

COMPañÍA ANTONIO GADES

"CARMEN"

- Inspired by the work of the same name by Prosper Merimée
- Plot, choreography and lighting by
Antonio Gades & Carlos Saura



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ANTIA



FUNDACIÓN ANTONIO GADES

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ON CARMEN



The theatre version of *CARMEN* was conceived roughly at the same time as the shooting of Carlos Saura's film. The film's success, which took even Gades and Saura by surprise, encouraged Antonio Gades to produce a version for the theatre that turned out to be another masterpiece in the line of *BLOOD WEDDING* and *FLAMENCO SUITE*. The premiere in Paris in 1983 was a considerable popular and critical success, revealing Antonio Gades to be not only one of the most important dancers in the world but also one of the greatest choreographers.

Antonio Gades' reasons for creating this work can be summed up in the ideas that he explained in a press conferences. In his view "Carmen is neither a frivolous woman nor a man-eater.

She's just an honest woman who when she loves says she loves and when she doesn't love and says she doesn't. In other words, a free woman. I don't think this makes her a man-eater.

Carmen also doesn't treat her feelings as private property. When she loved she said so and she did the same when she stopped loving. She also had such an exalted idea of freedom that she preferred to die rather than lose it. She's always been treated frivolously and as a man-eater. But Carmen has something essential which is a far cry from all this - her concept of class and her nobility. Referring to the success of *CARMEN* all over the world, Antonio mentioned the French critics who said that "Merimée brought Carmen to France but we've taken her back to Spain." Carmen has almost always been treated in a superficial and frivolous way but she is much deeper than that. He said that Carmen was misunderstood because when Mérimée wrote the work in 1837 she scandalised puritans and those who could not see that she stood for genuine female emancipation. Don José, on the other hand, is a fugitive from his class, a bourgeois 'slumming it' who will not be faithful to her. He does think of the loved one as private property.

"I did *CARMEN* because I didn't like the stereotyped false image of her. She's a woman who when she loves gives herself wholly and who never forgets what class she is even in the most exalted company."



ARTISTIC DETAILS

Story, Choreography and Lighting: **Antonio Gades y Carlos Saura**

Scenary **Carlos Saura**

Music:

- **Gades, Solera Freire,**
- **Georges Bizet "Carmen",**
- **Manuel Penella "El gato Montes" y**
- **José Ortega Heredia / Federico Garcia Lorca "Verde que te quiero verde".**

Recorded Music:

Orchestra della Suisse Romande conducted by Thomas Schippers, with Regina Resnik, Mario del Monaco y Tom Krause

World premiered in the Théâtre of Paris the 17th May1983

Duration: 1h 40 minutes witout an interval.



CAST

Artistic director

Stella Arauzo

Soloists

Carmen
Don José
Toreador (Bullfighter)

Vanesa Vento
Angel Gil
Jairo Rodriguez

Husband

Miguel Lara

Corps de ballet

Female dancers

Cristina Carnero, Maite Chico, María Nadal, Luisa Serrano, Virginia Guiñales, Merche Recio and M^a José Lopez.

Male dancers

Miguel Lara, Elías Morales, Jacob Guerrero, Isaac de los Reyes and Pepe Vento

Musicians

Cantaora singer
Cantaoras singers
Cortés, Alfredo Tejada
Guitar players

Angela Nuñez “La Bronce”
Enrique Pantoja, Joni Cortés, Gabriel
Antonio Solera, Camarón de Pitita

Technical director
Sound
Lighting technician
Costumes and props

Dominique You
Beatriz Anievas Minguez
Marc Bartoló
Carmen Sanchez

Antonio Gades Foundation
Torrent

María Esteve, Eugenia Eiriz and Josep



THE ANTONIO GADES COMPANY

Just months before he passed away, Antonio Gades created a Foundation in charge of looking after his artistic heritage and helping to disseminate his work, promoting a greater knowledge of Spanish dance all over the world. Back on the stage at the request of this Foundation, the Antonio Gades Company is now solely responsible for staging the ballets of the choreographer from Alicante, keeping the original spirit and guidelines his works were devised with intact.

Under the artistic direction of Stella Arauzo (who danced with Gades for many years, taking over from Cristina Hoyos in the performance of *Carmen*), and technical direction of Dominique You (so many years the illuminator and right arm of the Maestro), the new formation has several members from the old company who, together with new faces, ensure the transmission of the lines which characterize the work of Gades, expressing the most profound human concerns, within a aesthetically refined language rooted in the traditions and culture of the Spanish people.

After performing *Carmen* in the Roman Theatre, and touring almost constantly since then, the Antonio Gades Company has recovered for the stage *Carmen*, *Bodas de Sangre*, *Suite Flamenca* and more recently *Fuenteovejuna*. His work has not only been endorsed by the large number of spectators who have gone to the shows but also the awards received such as the Giraldillo de Oro of the Flamenco Biennial from Seville, the Demófilo award from the Fundación Machado and the award of the Teatro Rojas in Toledo which fills the company with special pride since it is awarded by the public.

The Antonio Gades Company has been resident in Getafe since 2006



La Compañía Antonio Gades es desde noviembre de 2006 Compañía residente en Getafe

ANTONIO GADES FOUNDATION

The purposes of the foundation include supervising the maintenance, the care and dissemination of Spanish dance in general, and particularly, the legacy of Antonio Gades. To achieve its objectives, the FAG keeps an archive which stores different resources related to the figure of Gades, supports and supervises the reconstruction of his ballets, produces publications which go into his work in depth and promotes educational activities aimed at bringing the general public closer to Spanish dance and flamenco.

As depository of the rights of the works of Antonio Gades, it places its document and graphic archive at the disposal of the new company, as well as the stage design and wardrobe, all of them aspects necessary for the correct reconstruction of the ballets.

