

TEATER ALBATROSS PRESENTS THE ORCHESTRA

A play about the Women's Orchestra in Auschwitz-Birkenau. The play is inspired by the first chapter of Fania Fenelons book *Playing for time*. It is about the afternoon, on the 15 th of april 1945, when members of the orchestra were liberated from the concentration camp in Bergen-Belsen. The dying prisoners suddenly realize that they are liberated and slowly they start taking the first shivering steps back to life again. In fevery backlooks they also remember their time in Auschwitz. In a setting of strange, suggestive sculptures and glass-art this visual, physical and moving story takes place, accompanied by jewish music, songs and dances.

Actors: Kristina Jacobsson and Robert Jakobsson.
Direction/choreography: Johan Forsman, Cleo Boman and Charlotta Grimfjord Cederblad
Manuscript: Kristina Jacobsson and Robert Jakobsson.
Sculptures: Jörgen Hammar, Linda Wallgren and Palle Femling.
Glass-art: Inga-Lena Klenell.
Costume:Ulrika Jacobsson and Karolina Witt.
Music: Mats Johansson, Lech Jankowski and trad. Jewish music.
Light designer: Kaj Granander
Light technician: Johan Forsman
Photo: Joacim Nilsson.

Length of the performance: 1,5 hours
Stage size: Minimum 6,5 m x 6,5 m
Ceiling height: Minimum 3,5 m
Electricity: 2 x 10A/220 volt and 16A/380 volt
Time for building the set: 4 hours
Time for taking down the set: 2 hours
Help with carrying: 2 persons

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Some reviews of The Orchestra

[Klick here to se a short movie based on the play \(windows\).](#)
[Or here for Mac.](#)

"Impressive seriousness... At the opening night of Teater Albatross play about the women's orchestra in Auschwitz you're immediately touched by something that has to do with the concept of total lack of power. Like oldfashioned toys the two concentration prisoners move in a stiffly choreographed ballet. Out of a small box Robert Jakobsson comes rolling on a cykle, as in a magic act in a circus."
Leif Zern, Dagens Nyheter

"Brilliant and terribly moving theatre... The pain, despair, desire for revenge, inconceivability, indifference to being living dead is instead expressed in utmost expressive mime, in intensive ballet features, in screams, moans, roars, singing, gestures and facial expressions. Stifled and threatening, partly disharmonious music contributes to tense atmosphere and suggestion. To say that it is expressive is, by the way, an understatement. The torment strikes directly, unsparingly, and defenselessly. If you make theatre about the Holocaust, this is how you must do it. It's awfully strong, and it's a splendidly composed piece of theatre art."
Björn Gunnarsson, Hallands Nyheter

"A strong play about a dark time. The two actors completely catch the attention of the audience. The silence is massive. It is a spectacle played by two skilled actors. After the show the aplauds were warm and long."
Gösta Appelqvist, Strömstad Tidning

"Touches the truth...Teater Albatross nourishes a vision about the change of human, far away from all commercial consideration.

There have been many attempts to tell about the existence of the death factories in Germany during World war 2. Teater Albatross deeply original and transient monumental piece is one of the few that succeeds to touch the truth." Peter Grönborg, Borås Tidning

"Emotionally very strong about the Holocaust... Props were hardly needed at all. Expression, acting and telling by the actors is enough to create excitement and presence. An authentic broadcast from the BBC finishes this fantastic performance by Teater Albatross."
Annika Johansson, Laholms Tidning

"Teater Albatross uses minimal means to make strong impressions in the performance of the Orchestra. Although the spectacle contains very different pieces and expressions, it never becomes rapsodic or difficult to follow. A strong tone is heard throughout the play: We don't die, life will return." Karin Nurmi, Hallands-Posten

"Precise details draw up a whole loathsome world. The actors play tightly together in all the roles of the play. Teater Albatross offers one hour of wonderous contemplation over the beautiful and poor human and her enormous life force." Lis Hellström Svenningsson, Göteborgs-Posten

"About the Holocaust with many expressions...Teater Albatross creates a mosaik of different forms of expressions, that makes the spectator experience and imagine the horror and suffering with both sense and emotion. Albatross builds this mosaik of pure and clear story with words, complete physical shape and with setting, props and music that create emotional associations. All together it becomes wonderously clear, finds it way into your conscience on different levels. Among the real grains of gold you find, not least, the cultural glimpses of jewish story telling legacy and music. It is beneficial, the jewish as a treasure, not only as a victime."
Marita Adamsson, Bohuslänningen

"The orchestra of the Holocaust...very suggestive with it's lighting and sound effects and technically brilliant."
Elisabeth Nordgren, Hufvudstadsbladet, Finland

"A shaking performance...It must have been an hour between life and death, just before the survivors of the concentration camp in Bergen-Belsen were liberated. Teater Albatross recreated this moment between hope and despair on the stage of Theaterlabor. In complete difference from Hollywood this is not a Holocaust with a Happy End. There is a moment of darkness and silence before the applause for this moving and profound performance burst out."
Silvia Steineker, Neue West-Fähliche Zeitung, Germany

"Shaking...The whole piece is terrifyingly close to reality. Teater Albatross from Sweden performed a strong and shaking play about the prison life in a concentration camp during World war 2. You can identify with the jewish woman Fania in her existence as a prisoner with scabies all over her body." Björn Johannessen, Telemarks Avisa, Norway