.P. color 400 Lente 72º	
16	Barras led	Astera Titan Tube 72w	
2	Cafones de seguimiento	Robert Juliat Super Korigan 1200 W	
2	Strobos		

CONTROL

1 lighting console with 2048 channels, Grand MA3 compact XT model with software MA2.

1 lighting console with 2048 channels, Grand MA full-size model.

2 lighting consoles of 800 channels, model Expression 3 of ETC.

344 dimmers of 2500 W and 50 dimmers of 5000 W distributed in:

7 electrified rods (24 circuits of 2500 W and 2 of 5000 W).

6 lane boxes on each side of the gallery

(7 circuits of 2500 W each frame and 1 of 5000 W shared in symmetrical frames). circuits of 2500 W are duplicated in: 4 on stage, 2 in the forum and 6 in the buttress and there are 8 additional 5000 W circuits in the forum and another 2 in the pit

92 Circuits of 2500 W and 20 of 5000 W distributed in the room.

DMX 512 signal patch box with a total of 33 connection points distributed on stage, galleries and room.

The control is located on the 5th floor (Paraíso), at a distance of 24 m. from the curtain.A

STAGE MACHINERY

48 bars of 50 mm. in diameter double pull counterbalanced for 450 Kg.
control of the rods is on the actor's right shoulder, 10m.
From Stage

2 bars of 50 mm. motorised diameter located at 209 cm.
and 1062 cm. from the firewall curtain.

1 motorised 50mm. diameter bar located 37cm from the
firewall curtain. It is operated from rod control.

1 50mm. bar weighted for the curtain. It operates from
the stage, on the actor's left shoulder.

8 VERLINDE SM5-504-M1 mobile point motors for 500 Kg.
with speed fixed 4m/min and control console to
unify

8 VERLINDE SM10-1008-M1 mobile point motors for 1000
Kg. with fixed speed 8m/min and control
console to unify

Possibility of pulleys and ropes for manual operation
throughout the loom

STAGE ELEMENTS

12 lighting towers with 3 m high wheels.

2 lighting towers 5.5 m high.

2 one-person elevators for work at 11 m.

1 electric pallet jack for 1000 kg.

SMOKE MACHINES

Low Smoke MDG Ice Fog G SERIES DUAL Version (Dewar)

High or Normal Smoke MDG FOG GENERATOR MAX 5000
APS (CO2)

Mist/Fog SMOKE FACTORY TOUR – HAZER

Mist/Fog UNIQUE 2.1

2X Mist/Fog LOOK POWER TINY

Smoke/Fog Robe Haze 500 FT Pro

BLACK BOX

Element	Quantity	Width in cm.	Hight in cm.
Curtain	1	1500	800
Big Drop	1	1450	600
Legs	12	440	900
Drop	1750	1750	350
Forum	2	1750	900
Forum 2 hojas	2	1750	900
Foro (JA)	1	1500	800
Black muslin	1	1800	900
Black muslin	1	1200	1000
Grey Cyclorama	1	1800	950
Grey Cyclorama	1	1200	900
Reflexion	1	1400	900
Sequin curtain	1	1800	800

Material: Blackout

DANCE FLOOR

224 m2 of black dance floor in rolls of 1400 x 160 cm.

2 sets of quadrilateral bars are available for warm-up

PLATAFORMS

40 Nivoflex platforms of 200cm x 100cm. Adjustable height to 20, 40, 60, 80 and 100cm.

8 Rosco platforms with legs at different heights

28 platforms for Guil choirs of 200cm x 70cm with legs at 20, 40, 60, 80, 100 and 120cm

2 Guil platforms of 100cm x 100cm with legs at 20, 40, 60, 80, 100 and 120cm

10m x 10m x 0.2m stage with 8m diameter built-in turntable

Railings and guard rails for platforms

100m of parallel truss for subbars, structures, etc.

AUDIO

The checkpoint is located on the 5th floor (Paraíso), 25 m. from the curtain. For certain shows, requested sufficiently in advance and prior approval by the Technical Direction, this control can be transferred to the rear from the stalls (approx. 4m wide; 8 seats).

