

THEATER / **41ST THEATRE FESTIVAL**



Teatro Cervantes

wednesday 17 january 20.00 h

Inicio venta 08/11/2023

Prices A **36€** B **27€** C **20€** D **12€**

Usual discounts apply

Until January 6, progressive discounts for all shows scheduled at the Teatro Cervantes, except *¡Por fin solo!*:

10% to 4 shows

15% to 5 shows

20% to 6 or more shows

LA CELESTINA

Secuencia 3

By Fernando de Rojas

Adaptation Eduardo Galán

With Anabel Alonso, José Saiz, Víctor Sainz, Claudia Taboada, Beatriz Grimaldos and David Huertas

Original music Manuel Solís

Stage direction Antonio C. Guijosa

1.50 h (w/out intermission)

secuenciatres.es

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Twelve years after Eduardo Galan's last proposal for La Celestina, interpreted by Gemma Cuervo, the playwright is back with a new version in which Celestina is the one who tells Pleberio, Meibea's father, how the events of this story unfolded. Calisto, a young handsome noble, enters the garden where he finds Melibea and falls madly in love with her. After she rejects him, and following the advice of his servant Sempronio, Calisto decides to ask the procuress Celestina to help him charm the young woman in exchange for a chain of gold. Celestina succeeds by means of tricks, and Sempronio's servants ask her for their part of the recompense. She refuses and the servants kill her, but will have to face the punishment of justice. During Calisto and Melibea's last encounter, the former falls and dies as he tries to jump over the wall of Melibea's garden to save one of his servants. Melibea commits suicide in the presence of her dejected father Pleberio, who brings the tragicomedy to an end with some ethical and existentialist reflections.

"I have looked for the dynamics of the action, the rhythm of conflicts and the passage of time to reflect on the play's central theme --carpe diem, the brevity of life-- for which purpose I have carried out a work of synthesis. The language sounds like the original, yet without the difficulties of comprehension, and the characters' long interventions have been shortened." Eduardo Galán