BLOOD WEDDING

BY FEDERICO GARCIA LORCA

TRANSLATION

BY CARIDAD SIVCH

Parchment to reveal the meaning of poetry, the meaning of passion, of a cry that tears of defiance, holding high the parchment of this life and writing, and then tearing the

He is here resurrected. He is the writer fugitive, reminding us that theatre is an act of belief. This is the

is suppressed, forbidden by a Fascist moon.

the freedom to love, a desire for hope in a state of cruelty and oppression where love and executioners. Lorca's poem is not an elegy of romantic longing: it is the cry for

marble. In a

I laid a small branch of wild myrtle blossoms on Lorca's grave...Red on white

El Verde

Evokes Lorca's linguistic landscape, lyrical narrative, and timeless drama, bringing to

Lorca transforms this tragic event through poetry, song, and theatricality into a

Pinto, also the brother of the groom. José then shot and killed the lover, Francisco.

Francisca fled with her cousin and lover, Francisco Montes Cañada. The bride-to-be

In this play, written in 1932 and produced one year later, Lorca's vibrant, artistic spirit

During his 38 years, Lorca created an astounding body of plays, poems, paintings,

of Flamenco, he is now called

"El Bull of Flamenco"). He has taught and performed widely in theatres and Flamenco

This is the

is the writer fugitive, reminding us that theatre is an act of belief. This is the

Dr. García Lorca's ongoing struggle against the Fascist forces in 1936. A grave stone at the foot of a hill marks what is believed to be Lorca's final resting place, and that of many other victims of the Spanish Civil War.

One looks for the spirit, the vein, the track of blood that rises and races within, a force from the underground that arises through expression, making it bleed truth and belief. This is the dure.

He is here resurrected. He is the writer fugitive, reminding us that theatre is an act of belief. This is the

In a

I laid a small branch of wild myrtle blossoms on Lorca's grave...Red on white

He is here resurrected. He is the writer fugitive, reminding us that theatre is an act of belief. This is the

el barco que te quero verde.

Verdes

I sang his poem in homage, and from the vast valley all and

La lamento que quiero

in Madrid as the

Note on Guest Artist

Nino de los Reyes, Visiting Guest Artist, started dancing solos at the age of twelve. Known

by fascist forces in 1936. A grave stone at the foot of a hill marks what is believed to be Lorca's final resting place, and that of many other victims of the Spanish Civil War.

Lorca's remarkable life and untimely death frame this production of Blood Wedding. During his 38 years, Lorca created an astounding body of plays, poems, paintings, theatrical productions, and music that continue to resonate with audiences worldwide.

In this play, written in 1932 and produced one year later, Lorca's vibrant, artistic spirit resounds through his poetic exploration of a true story. In 1932, in El Cordillo de Frazle, Spain, Francisca Cañada Morales was to be married to Castirico Perez Pinto. In the early morning hours of July 23rd. As guests arrived late in the evening of the 22nd, Francisca fled with her cousin and lover, Francisco Montes Cañada. The bride-to-be and her cousin came upon the bride's sister, Carmen, and her husband, Jose Perez Pinto, also the brother of the groom. Jose then shot and killed the lover. Francisco.

Lorca transforms this tragic event through poetry, song, and theatricality into a meditation on love, death, family, culture, and the costs of passion. Antonio Juan’s innovative direction of Caridad Sivch's masterful new English translation powerfully evokes Lorca’s linguistic landscape, lyrical narrative, and timeless drama, bringing to life this tragic tale of a quest for freedom.

~Anne Garcia-Romero and Gabriela Nutres*

THE 2013-2014 THEATRE SEASON IS PRESENTED IN MEMORY OF FREDERICK WINKLER SYBURG, 1924-2013

SETTING

Setting: 1933. Andalucia, Spain.

CAST

Mother: Natalia Canese*

Groom: Guillermo Alomos*

Moon, Woodcutter #2: Young Man #1: Jacob Schrimpfs*

Beggar, Woodcutter #1: Young Man #2: David Diaz*

Young Woman #3: Victoria Velaques

Father of the Bride, Woodcutter #3: Christopher Brandi*

Young Woman #1: Mary Patano*

Leonardo: Adolfo Marin

Leonardo's wife: Patricia Fernandez de Castro*

Mother-in-Law: Danielle Dorrego*

Neighbor, Young Woman #2: Kate Sanders

Young Girl: Anna Schaffler

Maid: Alexa Moon

Bride: Catherine Baker*

Garcia Lorca: Nino de los Reyes

There will be one 15-minute intermission.

Out of respect for the performers, the director has requested that there be no late seating. Please be on your seat in time for the start of both acts.

NOTE ON GUEST ARTIST

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FROM THE ARCHIVES

Although Notre Dame/Saint Mary’s Theatre produced The House of Bernarda Alba just over thirty years ago in spring 1984 in O’Laughlin Auditorium, this production of Blood Wedding appears to be the first time the Department has produced a play by Federico Garcia Lorca (1898-1936) as part of the mainstage theatre season on the Notre Dame campus.

~Mark C. Piklinton

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*Denotes FTT major
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for access to the only existing live video footage of Lorca

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