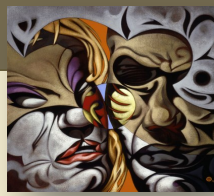


# DeCachetitoRaspado (CheekToStubbledCheek)



Hemofiction Opera in two acts (Chamber Version)

For four singers, four actors, two ballerinas, chamber chorus of 8 and ensemble of 9 performers (flute, clarinet, sax, trombone, 2 percussionists, guitar, harp, piano).

Music: Juan Trigos. Play: Juan Trigos Synister.

Language: Spanish (Subtitles in English)

Duration: 90' c.a.

Like a Comedy of Art.

From the cycle Yo Digo Que Soy Yo Pero Quien Sabe (I say that I am me but who knows)

## LOGISTIC AND TECHNICAL REQUIREMENTS

### For rehearsals and performances

- Harp, Grand piano with 3 pedals (tuned for rehearsal/s and performance/s), Set of percussions: 4 temple blocks, 1 tambourine, 4 tom-toms, metal chimes, 1 bass drum with pedal (kick drum), 1 tam-tam, tubular bells, vibraphone, 2 suspended cymbals (high and low), Indian drum (or tenor drum), 2 pairs of bongo (4 pitches), 1 snare drum, timbales cubanos (paila), 2 congas, marimba, 4 extra boom cymbal stands.
- Theater (preferable with pit) for 1 rehearsal and 1 or 2 performances (min. 2 days)
- 6 rooms (3 for women & 3 for men) or 2 big rooms (1 for W / 1 for M) reachable from the stage
- Women / Men bathroom reachable from the stage
- Bottles of water for the group during rehearsals and performances
- 22 Stands with lights (8 for for percussionists / 8 stands for all the rest of performers / 6 for technicians)
- Conductor stand with light (larger than performers stand)
- Light for piano's stand
- Conductor's podium with guardrail
- 18 chairs (12 for the performers / 6 for technicians)
- 1 Conductor chair for the rehearsal
- Amplification for the guitar
- Projector 10.0000 pixels
- Projection screen or cyclorama video projection (as large as possible) for images and subtitles in English
- Roll or piece of plastic (linolium) anti slip of 4 x 3 m.
- Lights available in the room. Normally, all the theaters have Leekos, Fresnel and other guns 500w and 1000w. The lamps depend from the theater, specify which have it. Knowing it we will adapt.

## COMC - HEMOFICTION OPERA

# DeCachetitoRaspado

by Juan Trigos

Play by Juan Trigos Synister

U.S. PREMIERE 2015

OCTOBER 29 & 30

Chamber Version

SUBTITLES IN ENGLISH



### CAST

Amy Sheffer (Primancianita)

César Torruella (Juansonrisa)

Daniela D'Ingiullo (Siamese I)

Esteban Cordero (Siamese II)

GSU Chorus

Bent Frequency Ensemble

Deanna Joseph, chorus director

Luciano Trigos, scenographer

Luis Martín Solís, stage director

Juan Trigos, conductor

This project will have a very important cultural impact not only for the music by one of the most renowned living composers in the US, but also because the text, which treat important social themes as alcohol and drugs' problems and the woman's rule inside the family and the society. Also promotes the integration of the Mexican culture in the US through the art of three Mexican-American artists as Juan Trigos, Juan Trigos Synister and Luciano Trigos.

### CO-PRODUCERS

As WINNER OF THE MEXICAN PRIZE "Programa de Fomento a Proyectos y Coinversiones (30-2014)", this project is possible thanks to the support of CONACULTA and Fondo Nacional para Cultura y las Artes.



Contact: Daniela D'Ingiullo

+1 407 970 1171 - info@promusint.com

## Artists



MEXICO - USA  
HOUSTON, TX

### JUAN TRIGOS - COMPOSER & CONDUCTOR

Juan Trigos is a very active conductor and composer, creator of the concept Abstract Folklore. In his musical production are clearly distinguished two fundamental aspects: vocal music (opera and sacred) and instrumental music with a notable predilection for the concertante forms. His works has been performed worldwide. Among the most significant latest commissions his Symphony N.3 “Ofrenda a los muertos” for the Houston Symphony Orchestra (2013).



