

BLOOD WEDDING

(BODAS DE SANGRE)

BY

FEDERICO GARCÍA LORCA

TRANSLATION

BY

CARIDAD SVICH

Verde que te quiero verde.

Verde viento. Verdes ramas.

El barco sobre la mar

y el caballo en la montaña...

Green how I love you green

Green wind. Green branches.

The ship out on the sea

and the horse on the mountain...

Federico García Lorca, *ROMANCE SONÁMBULO*

I laid a small branch of wild myrtle blossoms on Lorca’s grave...Red on white marble. In a *grita* lament I sang his poem in homage, and from the vast valley all and surface upon surface of mountain of Granada, I heard the echoes of heroes, poet warriors, and thousands of nameless missing who have died in the hands of traitors and executioners. Lorca’s poem is not an elegy of romantic longing: it is the cry for the freedom to love, a desire for hope in a state of cruelty and oppression where love is suppressed, forbidden by a Fascist moon.

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

He is here resurrected. He is the writer fugitive, reminding us that theatre is an act of defiance, holding high the parchment of this life and writing, and then tearing the parchment to reveal the meaning of poetry, the meaning of passion, of a cry that tears the sky and sends the black birds of death scripting the oracles of histories – many of them forgotten, unspoken, hidden – in the air in blood.

(Mounting *Bodas de Sangre*, that has trembled in me for many years...)

–Anton Juan, Director

DRAMATURGS’ NOTE

García Lorca Park sits peacefully on a hill overlooking the mountains surrounding Viznar, Spain, commemorating the murder of Federico García Lorca by fascist forces in 1936. A gravestone 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 1928, in El Cortijo de Fraile, Spain, Francisca Cañada Morales was to be married to Casimiro Pérez 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, José Pérez Pinto, also the brother of the groom. José 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. Anton Juan’s innovative direction of Caridad Svich’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 García-Romero and Gabriela Nuñez*

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

SETTING

Setting: 1933. Andalucía, Spain.

CAST

Mother: Natalia Cuevas*

Groom: Guillermo Alonso*

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

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

Young Woman #3: Victoria Velasquez

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

Young Woman #1: Mary Patano*

Leonardo: Adel Nehmeh

Leonardo’s wife: Patricia Fernández de Castro*

Mother-in-Law: Danielle Dorrego*

Neighbor, Young Woman #2: Kate Sanders

Young Girl: Anna Schäffer

Maid: Alexa Monn

Bride: Catherine Baker*

García 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 sure to be in your seat in time for the start of both acts.

NOTE ON GUEST ARTIST

Nino de los Reyes, Visiting Guest Artist, started dancing solos at the age of twelve. Known in Madrid as the “*l’enfant terrible*” of Flamenco, he is now called “*El Toro de Flamenco*” (“The Bull of Flamenco”). He has taught and performed widely in theatres and Flamenco *tablas* in Spain and Europe, Asia, Central and South Americas, as well as the United States. One of his most significant performances was at the Teatro Federico García Lorca in Getafe. Nino, known for his bravura and dramatic style, comes from the Ramon de los Reyes Dance Theatre Company of Flamenco artists. His father is a famous *cantaor* and teacher, his mother, Clara Ramona, a Filipina Flamenco artist in Madrid known for her dramatic Flamenco, and his brother, Isaac de los Reyes, is equally famous for his classical power. Nino is deeply honored to perform for the FTT Season, as Notre Dame is to host him, thanks to support from the Institute for Scholarship in the Liberal Arts in the College of Arts and Letters.

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 García Lorca (1898-1936) as part of the mainstage theatre season on the Notre Dame campus.

–Mark C. Pilkinton

We thank you for silencing all electronic devices.Video and/or audio recordings of this performance by any means whatsoever are strictly prohibited.

