

DOSSIER



EPIFANIA

The extraordinary journey of the Magi,
based on Spain's earliest theatrical text



01. OVERVIEW

It's a Bird... It's a Plane... ¡It's a Star! A new Star has appeared to announce the birth of the Messiah. The Magi prepare themselves for their trip, and depart quickly. They want to confirm the divine nature of the child born and then adore Him. However, it won't be an easy road, and the course will be fraught with difficulties.

The Shepherds, Herod, some Jerusalem scholars, the Three Wise Men and, of course, the Holy Family, fill the symbolical universe surrounding popular and traditional celebrations related to the Birth of Christ, which has been the cornerstone of the whole occidental culture.



DRAMATURGY **HÉCTOR TOLEDO** DIRECTION **ELENA DAVIDSON** CAST **VIRGINIA GUECHOUM, IRENE MAQUIEIRA, CARLOS SAN JORGE, PATRICIA SÁNCHEZ, HÉCTOR TOLEDO y CARLOS VICENTE** SOUND DESIGN **ELENA DAVIDSON** MASKS AND PUPPETS DESIGN AND CRAFT **VIRGINIA GUECHOUM** ART WORK **PATRICIA SÁNCHEZ** PRODUCTION **OLEI PROJECT**



PERFORMANCES IN THEATRES

Acting area: Type of scenery: Italian style forum.
Italian masking.

Dimensions: With (proscenium:) Minimum 6m. Optimum 8m.
Depth: Minimum 4 m. Optimum 6 m.
Height: Minimum 4m. Optimum 5m.

Lighting: 3 Lighting bars (first bar upstage of the proscenium arch, second-midstage bar, and bar for backlight)
At least one bar front-of-house (at the audience side of the proscenium arch).

Programmable lighting console

20 spotlights: 16xPC 1kw, and 4xProfiles 25-50° (or similar)

Accessories: PC Barn doors, colour filters and frames (Rosco E-colour 58, 75, 201 and 205 or similar)

Sound: Stereo speakers

2 stereo monitors (upstage)

Sound desk with stereo line input

Recommended: computer with multi-format media player (VLC or similar)

Recommended: stage-cabin communication equipment (can set)

*Lighting and sound desks must be adjacent.

OUTDOOR PERFORMANCES

Acting area: Type of space: preferably, platform or elevated stage, with backcloth
(adaptable: please, consult the company)

Dimensions similar to the upper mentioned.

Lighting: Only required during dark evening/nighttime performances. In that case, similar Lighting as the aforesaid.

Sound: Same requirements as in theatres, plus:

*6 wireless lavalier microphones.

INSTALLATION AND DISMANTLING TIMES, AND OTHER REQUIREMENTS

Installation time: * With Lighting: 3 hours (minimum), 5 hours (optimum)

* Without Lighting: 1,5 hours (minimum); 2,5 hours (optimum)

Dismanting time: * 1 hour (minimum), 2,5 hours (optimum)

Other Requirements: Loading and unloading access, and parking for two vehicles.

This data sheet is adaptable to different spaces and equipment availabilities.

For any technical consultation, please contact **Héctor Toledo** (toledoporteros@gmail.com)

OLEI PROJECT COMPANIES:

- DISFRUTA PRODUCCIONES
- EDULOGIC PRODUCCIONES
- REBUFO TEATRO



WHO WE ARE: (by alphabetical order)

- Elena Davidson
- Patricia Sánchez
- Carlos San Jorge
- Héctor Toledo
- Carlos Vicente

The following pages of this dossier contain brief summaries of the theatrical careers and works of OLEI project's leading members. For further or more detailed information about our work, we encourage you to visit each member's private web or to contact us freely (our contact information is located on the last page of this dossier).

More OLEI fellows:

- Virginia Guechoum (Epifanía 2017)
- Irene Maquieira (Epifanía 2017)
- Celia Díaz (Dos Rombos 2018)
- José Ruíz (Dos Rombos 2018)





ELENA DAVIDSON

Theatre woman with an interdisciplinary academic background: Translation and Interpreting Degree (USAL, 2014), Piano graduate (Professional Conservatory; Salamanca, 2013) and Master in Theatre Creation (UC3M, 2015). She is an actress and a theatre creator at all levels: she writes, directs, acts, designs and composes visual and sound spaces.

