

Ballet Folklórico de México

DE AMALIA HERNÁNDEZ



NOVEMBER 15



PEACE
CENTER

Ballet Folklórico de México

DE AMALIA HERNÁNDEZ



THURSDAY, NOVEMBER 15, 2018 • 7:30 PM
PEACE CONCERT HALL

Amalia Hernández, Founder
Salvador López López, General Director

Staff

Flavio Carlos Antunez,
Artistic Coordinator
Laura Becerril Ortiz, *PR & Manager*
Roberto Carlos Arellano Ramos,
Lighting Director
Jose Barrios Gomez, *Wardrobe*
Susana Becerril Ortiz,
Logistic Coordinator
Julio Cardenas Garcia, *Sound Chief*

Pedro Cedillo Jiménez, *Wardrobe*
Pablo Flores Martinez, *Audio*
Tania Libertad Gonzalez Villaseñor,
Assistant Coordinator
Pedro René Jaramillo Fabriz, *Stagehand*
Carlos Jose Jimenez Pichardo, *PR*
Aldo Misael Lopez Cedillo, *Stagehand*
Josimar Octavio Marin Garcia, *Wardrobe*
Rafael Zuñiga Jaimes, *Lighting*

Female Dancers

Silvia Acuña Enriquez
Meztli Borbolla Osuna
Lourdes Angelica Braga Martin
Rosa Aurora Davila Briones
Fabiola Duran Ramirez
Brenda Flores
Pamela Guadalupe Fuentes Prieto
Alejandra Itzel García Alejandre
Ana Laura Guzmán Vega
Cynthia Del Carmen Hinojosa Paredes

Alexandra Huitron Pinillos
Andrea Jaime Villanueva
Anahí Landa León
Angelica Morales Fierro
Dulce Jenifer Mota Mata
Ana Lily Pinedo
Jessica Alejandra Resendiz Rodriguez
Citlalli Rodríguez Cervantes
Raquel Irene Vargas Lopez
Dafne Ivette Villalobos Corona

Male Dancers

Marco Antonio Aguirre Macias
Juan Ernesto Alvarez Hermosillo
Víctor Elías Bustos Jarillo
Oscar Daniel Campos Rodríguez
Saulo David Gallardo Leyva
José Isaac García Marín
Ricardo Gonzalez Camacho

Antonio Gonzalez Gallegos
Edson Jair González Gonzaga
Roberto Carlos Gonzalez Martinez
Aaron Zalahui Hernandez Martinez
Tonatíuh Ricardo Hernández Martínez
Job Emilio Hidalgo Ochoa
José Agustín Lara Cortés

Gustavo Lemus Lemus
Alfonso Meraza Prudente
Juan Negrete Muñoz
Juan Francisco Rodríguez Torreblanca

Jose Alonso Rosales
Javier Missael Tellez Chamorro
Jorge Torres Chávez
Daniel Humberto Veraztiza Ramos

Musicians

Miguel Aguilar Salas
Margarito Alvarado Mares
Salomon Arroyo Rivera
Jesus Arroyo Romero
Miguel Angel Cabrera Ramirez
Juan Manuel Garcia Mena
Juan Antonio Gonzalez Guevara
Hector Medina Ramos
Jesus Montero Aguilar
Juan Jose Mora Bautista
Julio Cesar Mora Nieto

Fernando Morales Gomez
Victor Puentes Flores
Donovan Donizzete Raya Meza
Esteban Salinas Cruz
Gilberto Salinas Cruz
Jesus Salinas Cruz
Fabian San Agustin Soto
Norberto Sosa Martinez
Adib Wuilliams Toledano Rescalvo
Jose Fidel Tolentino Solano

Amalia Hernández and the Ballet Folklórico de México

In 1952, dancer and choreographer Amalia Hernández founded the Ballet Folklórico de México, having embarked at a very early age on a never-ending quest to rescue the dancing traditions of Mexico. This vital search became a basic need to express not only in Mexico, but also in the rest of the world. Her goal was to share the beauty of the Universe in motion through Mexican dances from the Pre-Colombian era, the Hispanic Viceroy period, and the popular period of the Revolutionary years.

In 1954, Amalia Hernández began to garner recognition as a highly respected cultural representative of Mexico. In her earliest ballets, the audience sees the present time fade before their eyes, as they enter into a journey through the past: the lords of heaven and earth come back to life, the jaguars, the gods born of human flesh; and 30 different cultures that blossomed in centuries past leave behind a trail of color. All of these elements together gave Amalia Hernández the inspiration to create the Ballet Folklórico de México.

A weekly program on Mexican television sponsored by the government aired the Ballet's initial performances. Merely a few years into their formation, the company achieved a degree of international success that has been maintained for over 50 years. Amalia Hernández and Ballet Folklórico de México have since created over 40 ballets for upwards of 70 dancers. The music, technical rigor, elaborate costuming, and Amalia Hernández's choreography have helped the Ballet and its followers disseminate the zest for rich Mexican tradition and folklore throughout the world.

Since 1959, the company has been permanently housed at the Palace of Fine Arts in Mexico City. The institution has two main artistic companies called The First Company and the Resident Company, both whom alternate tours and performances in Mexico and abroad.