SOUND EQUIPMENT

8 NEXO PS15 loudspeakers of 600 W (PA)

4 NEXO PS10 300 W loudspeakers (monitors)

2 NEXO LS1200 1200 W Subwoofers (Subs, independent from PA)

4 NEXO ID24 Touring 60°-120° loudspeakers (front-fill, monitors)

2 NEXO PS15TD Processors

3 CAMCO Amplifiers

1 CAMCO D Power 5 power amplifier for PS10

1 NEXO processor amplifier for PS10

1 Amplifier 4 channels ID series 4x700w 8 Ohm for Nexo ID24

1 Touring series DTD digital processor

1 KLARK TEKNIK DN3600C equaliser in the cabin

1 Yamaha M7 CL 32 digital mixer without slots (32 in, 16 out)

1 YAMAHA 02R-V2 digital mixing desk + display module in cabin

1 digital mixer YAMAHA TF1 16 channels

1 YAMAHA MX12/4 analog mixer

2 JBL EOM POWER 10 self-amplified monitors

2 self-powered Genelec 1029A + 2 self-powered Genelec 8030

6 Legs for monitors

1 signal hose 40 m 32 in / 8 out

MICROPHONES

6 SHURE SM58 dynamic microphones
2 SHURE SM57 dynamic microphones
2 CROWN PCC 160 floor microphones
2 AKG CK-747 phantom microphones
6 SENNHEISER K3N/K3V phantom microphones, 2 fixed positions on the sides of the stalls
4 SHURE SM81 LC Condenser Microphones
5 CLOCK AUDIO desktop microphones
4 wireless handheld microphones + SHURE SM58 receivers
2 wireless handheld microphones + BEYERDYNAMICS NE 500 receivers
10 BEYER / K&M Microphone Stands
3 short BEYER / K&M microphone stands

2 MAC computers with Qlab
1 Double CD denon DN-D 4500 MKII
1 TASCAM CDRW 2000 CD Recorder

6 Boxes, with 4 of them located on the stage (one on the right shoulder, another on the left and two in the Forum) and another 2 in the Pit, made up of:

12 XLR Female
4 XLR Male
1 surface box
1 blind unit

2 AKG Table Microphone Stands
4 I.D. BSS
Shure Axient Digital system with 12 emitters/receivers
4 capsules DPA 4067
3 Audac CMX726/S headband capsules
12 T-Bone Headmike 0 Shure headband capsules
6 Shure T-Bone Earmic 500 earhook capsules
4 SENNHEISER wireless microphones + splitters + antennas with EW500 belt-packs
4 Flesh-colored headbands for SENNHEISER MK2 microphones
1 black headband for SENNHEISER MK2 microphones

1 TASCAM SS-CDR 200 CD Recorder
1 MiniDisk TASCAM MD-501
1 MiniDisk TASCAM MD-350

2 Boxes composed of 2 multipin connectors for the connection of the mixing table (located in the 5th Floor Sound Booth, Stalls and Right Shoulder Stage)

2 multipin to XLR 3 whips
4 multipin to multipin whips

SOUND SOURCES

CONNECTIVITY

DISTRIBUTION SYSTEMS

5 Patch panel Bantam ADC 2X96

30 Bantam Hoses

1 XLR patch panel 3

1 multi-pin patch panel

1 DRAWMER DA-6R Distributor

INTERCOMMU- NICATION

1 TRIPLE WAVE Cable Station

1 ClearCom Wireless Station

1 Wireless station HME DX 200 + 15 stations

There is a monitoring system and tannoy system for warnings in dressing rooms.

DRESSING ROOMS

PIANO

Brand: STEINWAY & SONS D-274

Size: large tail (156 x 274 cm.)

Colour: black

Stool: black color

Brand: CASIO AP-80R

Size: clavino (138 x 48 cm.)

Brown color

Stool: black-beige color

Brand: KAWAI CS 9E (2 units)

Size: vertical (160 x 70 x 120cm.)

Colour: black

Stool: black color

Brand: SOLTON SC 10

Size: electric (140 x 51 cm.)

Brown color

Stool: black-beige color

AUDIOVISUALS

1 gray motorized cinema screen (1000 cm. x 600 cm.)
1 screen 4:3 (400 cm. x 300 cm.)
1 Stumpfl M64 4:3 (508x386) screen

1 PANASONIC PT-MZ16LBEJ projector
Brightness: 16000 Ansi lumens (LED laser LCD)

1 PANASONIC PT-MZ10KL projector
Brightness: 10000 Ansi lumens (LED laser LCD)

Lenses for Panasonic: ET-EMW400 0.69:0.95:1 (super wide angle; rear or bar projection)
ET-EMW600 1.35-2.11:1 (Standard; Courtyard Cinema Projection)

1 CHRISTIE LX1500 projector
Brightness: 15000 Ansi lumens (with 4 lamps)
Lens:
0.8:1 (fixed super wide angle)
1.3-1.8:1 (semi-wide; rear or 1-rod projection)
2.6-3.5:1 (semi-standard; projection)
4.6-6.0:1 (long; 4:3 screen projection from patio)