Additionally, she attends specific workshops and courses, and studies singing, acting, musical acting, Commedia Dell'Arte, scenic fight and dance, among others. She has learned from masters like Juan Mayorga, José S. Sinisterra, Vicente Fuentes, Ernesto Caballero, Enzo cormann, Miguel del Arco, Alfredo Sanzol, Andrés Lima, Álvaro Tato, Carles Alfaro, Juan Cavestany, Pedro Casablanc, Pepe Villuela, among others. She collaborates and participates in projects by partner companies and is a leading member of Rebufo Teatro, with which she tours the group's projects and her own shows or adaptations. Also, she is a cultural manager in Sala Mienas Adarsa (Salamanca) and president of the Cultural Association Electra Teatro. She combines her artistic activity with teaching labor (Monk School, Salamanca; The Improving Co, Madrid; Activa, Salamanca).

PATRICIA SÁNCHEZ



Actress and playwright. She studied in the Municipal School of Dramatic Art in Madrid (EMAD) with teachers like Julio Escalada or Mari Paz Ballesteros. She has more than 12 years of theatre experience. After Laila Ripoll's "La Ciudad Sitiada" for the EMAD, she performed in "Desparejados" and "Insólitos", by Tavi García's Company.

She is a production assistant in "Entremeses cómicos de los hnos. Álvarez Quintero" and "Historias del Cielo" (by NST) and she works as a director in her own company, Edulogic Producciones, for projects such as "Tome Asiento", "Sin Reservas" and "No Somos Nadie", where she is also author and actress. Recently, she has written, directed and co-starred several micro-theatre pieces; some of them are "Me llamo Miguel", "Dolores la Barbuda", "Celestina" or "No quedan Margaritas", which received a prize for Best Play in Espacio Cultural La Victoria (Madrid) -where she also performed "Delirios de Marquesa", by Josepote Rodríguez (Maktub teatro). She has appeared in several short films, in the feature film "Dr. Infierno", by Paco Limón, and in the show "Viaje con Nosotros" organized by the Mondragón Orchestra in the Circo Price Theatre. Her role as Celestina has been especially recognized, in different formats (micro-theatre, theatrical tourist visits for Turismo de Salamanca). Also, she works as a teacher, along with Carlos San Jorge, in various acting workshops (improvisation, acting) and co-directs a Children Theatre Laboratory in Madrid.



CARLOS SAN JORGE

Actor and playwright with more than 20 years of experience. He studied performing arts and film and theatre scriptwriting in Plot Point School. He combined his studies with his first performance in the theatre Company called La Farándula, where he was lead actor in projects like "Don Juan Tenorio" or "Yerma".

He worked for No Solo Teatro, where he was responsible for the script and direction of various projects for children and adults. He has worked in series like "El Comisario" and "Al Salir de Clase". He has written and directed several short films and participated in feature films like "Dr. Infierno", by Paco Limón, where he also worked as a sword-master and fight choreographer (he was prized for that in different international film festivals). He is a founding partner of Edulogic Producciones, where he works as a creative, director and producer of different projects. He has performed with Edulogic in plays like "Entremeses cómicos de los hnos. Álvarez Quintero", "Tome Asiento", "Sin Reservas" and "No Somos Nadie". For several years, he has performed in micro-theatre shows (own or by other authors/directors, such as Carlos Vicente) in Salamanca and Madrid. Along with Patricia Sánchez, he is a co-teacher in various acting workshops and co-directs a Children Theatre Laboratory in Madrid.

HÉCTOR TOLEDO



Héctor Toledo (Salamanca, 1986) is an actor and theatre director. He has attended many courses, workshops and seminars with teachers like Roberto Cerdá, Paca Ojeda, Helena Pimenta, Miguel Alcantud, Vicente Fuentes, Nina Reglero... Recently, he has finished a Master in Literature and Theatre Investigation (UNED).

