

¡Gira, corazón!

Bailando con Lorca en la edad de plata



CARMEN CORTÉS

Carmen Cortés Flamenco Dance Company

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Some Comments about the Performance

There is both a popular Lorca, and an impossible Lorca, but they are one and the same.

There is both the Lorca of Romani origin, and the Lorca from New York, but they are one and the same. There is also both the Lorca that spread joy, laughter and music, wherever he went, and the tragic Lorca, full of sinister melancholy, from his mortal wound. But they are all one and the same.

With our dance we have strived to approach all these different men left behind from Federico García Lorca's immortal words. The vanguard poet and playwright, who chanted traditional flamenco songs with a dark and husky voice as the friend of La Argentinita ['The Little Argentinian Girl'], Alberti, Sánchez Mejías, Neville, and Morla. As well as the hopeless admirer of Manuel Torres, el Niño de Jerez ['The Boy from Xerez']; who perhaps one day crossed the Santa Ana square to see a 14-year-old gypsy girl by the name of Carmen Amaya in Villa Rosa, or the tormented author of the Audience, Poet in New York, or the sonnets and the gazelles.

If Federico was more than one in life, so he should be in dance and in music. Rooted in the flamenco tradition, he will be brought to life in this proposal through new languages.

The artistic cast of the performance is indicative of our intention to show Lorca in a reflective light that can be perceived very subjectively, both visually and audibly, and is only reconstructed in our collective contemplation. This is necessary if we are to follow his dance.



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Synopsis

We are witnessing one of Federico's dreams. He is dreaming of a party with flamenco artists, prepared by his friends, Argentinita, and Ignacio Sánchez Mejías. While awaiting his arrival, people are dancing 18th century sevillanas that Argentinita and Federico recorded on a vinyl LP in 1931. They are interrupted by a young girl who has arrived with the flamenco artists. Carmen Amaya dances in 'soleá' style. The sevillana party continues, as Ignacio Sánchez Mejías arrives. The bullfighter dances sevillanas with Argentinita and asks the flamenco group to sing the pilgrimage song from Yerma. As they are about to finish, Federico finally arrives at the party. Many surprises have been prepared for him. Argentinita sings her famous song 'Cádiz tacita de plata' ['Cadiz - Little Silver Cup'], the young Carmen Amaya dances 'El embrujo del fandango' ['The Fandango Spell'], and once again, Argentinita performs one of her most popular songs: 'Testamento Gitano' ['The Gypsy Testament']. In the midst of the joy, Federico remembers the anguish from his time in New York. They are dancing to the lyrics of 'The Aurora' from *Poet in New York*. The appearance of Argentinita dancing joyfully snaps him out of his melancholy. They have also prepared the moment they first met, 'El maleficio de la mariposa' ['The Curse of the Butterfly'].

Federico remembers that the same daydreamt images appeared in his Gypsy Ballads. Before our eyes, the nuns spend their times of rest and restlessness with the gypsy nun. At the end, Federico reads some lines from the play he has just begun to write: *The Audience*.

In it, come four horses that are transformed into Pámpanos and Cascabeles, whilst they meet with Julieta and The Black Stallion. Before the stupor of the listeners, evoked by the strangeness of the play, Federico changes the subject and remembers the conference about bulls that Sánchez Mejías hosted in New York. Federico starts dreaming of Ignacio's bullfight, the pasodoble, the struggle and death of the bullfighter, and the evocation of the 'Romance of Ronda'. The farmhands remove the body of Ignacio and the Soleá, with verses from *Poem of the Deep Song*, expresses Argentinita's mourning. One of the flamenco singers consoles her with a song from the vinyl record Argentinita recorded with Federico, 'La Nana de Sevilla' [The Seville Lullaby]. 'This little lad has no mother...' which takes us to the end of the dream.



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Creative Team

Production: Curso Flamenco, S.L.

Coproduction: Teatros del Canal

Artistic Direction and Stage Management: José Ramón Fernández, Carmen Cortés

Choreographic: Carmen Cortés

Dramaturgy: José Ramón Fernández, Carmen Cortés

Musical Direction: Gerardo Núñez

Music: Gerardo Núñez, Mariano Díaz, Isabel Núñez and Enrique Morente

Wardrobe Design: Tony Benítez, Isabel Núñez

Lighting Design: Ion Aníval

Sound Design: Carlos González

Audio-visual Design: Bruno Praena

Cover Photograph: Isabel Muñoz



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Compañía de Danza Flamenca de Carmen Cortés

Artistic Cast

CARMEN CORTÉS
DANIEL NAVARRO
GONZALO DÍAZ
ROSA ZARAGOZA
JESSICA RUSSO
CRISTINA CAMACHO
M^a PILAR DIAZ
AROA PAZOS
CLARA CHECA
IRENE MORENO
COVADONGA GUERRA
DIEGO AGUILAR
ALVARO TOMENO
MARCOS DIAZ
DANIEL ARENCIBIA
ANTONIO CARBONELL (Cante)
ANTONIO MORENO (Cante)
SONIA PÉREZ (Cante)
AMALIA ANDÚJAR (Cante)
RAFAEL SERRANO (Percusión)
LUIS MIGUEL MANZANO (Guitarra)
ÁLVARO MARTINETE (Guitarra)
JONY GIMÉNEZ (Guitarra)
PEDRO OJESTO (Piano)

** The formation of the company may undergo changes

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with Teatros del Canal



Comunidad
de Madrid



