

50th Anniversary Tour

Ballet Folklórico de México de Amalia Hernández

Sunday, September 15, 2002, 3 pm
Zellerbach Hall

DANCERS

Ortiz Vazquez Maria Guadalupe, Dominguez Alcantara, Ana Laura, Ovalle Benito Diana Adrianna,
Polo Rivera Yesica, Sandoval Montoya Maria Angelica, Marin Vazquez Blanca Azucena, Lopez Paz Mazarit, Martinez
Gonzalez Martha Aurora, Garcia Carmona Diana Yesika, Faraon-Chaul Valencia Linda Xiomara, Rodriguez Japera Liliana
Guadalupe, Ramirez Hernandez Brisa Marisol, Suarez Diaz Mayra Elena,
Uribe Sanchez Catherick Alef, Dominguez Sosa Maria del Carmen, Sanchez Jimenez Melania,
Aleman Michorena Netzi Atciri, Quiñonez, Garcia Jade Arianna, Sanchez Torres Xochitl,
Calleros Preciado Luis Mario, Perez Diaz Juan Jose, Torres Chavez Jorge, Garcia Paredes Jairo Heli,
Martinez Flores Gustavo, Martinez Estrada Genaro Antonio, Galeana Sanchez Hermenegildo,
Galan Sanchez Oswaldo, Luna Vazquez Oscar, Conde Trinidad Jose, Iza Villa Omar Naum,
Cazares Alonso Gerardo, Jimenez Galindo Hector, Navarrete Muñoz Moises,
Escamilla Delgado Lorenzo Agustin, Garcia Sandoval Hector Hugo, Torres Martinez Juan Luis,
Cortes Gonzalez Victor Hugo, Vazquez Cuesta Viridiana, Ortega Garcia Leticia, Rojas Garcia Isreal,
Vera Terrazas Joaquin Guillermo, Lopez Patiño Carolina, Torres Arteaga Jorge Fernando,
Cortes Hernandez Jesus Alberto, Ramirez Altamirano Sergio Fabian, Lopez Gasca Irving,
Orozco Castro Claudia Isabel, Vargas Gonzalez Adriana, Garcia Regalado Aquino Merari Argelia,
Lopez Torres Cecilia, Bourguet Cruz Claudia Susana, Anguiano Najera Maria Elena,
Ibellez Quiroz Hector Manuel, Cruz Acosta Ignacio, Bastida Contreras Victor Hugo,
Diaz Flores Luis Antonio, Rivas Zugarazo Erika Nadxiely, Hernandez Rodriguez Isidro,
Rodriguez Zuñiga Irene Isabel, Cruz Gonzalez Martin, Hernandez Morales Maria Gladys,
Ruiz Rojas Nancy, Martinez Piña Jose Fernando

MUSICIANS

MARIACHI: Medina Ramos Humberto, Medina Ramos Jose, De La Rosa Martinez Tomas,
Medina Ramos Rogaciano, Martinez Vazquez Guillermo Florencio, Medina Ramos Hector,
Torres Contreras Catarino, Peña Bernal Eustaquio, Gonzalez Nerey Miguel, Lemus Jimenez Ruben,
Hernandez Rojas Juan Manuel. JAROCHO: Salinas Cruz Esteban, Montero Aguilar Jesus,
Chavez Zamora Alfonso, Marquez De Jesus Jorge. MARIMBA: Bolon Leandro, Dominguez Madrigal Jorge, Betanzos
Castellanos Vito Alesio, Que Morales Antonio, Hernandez Sanchez Jose Jorge

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Cal Performances thanks the William and Flora Hewlett Foundation
and the Zellerbach Family Fund for their generous support.