In 2005 he founds Inercia Teatro, which he leads. In 2008, he founds the Association Electra Teatro Universitario, in order to promote theatre practice and investigation in the university environment. Since 2011, he becomes director of the Aula de Teatro Electra, linked to the University of Salamanca, and since the year 2014 he carries out regular theatre workshops in many campuses of this University.

As an actor, he has worked with companies such as Actúa Teatro, Komo teatro, La Lengua, and has participated in various projects with the Department of Tourism in Salamanca as well as the University of Salamanca.

Currently, he is a leading member of Rebufo Teatro and also Chief Cultural Manager in Sala Micenas Adarsa (Salamanca).



CARLOS VICENTE

Born in Salamanca, 1970. He is a journalist, director, actor and author. He has worked with companies such as "Los Absurdos Teatro", "Edulogic Producciones", "Malagüero Teatro", "Los Hernández de segundo", "Trío de Ases", "Capicúa" or "Intrusión".

Some of his works as an author are "El saxo suena en playback", "Os ladro a la cara", "Jesusito de mi vida", "La ciénaga", "El muelle", "Superhéroes" or "Mujeres al borde de una tienda de camping". He has co-starred plays like "Si R de adio", "mejorando lo pasado", "La risa nunca sobra", "Sin Reserva", "No Somos Nadie" or "Antes muerto que tuno". He has been a producer and participant in the Awards Galas of La fundación Patrimonio de Castilla y León (Castile and León Heritage Foundation) (2012 and 2013). He has also participated, as actor and author, in the Café Teatro de la Vega (Salamanca 2002-2017), being the master of ceremonies during the last editions. He has performed in the film "Concursante" by Rodrigo Cortés, as well as in several theatre tourist visits, medieval markets. Also, he has collaborated in cultural promotional campaigns with directors like Mariano de Paco or Alfonso Mendiguchía.

In 2017, he publishes his first book: a poetry book called "La incertidumbre de lo definitivo", illustrated by Patricia Sánchez. He later adapts and directs a micro-theatre play called "El Ahorcado", based on some of his own poems.



EPIFANÍA - EPIPHANY (Moscow, 2017)

OLEI'S first dramatic project was born after we were asked to participate in Moscow's Theatre Christmas Festival. This Festival aims to display shows from various places in the world, thus gathering many different Christmas traditions. For that reason, we decided to create a play about the feast of the Epiphany. In Spain, the adoration of The Magi has been an important celebration topic since medieval times. In fact, one of the earliest known literary texts written in Spanish (a 147-verse Christmas play) is about that topic.

That text from the XII century became the foundation of our own play: we reconstructed a traditional performance of the adoration of the Kings, from a more modern perspective and for all ages. We have given significant importance to gesture, visual action and music (therefore evading or, at least, softening language barriers). Also, we have sought to illustrate how Spanish theatre tradition was, including in our show elements from traditional theatre and music and festive folklore.

The result of all these is a piece of work genuinely characteristic, due to the use of masks and puppets; a play targeted at children and family audiences. Comical, entertaining and fun.



EPIFANÍA: the Officium Stellae... With rhyme and reason. ★ ★

The officium stellae was a Liturgical Drama that was played in European churches on Epiphany day, approximately since the XII century. In contrast to countries like France, Germany and Italy, in Castile there are few records of such performances. The Iberian Peninsula had been isolated from European cultural currents, because of its geographical situation and continuous fights against Al-Ándalus. Therefore, the single Spanish text about said performances is even more valuable. This text is called "El Auto de los Reyes Magos".

That text, 147 verses in vernacular language, contains the dialogs for the main scenes of the Religious Drama: how the Magi witness the Star, how they meet each other during their trip, and their conversation with Herod. Unluckily, the text does not mention anything about sung parts in Latin (likely existent), scene action or the resolution of the Drama. Given these lacks, we have opted to revise the French manuscript from Fleury monastery, extract the scheme of the original performance, and insert our text in it. According to the French text, two different Dramas are merged in one: the officium pastorum (adoration of the Shepherds) and the officium stellae. This is the scheme we have decided to follow.