The company has currently given over 5,000 performances, and both Amalia Hernández and the Ballet Folklórico de México have been distinguished with more than 300 awards recognizing their artistic merits.

Program

Overture

The Great Tenochtitlán

This dance takes its inspiration from the great city of Tenochtitlán, founded by the Aztecs during their northern exodus. According to folklore, the Aztecs sought a sign from the gods indicating where they should establish their home; this sign was received in the form of an eagle devouring a serpent. The city was built on an island in the valley where Mexico City stands today. It would become known as the Great Tenochtitlán, capital of the expanding Aztec Empire, founded in accordance to the orders of the gods. The ceremonies and rituals developed here are presented in music and dances shrouded in feathered splendor, rising to the sky in a mystical expression.

Platform Dances Of Tixtla

- El Toro
- El Arrancazacate
- La Iguana

Revolution

Modern Mexico began with the Revolution of 1910. For the first time in the country's history, Mexican women joined men in their political struggle. This ballet is dedicated to the *soldaderas*, the women who supported their men and even bore arms with them in Mexico's fight for liberty. Contrasted with these men and women is a group of young aristocrats dancing European polkas, flirting and unconcerned with the people's fight for freedom. A group of revolutionaries breaks up this party, brandishing their weapons. Now it is the peasants who dance popular dances of *La Adelita* in the aristocratic drawing room, with their compatriot Juana Gallo, the famous *capitana*. At the end of this movement, the revolutionaries march toward their new destiny.

Charreada

One of Mexico's deepest traditions is Charreada, where men and women demonstrate their bravery in sports competitions, due to the work done in old Haciendas of Mexico. During a celebration full of color and fun, the Charro shows his beloved his abilities with the rope, captivating her to the rhythm of a Jarabe.

- The Rope Dance
- Country Love Dance

Tlacotalpan Festivity

February 2nd marks the celebration of the Candelaria Virgin in the town of Tlacotalpan. Stages are built in the main square where musicians and dancers dance to *fandangos*. This celebration is characterized by the use of the *mojigangas*, enormous puppets that symbolize different cultural figures and archetypal human characteristics. The music is characterized by the sound of drums such as *congas*, common in the festive carnival season of the Caribbean.

The Dance of the Fisherman
 The Indian Maria
*Jarocho*s, musicians from Veracruz
 La Morena
 The Cuckoo Bird
 The Fan Dance
 El Coco
 La Bamba
 La Sarna
 The Fans

The Clown
La Jarocho, or woman from Veracruz
 The Angel
 The Moor
 The African Boy
 The Indian Girl-Maria
 The Devil
 The Crier
 The African Girl

Intermission

The Quetzals Of Puebla

This ancient dance has its origin in the legend of the quetzal, a mythological bird of Mesoamerica considered by the Indians as sacred and symbolizing for them the essence of beauty and elegance. The great headdress of King Moctezuma is said to have been formed from 24 feathers captured at great peril from the long tails of the quetzals. In its home state of Puebla, the dance is executed by performers trained during many months to personify the bird and illustrate the dignity, godliness, and grace the Indians attribute to this divine representation. The plumed crowns worn by the dancers are approximately six feet in diameter and demand from the dancer much practice and skill to achieve the imposing movements of this dance.

Life Like A Game

In this dance, the game is controlled by the devil. He handles all characters as if they are marionettes, and with their wires he manipulates their destiny. Reality and fantasy interact when the devil uses both "cupid" and "death" to perform a tangled love story between a bride, her groom, and her lover.

The Plaza (Rondas)
 Childhood Games
 "Games" of Love
 The Devil
 The Cupid
 The Bride
 The Groom
 The Lover
 The Jicotillo

The Fair
 Gambling Games
 The Lottery
 La Cucaracha
 The Golden
 Fighting Cock
 The Purple
 Fighting Cock
 The Little Death

The Ball
 Social Games
 The Roulette
 Games of Death

Deer Dance

The *Yaqui* people, who have a reputation for being excellent hunters, have managed to be the only indigenous culture to preserve their cultural autonomy in the face of Spanish colonialism. Free from any racial mingling or modern cultures, the *Yaquis* continue hunting with bows and arrows, cultivating the land according to their ancestor's methods and celebrating their ritual dances with hermetic fervor. *The Deer Dance* is part of a rite that is organized in preparation for a hunt. It's said to bring luck and a bountiful profit to those who participate.

Jalisco Festivity

The state of Jalisco is the land of the *Charros*, the *Chinas* and the *Mariachis*. Since the last century it has become a symbol of Mexican nationality. The *Charros* of Jalisco are known for their high spirits and joyous grasping of life. Jalisco's folklore captures the soul of Mexico in its sensual music, refined dances and dazzling costumes. For this reason the Ballet Folklórico de Mexico culminates every performance with this ballet. It opens with a *Mariachi* parade playing lively songs at the start of a fiesta. In the background is the traditional gazebo found in all the provincial plazas of Mexico. During this colorful fiesta, the songs and dances of Jalisco: *The Snake*, *El Tranchete*, *La Negra* and *El Jarabe Tapatío*, the famous *Mexican Hat Dance*, are performed. At the end of the performance, the dancers salute the audience with an abundance of colorful paper streamers.

Program content provided by production company

Stay in the theater after the show for a talkback with the artists.

dorrance dance

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