

Annie Garcés and the gift unsolved for everyone

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Almost a year ago Annie Garcés sang in the National Theater of Cuba. That Sunday afternoon she did a travel by some ballad's songs: she invited young singers and others very experienced ones, defenders of her same musical cause.

“She did it well, but she could do it better”, some people expressed while going out of the hot Avellaneda hall. “She is a very gifted girl and with a good future in the music”, the analysis of the concert, which was recorded in DVD format, concluded like that.

Some Saturdays ago, Annie Garcés sang in honor to women in the hall of the Building of Cuban Art Museum. That concert demonstrated, unlike what happened in the National Theater of Cuba, that the Annie Garcés' confidence in her talent will make her to go forward in the Cuban music, and whenever it would be like that, the audience would be able to follow her wherever she sings.



People who attended to Annie's concert in Bellas Artes enjoyed of a young woman with a control of the scene, with more confidence in what she said singing, with no stiffness in the wardrobe, which made her freer and less preoccupied of the poses at this time.

Annie Garcés danced a little in the Bellas Artes' concert. She extended the hands, put them up, captured the sensitivities themselves and transmitted them to the audience; she was seen enjoying more, she felt more motivated, less nervous, with no a lot of ornaments that maybe in the National Theater made her more beautiful and less expressive.

Annie will have the sincere applause of her audience while her shows have the sensibility and the simplicity of the paper butterflies placed in the walls as it happened in the Bellas Artes Museum's concert and while her live repertoire has some song that moves her of her comfort zone and the audience realizes that.

If we make an analysis of the audience who attended to Annie's concert in Bellas Artes we could have as a possible result that more than the half people which were there were older than thirty five or forty years of age. This conclusion, a priori, guesses that the artist has the support of a population group which according to the age, they have consumed music of artists from different epochs, and they can compare and determinate the best and the not so good things; however they follow the artist and fill the chairs of the theaters.



Then, the musical repertoire of Annie has to be analyzed, and probably could exist the possibility of her songs being singing also by the youngest which maybe recognize her talent, but they have lack of motivation for consuming her work.

We need a disc that compiles Annie Garcés' music, a disc which the artist's followers can have, and the directors of radio and television programs, in charge of spreading the work of our musicians, could use it for promoting the voice of this girl who sings so nice like the sound of a flute.

When that disc be finished, and we want it could be soon, surely there will be another concert in some theater of Cuba, and that achievement will be a gift for all.

By: Yoel Almaguer de Armas