1 NEC GT5000 LCD projector (subtitles; they are thrown on the valance of the Theatre)
Brightness: 6000 Ansi lumens Dual (with the 2 lamps)
Lens:

GT19ZL: F2.0-2.7 f=48.9-63.7mm. (rear projection)
GT24ZLB: F2.5-3.2 f=64.0-93.8mm. (projection)
Over-title Lens

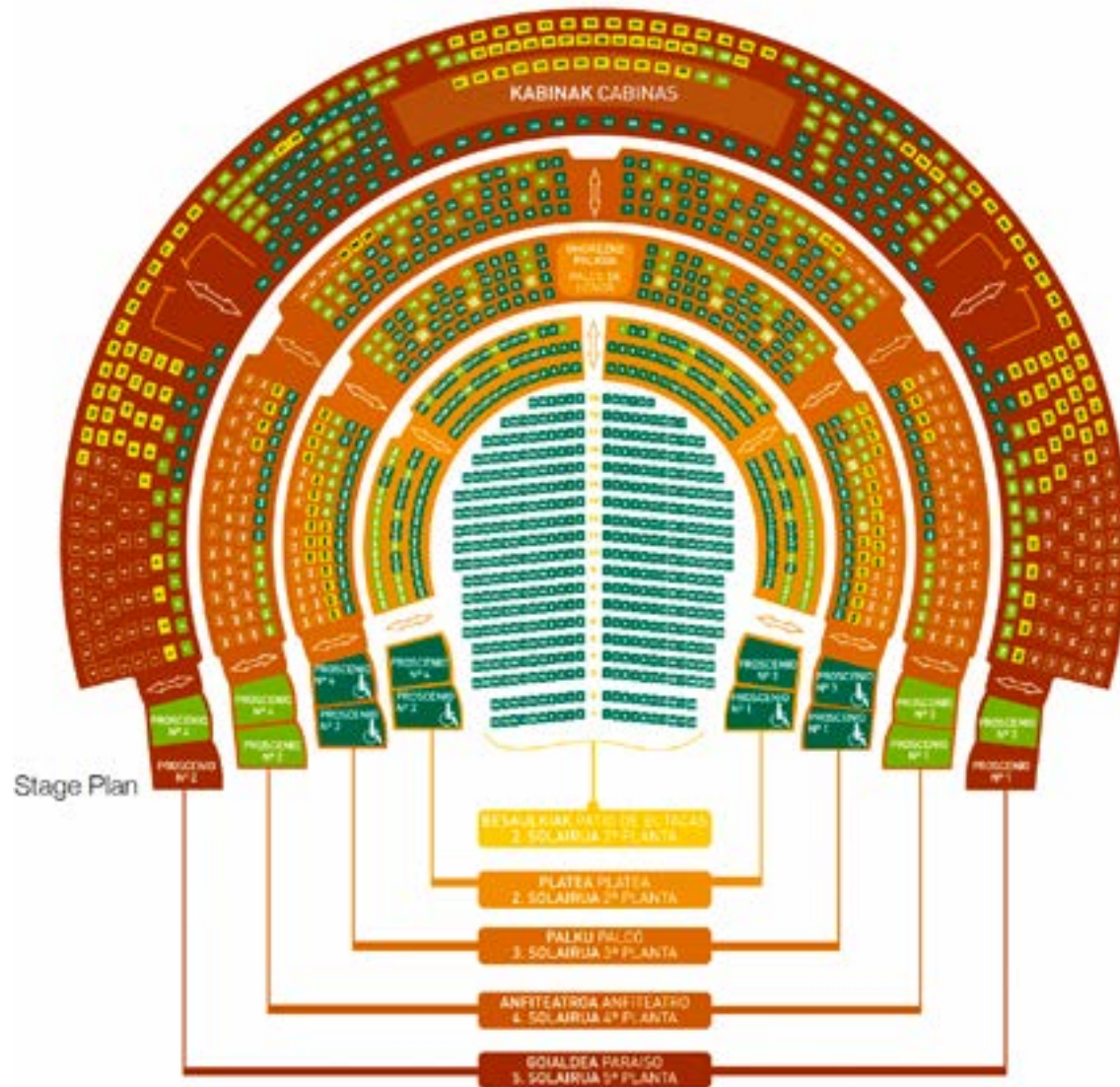
1 Digital Link Switcher
2 projector mounts
1 shutter
Projector location: optional 3rd, 4th or 5th floor, front, at 22-23 m. of the curtain or in bars (support)
Ethernet Patch

TAILOR SHOP

Material in the Tailoring:
2 washing machines
2 dryers
1 professional ironing board
1 professional iron
1 regular iron
1 sewing machine

SEATING AREA

The Arriaga Theatre has a maximum capacity of 1,200 people, distributed in 5 areas: patio of seats, stalls, box, amphitheatre and paradise.