In order to reconstruct the performance, we have made use of medieval techniques such as *amplificatio* and *contaminatio*. That is, adding texts from other sources to generate a coherent dramaturgy. These additional sources are: the Auto de los Reyes Magos itself, the Libro de los Tres Reyes de Oriente, three Nativity plays (Auto del nacimiento) by Gómez Manrique and Lucas Fernández, some fragments from medieval liturgies, songs by Francisco Guerrero and other popular and modern Christmas carols.

In the past, this Drama was accessible, comprehensible and "popular". As we wanted to reconstruct that spirit, we decided to "modernize" the text so that contemporary audiences will receive it clearly, however not losing its characteristic antique and medieval touch. In this sense, we have adjusted the lexical and linguistic registers, and regularized the prosody. Formerly, the text was filled with undefined stanzas and lines with odd-syllable lines. Now, it is written in octosyllables (eight-syllable lines), which are far more pleasant to the ear, and it includes more defined stanzas, like rhyming couplets, quatrains or romances.

As a result, we have obtained an inter-textual dramaturgy, a text which gathers a great part of our literary tradition related to the Magi existing up until the Renaissance, and which punctually integrates elements such as carols, old or new, found in popular tradition.

Héctor Toledo (EPIFANÍA dramaturgy) ★ ★

EPIFANÍA : Sound space: sounding the right note.



We have based our music compositions on the Spanish repertoire (folkloric, old or new) and on our country's Christmas special atmosphere. Three types of compositions have been used: current Christmas Carols, renaissance Christmas songs by Francisco Guerrero, and modern music from other Spanish composers (mostly Granados, except one piece by Fernando Sor and a really short quote by Albéniz).

We have adapted, or mixed every piece of music, but our most remarkable adaptations are those of Francisco Guerrero songs. This was an important Spanish renaissance composer, quite relevant in the context of sacred music. Among his compositions there is a series of "spiritual songs and villanescas" (Canciones y villanescas espirituales) which are rather popular and written in Spanish instead of Latin. Many of them are about the birth of Christ and the adoration of the Shepherds and the Kings.

We selected some of those villanescas and changed them substantially: originally these are polyphonic songs, for four voices. Current audiences are not quite keen on a capella choral music, so we modernized them: adding a harmonic base, filling them with rhythms and percussion, and leaving one single melody for one single voice. The resulting compositions are melodies that sound a bit folk and antique. They are sung on air by our actors over an instrument track (recorded instrument by instrument and song by song).

The fact that these songs sound antique is due to the use of musical accents and ecclesiastical modes. Likewise, the folkloric touch is given by the instruments chosen: hand drums, flutes, castanets, guitars (played in a way which recalls a lute)... and simple country instruments for the shepherds. In the songs played during the Kings or Star's scenes, we have used other instruments, like tambourines, jingles and xylophones, whose sounds appear to be more mystical, winter-like, and aerial.

We have to mention that, in some cases, we have been quite faithful to Guerrero's original villanescas, but, in other cases, we have transformed them a lot. In these second cases, we could only speak of songs inspired on melody lines of Guerrero.

Regarding current popular Christmas carols: our adaptation has intended to insert the guitar in every song, as a base, and add a festive and flamenco air to them. Finally, we have saved the third type of music used (that is, modern music by Spanish composers) for short transition moments. In our selection of these pieces, the guitar is still central.

All these work, together with on-air musical moments (collective and rhythmical scenes), forms the sound space created for our show.

Elena Davidson (Sound Creation and Direction)



EPIFANÍA : foam at the soul

Virginia Guechoum was responsible for shaping the main characters of our story; the ones to face the music: the puppets and masks of EYPHANY. The Three Wise Men, the Holly Family, Herod and his Scholars, quite a peculiar Star and some big-hearted Shepherds... they all come and go in our show.



Rubber-foam, spandex, fabric and thread. But, above all, a great dose of talent and many hours of work were needed to give our dear characters their hearts and souls.

04. LEARN MORE ABOUT EPIFANÍA

OLEI PROJECT

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