The Foundation was created by Gades in 2004 and is presided over by his daughter, the actress María Esteve who works to fulfil the foundation's aims, with the support of his widow Eugenia Eiriz and his close collaborator Josep Torrent.



ANTONIO GADES Coreógrafo y bailarín



Choreography and direction ANTONIO GADES

Antonio Gades was born in Elda (Alicante), in November 1936, in the bosom of a humble family. In this same year his father leaves voluntarily for the front in Madrid in defence of the Spanish Republic and later on his entire family moved to a neighbourhood in the outskirts of Madrid. At eleven years of age, Gades leaves school, despite the fact that he really liked studying, and looked for work to help his family: first as errand boy for a photograph and then as linotype printer in the Madrid daily newspaper ABC.

His first contact with dance occurred by chance, "due to hunger", at the age of 15. An Andalusian neighbour had advised him to enrol in the Academy of the Maestra Palitos. Three years later, he is hired to act in a variety show. Recommended by Manolo Castellanos, Pilar López goes to see the young dancer, who she incorporated in her company and baptised with the stage name of Antonio Gades. With Pilar López he studied contemporary classic dance in all disciplines of popular Spanish dance: the Navarre *jota*, Andalusian flamenco and school dances. He remained for nine years with the person he would always consider "his Maestra", in 1960 performing his first tour in Japan as principal dancer. In this period he had another fundamental encounter: that of the world of the great Andalusian poet Federico García Lorca, through reading a clandestine version of his *Romancero Gitano* (Gypsy Ballads). Gades immediately understood that his most authentic means of expression would be flamenco, the Andalusian dance and singing, and that it was the arid and dry Andalusia of García Lorca that he would like: not the picturesque version created for tourists. In 1961, after leaving Pilar López's company he moved to Italy, where he worked as dancer and choreographer in the Rome Opera Theatre (choreography with Antón Dolin for *Ravel's Bolero*), in the Spoleto Festival with Giancarlo Menotti (choreography for Bizet's *Carmen*), and in the Milan Scala (*Carmen and El amor brujo* by Falla).

It is in this decade of the sixties in which he started to forge his extremely personal choreographic style. For Gades it was necessary to eliminate all flashiness and bad taste (sequins, the virtuosity which at that time "prostituted" flamenco), to try to reveal the essence of the dance. In the search for this new point of view concerning choreography, knowledge and attention to current artistic trends such as abstract movement (*Mondrian*) and surrealism, in painting and literature, were important.

In 1974 he premiered *Bodas de Sangre* (Blood Wedding) in Rome, inspired by the play by García Lorca, a masterpiece which established his international success together with his already consolidated company. However, the execution in 1975 in Spain and a profound sense of the moral responsibility led him to retire from dance. Only friendship and the persuasion of Alicia Alonso and other dancers of the National Ballet of Cuba, he had previously had the chance of working with, served, three years later, to again bring him back to dance and continue expressing his ideas through it.

Invited by the Cuban formation, in 1978 he started a tour through the USA during which he played the role of Hilarion in the ballet *Giselle*.

In this same year, the new Spain born after the arrival of democracy commissioned him to create and direct the Spanish National Ballet. Gades focused his work of the formation on recovering the 20th century Spanish choreographic memory.

In 1981, after an encounter with the director Carlos Saura, his ballet *Bodas de sangre* became a film. Gades/Saura became one of the greatest disseminators of the flamenco art on a global scale. The producer Emiliano Piedra proposes continuing this collaboration and, in 1983 the film *Carmen* is created. In this same year, Gades created the ballet *Carmen* for theatre, directly inspired by the narration of Prosper Mérimée. The ballet *Fuego* (1989) followed a similar path. This was created after the film *El amor brujo* (1986) following the free interpretation of the work by Manuel de Falla. In 1994 he premiered in Geneva what would be his last choreography *Fuenteovejuna*.

The dissolution of the Company in 1998 did not mean Gades has no more to do with the stage, because, since then, the revivals of his ballets have other formations.



STELLA ARAUZO

Artistic director

She was born in Madrid where she began studying dance under Maestra Mariemma, in whose company she would make her professional debut aged 13, later going on to join the Ballets of Maria Rosa and Rafael Aguilar. At the age of 17 she joined the Antonio Gades Company, and the maestro gave her the role of the Mother in *Blood Wedding*. From 1988 Stella Arauzo performed the leading role of *Carmen* by Antonio Gades, replacing Cristina Hoyos in a role that suited her strong temperament and dramatic intensity perfectly. In 1989, at the Théâtre du Chatelet, in Paris, she played "Candela", the leading role of *Fuego (El amor brujo)* by Antonio Gades. She also performed in the ballet Rango with Rafael Aguilar's Company, before returning to the Antonio Gades Company in 1994 to play the role of Carmen again, also performing in Fuenteovejuna. In recent years she has worked with the flamenco dancers from Granada, Manolete and Juan Andrés Maya. She has staged choreographies such as *Flamenco Libre* and *El Amor Brujo* in Sweden and she took part in the film *Callas Forever*, directed by Franco Zeffirelli. She also went on a European tour with the guitarist Paco Peña, performing at the Arena in Verona with the Camborio Company. In 2002 she worked as Mario Maya's assistant, beginning teaching at the Escuela Carmen de las Cuevas in Granada, where she gave master classes. In 2004 she returned to the stage combining her performances at Rincón de Chinitas, a flamenco club in Marbella, with the artistic direction of *The Passion* by Juan Andrés Maya.

In September 2004 the Antonio Gades Foundation entrusted her with the task of leading the new Antonio Gades Company as the artistic director and playing the role of Carmen.



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