ARTISTIC STAFF

Director: Anton Juan

Lighting Designer: Kevin Dreyer

Costume Designer: Richard E. Donnelly

Set Designer: Marcus Stephens

Sound Designer: Chau-Ly Phan

Assistant Director: William Pinkham*

Dramaturg: Gabriela Nuñez*

Dramaturgy Advisor: Anne García-Romero

PRODUCTION STAFF

Producer: Kevin Dreyer

Stage Manager: Joseph (Tre) Haskins*

Technical Director: C. Kenneth Cole

Costume Shop Manager: Lynn Holbrook

Professional Stitcher: Katherine Werner

Assistant Stage Managers: Virginia Coyne,

Sara Gbadamosi*, Samantha Squeri*

Scenic Charge Artist: Samantha Schubert*

Light Board Operator: William Woodley

Sound Board Operator: Amanda Bartolini

Wardrobe Run Crew: Dasuni Baptiste,

Caitlin Geary, Abigail Hebert*, Nidia Ruelas

Deck Crew: Monika Kress, Marisel Wilbur

Fly Crew: Keegan Collins, Zach Imholte, Jon

Olansen*

Video Editor: Kathleen Bracke

SCENERY, PROPS, AND LIGHTING CREW

Catherine Baker*

Megan Ball

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Christopher Brandt*

Manuel Caballero

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Ye Lim Choo

Shannon Connolly

Michael Dore

Alexandra Duffy

Kaitlyn Farrell*

Megan Fitzgerald

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Margaret Hynds

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Ryan Jones

Zachariah Klonsinski

COSTUME SHOP ASSISTANTS

Alex Ciesla

Caitlin Geary

Karen Gilmore

Regina Gilmour

Abigail Hebert*

Samantha Schubert*

Elizabeth Konicek

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Guillermo Alonso*

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Alexander Bogunki-Baran

Michael Burns*

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Matthew Gervais*

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William Woodley

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James McQuade

Mark Mishu

Caitlin Murphy

Vaishnav Murthy

Japheth Omonira

Connor Parker

Chau-Ly Phan

Andrea Rogers

Cristina Sanchez

Emily Schneider

Alissa Scoggin

Leah Selmek

Harvey Smith

William Stone

Victoria Velasquez

Jazmyn Weaver

Nicolas Zenker

Raymond Zhao

Derek Zimmer

*Denotes FTT major

This production of *Blood Wedding* is accompanied by a two-day symposium
organized by Anton Juan and Anne García-Romero

FASCISM, WAR, AND HISTORICAL SCHISMS IN CONTEMPORARY EUROPE



WEDNESDAY, APRIL 9

4:00 – 5:45 pm

Philbin Studio Theatre

Fascism and War: García Lorca and the Spanish Truth Commission

Panelists: Dr. Carlos Jerez-Farrán and Dr. Teresa Phelps

THURSDAY, APRIL 10

11:00 am – 12:15 pm

Patricia George Decio Theatre

Blood Wedding production discussion

4:00 – 5:45 pm

Philbin Studio Theatre

Historical Schisms: Europe, Spain, and García Lorca

Panelists: Caridad Svich, Yiannis Lymsioulis, and Dr. Diana Jorza

The symposium is sponsored by the Nanovic Institute for European Studies with support from The Office of the Vice President for Research, the Department of Film, Television, and Theatre, the Department of Romance Language and Literatures, the Center for Civil & Human Rights, and the Institute for Scholarship in the Liberal Arts.

ACKNOWLEDGMENTS

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Bethel College
Saint Mary's College

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Fundacion Federico García Lorca
for access to the only existing live video footage of Lorca

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the Institute for Scholarship in the Liberal Arts, College of Arts and Letters,
University of Notre Dame.

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in Spanish and in English, please contact lorca@artslaw.co.uk or
William Peter Kosmas, Esq., 8 Franklin Square, London W14 9UU, England.

NOTRE DAME FILM, TELEVISION, AND THEATRE PRESENTS

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WEDNESDAY, APRIL 9 – SUNDAY, APRIL 13, 2014

PATRICIA GEORGE DECIO THEATRE
DEBARTOLO PERFORMING ARTS CENTER
WEDNESDAY–SATURDAY AT 7:30 PM
SATURDAY & SUNDAY AT 2:30 PM

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