



REPERTOIRE

A WORK PHILOSOPHY

In 2001, Ana Zamora founds *Nao d'amores Teatro* with a group of people coming from classical theatre, puppet theatre and early music. The company is dedicated since then to the research and staging of renaissance theatre.

Our first interests were some playwrights that are important to understand our dramatic history but they are not often on stage. Some playwrights with whom we share aesthetics and ideas.

We use primitive stage techniques from a contemporaneous point of view. We believe in Classical theatre as a Cultural wealth that affects directly to the intellectual and creative development of people.

Our first show, ***Comedia Ilamada Metamorfosea*** by Joaquín Romero de Cepeda, the first performance was at the *XXIV International Classical Theatre Festival of Almagro* (Spain) and won the award *Jose Luis Alonso to the best young direction given by the Spanish Directors Association*. The next shows we made are: ***Auto de la Sibila Casandra*** by Gil Vicente , ***Auto de los Cuatro Tiempos***, by Gil Vicente and ***Misterio del Cristo de los Gascones***, our first work about medieval theatre.

The work on primitive theatre of Nao d'amores artistic team is highly recognized and they have collaborated with the National Classical Theatre Company in several shows as: *Viaje del Parnaso* (2005) by Miguel de Cervantes, directed by Eduardo Vasco and *Tragicomedia de Don Duardos* (2006) by Gil Vicente, directed by Ana Zamora.

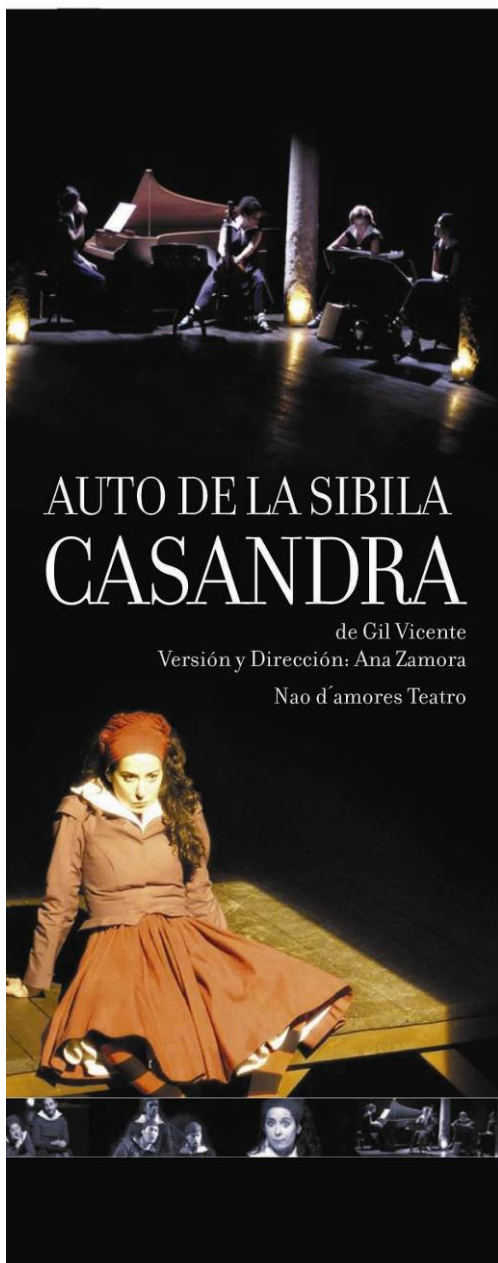
AUTO DE LA SIBILA CASANDRA, by Gil Vicente

(Available from autumn 2007)

Auto de la Sibila Casandra by Gil Vicente was first performed at the International Festival of Almagro (2003) and we toured around the best Classical Theatre Festivals in Spain and were programmed at *Teatro de la Abadía de Madrid* where we had a big success with public and very good critics. After all this time we decided to answer the demand of many theatre programmers and take up the show again.

“The first feminist play of Spanish and Portuguese theatre”

Auto de la Sibila Casandra was staged for the first time in 1513. It is included in the *Copilaçam* of all Gil Vicente plays of 1562. It's a Christmas play that transformed in an original way the artistic framework of traditional performances. It is a mixture of moral satire, comic scenes and religious scenes. It's been considered the first feminist play of Spanish and Portuguese theatre.



Actors

Elvira Cuadrapani, Luis Moreno,
David Faraco, Alejandro Sigüenza,
Francisco Rojas.

Musicians

Alba Fresno, Elvira Pancorbo, Isabel Zamora,
Alicia Lázaro

Version and direction

Ana Zamora

Musical research, arrangements, direction

Alicia Lázaro

Costume Design

Deborah Macías

Lighting Design

Miguel Ángel Camacho (AAI)

Puppetry

David Faraco

Production

Miguel Ángel Alcántara

AUTO DE LOS CUATRO TIEMPOS, by Gil Vicente

In the summer of 2004, we did the premier of this show, at the International Classical Theatre *Festival of Almagro*. It was subsidized by regional government of Madrid and Castilla y León and by the National Institute for Performing Arts. The production was in collaboration with the prestigious *Teatro de la Abadía*.



