



THEATER / 42 FESTIVAL DE TEATRO / CLÁSICOS DE TEATRO

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Teatro Echegaray

sunday 4 may 19.00 h

Inicio venta 12/11/2024

Price **20€** (single price)
Usual discounts do not apply

PASODOBLE

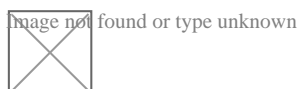
TEST - Teatro Estudio Turia
Author Miguel Romero Esteo
Free version and stage direction Juan Manuel Hurtado
With Toñi Martín and Francisco Tejón

1.25 h (w/out intermission)

“We know that the essential element of Romero-Esteo’s drama is his language. And this inevitably marks the space of his lyricism and the territory of his semantics. This play is essentially musical, and not because of the film score. The use – *usque ad nauseam*– of rhyming language, trite verses, puns and internal rhyme in his dialogues, of deconstruction of meaning, proposes a nearly meta-theatrical opinion: “...this matter of verse can no longer produce more, let’s forget it.”, which leads us into imaginative spaces close to a burlesque/grotesque irreality, yet still within the bitter reality itself.

I always heard Romero Esteo say: “...My theatre stems from reality and goes towards the same reality as an imaginative deformation of what is real.”

The piece’s tonal rhythm, marked by the scale of the tension/distension of the different conflicts, is a major challenge and at the same time a pleasure. I have taken into account the two forms of compositional rhythm: the first one was to consider the work as a ritornello and the other, to attend to –at the sensitive/emotional level– an ascendant elliptical figure of the plot, like some of O. Messiaen’s compositions. .





In regards to the visual and architectural spaces of the *tempore et locus*, where the action takes place, first I gave it the contrast of the darkness of violence that the piece requires, and secondly announced the light of a new day with the light of a field of wheat. And in the middle of this field of wheat the delicate red flower of poppies/of cohabitation while the Pasodoble sighs, danced –this time with a partner– with the omen of an uncertain future of the Spanish knife. The dramatic space was resolved with the large table of discord as an altar of all the vices and sacrifices. (...)" Juan Manuel Hurtado