FOYER

The Foyer is a meeting point, a space where audiences have the opportunity to get closer and more intimate with the artists. Somehow it is used in a way that emulates the Vienna halls of the XIX century.

We program cycles as Lied Arriagan, a series of concerts around national and international composers and poets that gather a smaller audience in a proximate atmosphere.

The Foyer is also used for site-specific performances, camera concerts and contemporary unplugged concerts. It also serves to host cultural and social events of the city such as the opening of every year Bilbao's Aste Nagusia (Great Week celebrations), other

organisations' press conferences, and the Christmas lighting opening season among others. This way, the Arriaga Theatre is constantly building a broader community with other important local events consolidating as the soul of the cultural and societal institution of the city.

The foyer is located on the first floor and has a capacity of 150 people.

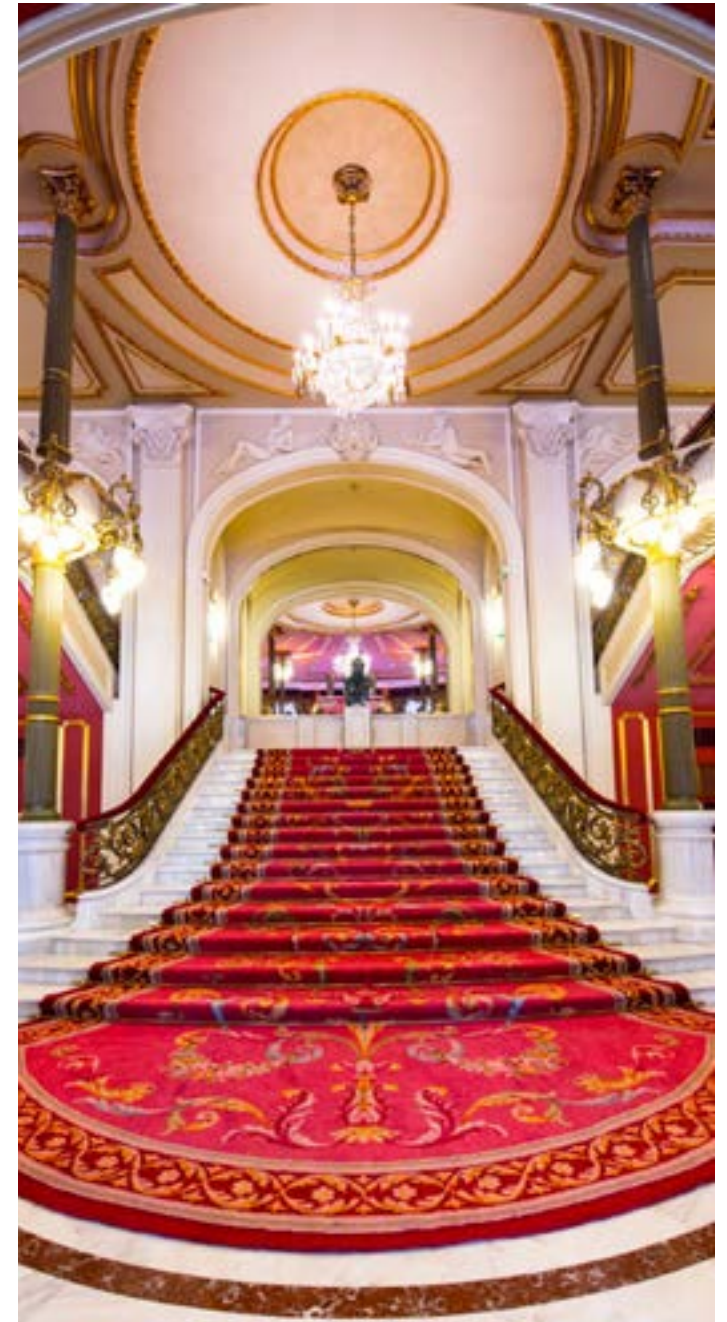


HALL

The main hall is located on the ground floor of the theatre and is also used for small acts. Its capacity is 150 people.

ARRIAGA TOURS

The theatre offers 50 minutes guided tours in Spanish, Basque and English taking visitors to facilities that are usually closed to the audience during shows.



Bilbao



TEATRO
ARRIAGA
ANTZOKIA