Actors and puppeteers

Elena Rayos y David Faraco

Musicians

Alicia Lázaro, Elvira Pancorbo,
Nati Vera, Isabel Zamora, Sofía Alegre

Version and direction

Ana Zamora

Musical arrangements and direction

Alicia Lázaro

Puppets and set designer and maker

David Faraco

Costume design

Deborah Macías

Lighting design

Miguel Ángel Camacho

Verse coach

Ernesto Arias

Costume maker

M^a Ángeles Marín

Production pictures

Iván Caso

Graphic design

Gara Koan

Technical coordination

Amalia Portes

Stage Manager

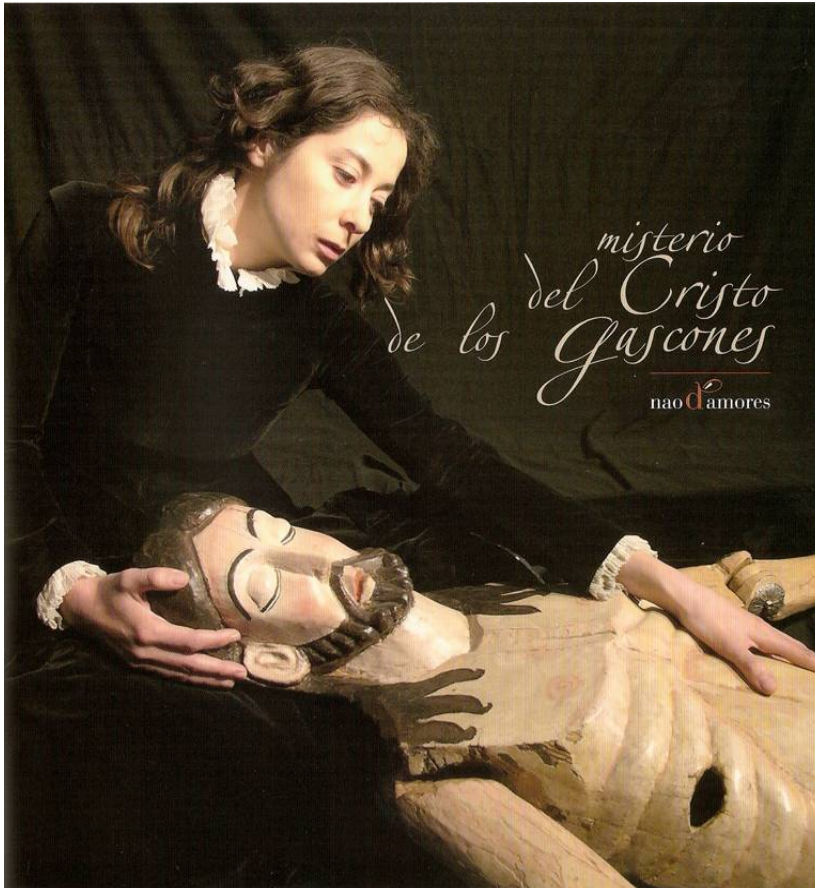
Elena Manzanares

“A delicate renaissance toy”

This was our second play of Gil Vicente who was described by Damaso Alonso as: an immature Shakespeare and the most delicate playwright of the XVI century. It is a religious piece probably performed between 1503 and 1511. It goes through the four seasons of the year to end up eventually with the birth of Christ where Jupiter meets King David. It is the conciliation of two ages.

MISTERIO DEL CRISTO DE LOS GASCONES, Dramaturgy by Ana Zamora with different writers of the xv century

Nao d'amores, a company of consolidated experience in renaissance repertoire, face with this show the exciting world of primitive theatre from a contemporary point of view. This time we have worked in collaboration with *Junta de Cofradías de Segovia* and *Teatro de la Abadía*. It is a recreation of the liturgical ceremony that apparently was performed at San Justo's Church in Segovia, Spain. The statue of "Cristo de los Gascones" was built specially for that performance.



Actors

Elvira Cuadrapani,
Nati Vera, David Faraco,
Alejandro Sigüenza

Musicians

Sofía Alegre/ Alba Fresno,
Alicia Lázaro, Elvira
Pancorbo, Isabel Zamora

Dramaturgy and direction

Ana Zamora

Musical arrangements and direction

Alicia Lázaro

Puppetry

David Faraco

Set

Richard Cenier

Costume designer

Deborah Macías

Puppet makers

M. Ángel Coso,
David Faraco y Sofie Krog

Choreography

Lieven Baert

Lighting design

Miguel Ángel Camacho

“A journey between rite and theatre”

The dramaturgy is made with XV century texts from different authors (Gómez Manrique, Alonso del Campo, Diego de San Pedro y Fray Íñigo de Mendoza),; there has been as well a serious research about musical pieces that could have been part of that kind of performances. As a result, we have a show that combines actors' work with puppet theatre and live music to make an approach to the origin of modern theatre. A journey to the end of the middle age to travel through a microcosm built up with symbols, metaphors and allegoric images.



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