



BALLET FOLKLÓRICO DE MÉXICO

Friday, November 9, 2018, at 7:30pm

Tryon Festival Theatre

PROGRAM

BALLET FOLKLÓRICO DE MÉXICO

Amalia Hernández, founder

Salvador López López, general director

I. OVERTURE

II. THE GREAT TENOCHTILÁN

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 with 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.

III. PLATFORM DANCES OF TIXTLA

El Toro

El Arrancazacate

La Iguana

IV. 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 towards their new destiny.

V. 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

VI. TLACOTALPAN FESTIVITY

February 2 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 *fundangos*. 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 Clown
The Indian Maria	La Jarocha, or woman from Veracruz
Jarochos, musicians from Veracruz	The Angel
La Morena	The Moor
The Cuckoo Bird	The African Boy
The Fan Dance	The Indian Girl-Maria
El Coco	The Devil
La Bamba	The Crier
La Sarna	The African Girl
The Fans	

20-minute intermission

VII. THE QUETZALS OF PUEBLA

This ancient dance has its origin in the legend of the quetzal, 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.

VIII. 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.

1. The Plaza (Rondas)
 - a. Childhood Games
 - b. "Games" of Love
 - The Devil
 - The Cupid
 - The Bride
 - The Groom
 - The Lover
 - The Jicotillo
2. The Fair
 - a. Gambling Games
 - b. The Lottery
 - La Cucaracha
 - The Golden Fighting Cock
 - The Purple Fighting Cock
 - The Little Death
3. The Ball
 - a. Social Games
 - b. The Roulette
 - c. Games of Death

IX. 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 ancestors' 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 is said to bring luck and a bountiful profit to those who participate.

X. JALISCO FESTIVITY

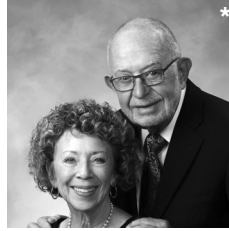
The state of Jalisco is the land of the *Charros*, the *Chinas*, and the *Mariachis*. Since the last century it has become a symbol of Mexican nationality. The *Charros* of Jalisco are known for their high spirits and joyous grasping of life. Jalisco's folklore captures the soul of Mexico in its sensual music, refined dances and dazzling costumes. For this reason the Ballet Folklórico de México culminates every performance with this ballet. It opens with a *Mariachi* parade playing lively *sones* 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*, and 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.

Ballet Folklórico de México appears by arrangement with:
CAMI Music
1500 Broadway, 19th Floor
New York, New York 10036
(212) 841-9602

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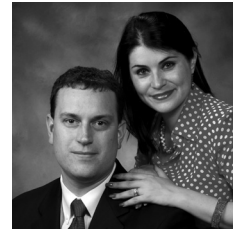
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COMPANY

STAFF

Flavio Carlos Antunez, artistic coordinator
Laura Becerril Ortiz, public relations and 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 Gonzale Villaseñor,
assistant coordinator
Pedro René Jaramillo Fabriz, stagehand
Carlos Jose Jimenez Pichardo, public relations
Aldo Misael Lopez Cedillo, stagehand
Josimar Octavio Marin Garcia, wardrobe
Rafael Zuñiga Jaimes, lighting

MUSICIANS

Juan Jose Aguilar Salas
Miguel Aguilar Salas
Javier Camacho Contreras
Tomas de la Rosa Martinez
Raúl Gavia Ríos
Juan Antonio Gonzalez Guevara
Miguel Gonzalez Nerey
Guillermo Florencio Martinez Vazquez
Hector Medina Ramos
Jose Medina Ramos
Julio Cesar Mora Nieto
Fernando Morales Gomez
Gilberto Salinas Cruz
Catarino Torres Contreras

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 Herмосillo
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
Tonatiuh Ricardo Hernández Martínez
Job Emilio Hidalgo Ochoa
José Agustín Lara Cortés
Gustavo Lemus Lemus
Alfonso Meraza Prudente
Juan Negrete Muñoz
Juan Francisco Rodriguez Torreblanca
Jose Alonso Rosales
Javier Missael Tellez Chamorro
Jorge Torres Chávez
Daniel Humberto Veraztica Ramos

PROFILE

BALLET FOLKLÓRICO DE MÉXICO was founded in 1952 by dancer and choreographer **AMALIA HERNÁNDEZ**, who 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, 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 its eyes as it enters into a journey through the past: the lords of heaven and earth come back to life, and 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 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. Hernández and Ballet Folklórico de México have since created over 40 ballets for upwards of 70 dancers. The music, technical rigor, elaborate costuming, and 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, The First Company and the Resident Company, both of which alternate tours and performances in Mexico and abroad.

The company has currently given over 5,000 performances, and both Hernández and the Ballet Folklórico de México have been distinguished with more than 200 awards recognizing their artistic merits.