MEXICO - USA  
LOS ANGELES, CA

### JUAN TRIGOS SYNISTER - PLAYWRIGHT

Creator of the aesthetic literary style Hemofiction. Literature of search which reflects on the bleeding of the consciousness in multiple mirrors, where it contemplates with horror the thousand faces of personal infantilism, process which endures desolation and anguish, indispensable symptoms on the road to individuation, path of ascension towards human. The works which have given him fame include *La Llorona*, *La Leyenda de Don Juan Manuel*, *La Diabólica Santa de la Tijeras*, *Callejón de las ratas*, *Mamá es loca o está poseída*, *La Culpá*.



MEXICO

### LUIS MARTÍN SOLÍS - STAGE DIRECTOR

Internationally renewed stage director, he has directed plays of Shakespeare, Maeterlinck, Buñuel, Hiriart, Maribel Carrasco, LEGOM, Ibarguenoiitia, Octavio Paz, among the others. He directed operas by Donizetti, Rossini and Vivaldi. He also directed the contemporary operas as *La muerte pies ligeros*, *Paso del norte* and *El conejo y el coyote* by Victor Rasgado, the last one performed in the Smithsonian National Museum in Washington D.C. He is also author of the books *People talking alone*, *Interdisciplina escénica II*, *Theater for Puppets* and two releases of the magazine *Máscara*.



MEXICO - USA  
HOUSTON, TX

### LUCIANO TRIGOS - SCENE & COSTUMES DESIGN

Following the tradition of the Mexican Muralists, Luciano Trigos recently realized “El Gigante”, a 753 sqft mural commissioned by the “Don Quijote Iconographic Museum” of Guanajuato (Mexico). He’s paintings are product of lateral, germane vision. Plastic cells are born, they grow and reproduce inside original, abstract form and at the same time, follow a kind of autonomous development.

### BENT FREQUENCY - ENSEMBLE

A professional contemporary chamber music ensemble based in Atlanta, Georgia (USA) and also “Ensemble in Residence” at Georgia State University).



ATLANTA (GA, USA)

## Synopsis

The central theme in the opera *DeCachetitoRaspado* (CheekToStubbledCheek) is the absence that the characters, Juansonrisa and Primancianita, fill up by projecting their imaginings. She is sterile, so she gives birth to two siamese sons who accompany them in all their theatrical improvisations. The story begins with the introduction of these beings of invention speaking about a baptism –imaginary as well—to which the president who has governed Mexico at diverse stages of the country’s life keeping the same criminal tendencies, will attend. Same imposing personality in collusion with the Church. There will be baptism with piñata-fractured heads. Instead of pulque, beer will run; instead of friends, compadres. Padrino (Godfather) will take requests.

They have also invited the dead, Catalina and Antonia, fictitious portraits of Primancianita, to dance during the celebration. These illusory deceased are Juansonrisa’s lovers and also his victims, for he strangles them daily. Primancianita is hooked with Padrino-Presidente (Godfather-President) and wants to have sex with him. But the man of state is politically and carnally chaste. Tall. Güero (blond). Puts hands behind his back. Reads The Holy Bible. Goes to church after taking off his cassock. After washing his hands well. AfterPraying. AfterThinking of his madrecita santa (saintly mother). There is confusion between the real wedding of the protagonists and the imaginary wedding with Señor Presidente (Mister President) and with the baptism party to which a nonexistent priest attends. Honeymoon in Cuernavaca. Primancianita affirms she was a virgin before marriage, and shows her red panties as proof. There is comic singing to virginity, as to the garter that will attract the love of our Señor Presidente. There is singing to the nation and the religious inquisitorial party, rambunctious institutional party, party that has ruled the country for many decades. The opera concludes when Padrino-Presidente (Godfather-President) says that no one goes to the theater. What remains—beyond their fictional infidelities, beyond social conventions, beyond the games in which they pretend wanting to die and having wishes of killing one another—is the taste of the true love these two alcoholics feel for each other.

*Juan Trigos Synister.*

## Horror-Hemofiction literature

Horror-Hemoficción (Horror-Hemofiction) is a literary movement of search. It reflects the characters in a multitude of mirrors in which they contemplate, frightened, the thousand faces of their personal infantilism. The protagonists, human children, play at being serious adults, but are murderers or full of lies. In every novel, play, or short story, infantile cruelty invades. Perhaps, someday, spiritual awakening will lead to maturity, which would mean plenary responsibility from which all characters created by Juan Trigos Synister—precisely because they are human, that is to say, children—run away. Horror-Hemoficción, always in jest, profound and amusing literature, opens doors to the personal conscience of the author and, by expansive reflection, is road towards the intimate knowledge of the reader who is capable of peeking into his or her own depths.