Cal Performances receives additional funding from the National Endowment for the Arts,
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Los Matachines

Tunes of Michoacán

The Platform Dance from Tixt la (The Tarima)
El Toro – El Arrancazacate – La Iguala

Revolution
Goodness – Love
Love Frees The World From Evil Destruction

The Rope Dance
Country Love Dance

Fiesta de Tlacotalpan

Fisherman Dance – The Mange – The Siquisiri – The Clown – Veracruz Musicians – The Girl From Veracruz –
The Angel – The Brown Skinned Girl – The Moor – The Woodpecker – The Little Black Boy – The Fans –
La Indian Maria – The Coco Song – The Devil – The Bamba – The Weeper

INTERMISSION

Guelaguetza from Oaxaca

Wedding in the “Huasteca”

The Deer Dance

Jalisco

Los Matachines

Originating in the northern region of Mexico, this dance is performed exclusively during religious celebrations. It dates from pre-Hispanic times and reflects the custom of dancing with one's gods.

As part of their conquest of Mexico, the Spaniards introduced Spanish dances from the middle ages into the country. Since the 16th century, these dances have been performed in honor of Christian saints. This is how Los Matachines originated and exists today.

Tunes of Michoacán

Michoacán has one of the richest folkloric traditions of any of the states in Mexico. It produces treasures of folk music and dance, ceramics, weavings, wood carving, copper, and lacquer work. Therefore, it is not surprising that the state also offers a unique repertory of ancient song and dance music.

This ballet begins with a village fiesta where the dances are performed in front of a flower arch, a common decoration for such celebrations. The brief but showy selection of dances starts with the three “rattle” dances, which reveal their Indo-Spanish origin through the constant use of the rattle, an instrument almost invariably used in the indigenous culture to mark the rhythms of all dances. These dances are followed by the jarabes, classic examples of the style that has developed in different regions of Mexico, with rapid steps full of gaiety and optimism.

This is the first ballet folklórico that Amalia Hernández composed and the one she preserved as a symbol of her love of Mexico and its youth; here Hernández preserved her own youth forever in the form of dance.

The Platform Dance from Tixtla (The Tarima)

The echoes of heel-tapping resound on the platform, emphasizing the vertiginous rhythms of happiness, the heat from the souls of the people from Guerrero, and the coquetry of its ballerinas. Through the swirl of skirts a heel-toe dialogue is established among the interpreters. The rhythms are transformed into sounds that fill the soul with the joy of living. This is the rhythm of a country that is willing to courageously express the everlasting fortune of its future.

The piece celebrates the love between a man and a woman who, not knowing how to approach each other, dart to the platform to express the joyful feelings that are guarded deeply in their hearts and souls, communicating only through the language of movement.

Revolution

The Revolution of 1910 was the catalyst for a wave of sweeping social change and produced the actual integration of Mexican nationalism. For the first time in the country's history, Mexican women joined the men in their political struggle. This ballet is dedicated to the soldaderas, the women who supported their men and even bore arms in Mexico's fight for liberty.

Contrasted with these footsore men and women is a group of young aristocrats dancing European polkas and flirting with one another, unconcerned with the people's fight for freedom. A group of revolutionaries breaks up the party by brandishing weapons. Now it is the peasants who dance in the aristocratic drawing room.

Fiesta de Tlacotalpan

The Fiesta of the Virgin de la Candelaria takes place on January 31. In the town of Tlacotalpan, stages are built in the main square, where musicians and dancers perform. The fiesta culminates with the appearance of the *mojigangas*, huge figures representing characters from the lives and legends of the village. Caribbean rhythms and music are mixed with drums called *congas*.

Guelaguetza from Oaxaca

The name Guelaguetza means “an offering.” This is a ballet inspired by the ancient Zapotec custom of offering a welcome through the language of music and dance. It is an expression of hospitality to visitors and respect to governors.

The most spectacular dance of the region is the Feather Dance, which requires of its performers great agility in order to perform the intricate movements and manipulate the richly adorned feather headdresses.

Another form of welcome is the series of *jarabes* from the Mixtec people of Oaxaca, one of the Indian peoples living in this region. These dances of welcome, with their light and lyrical steps, are performed to the accompaniment of a typical village band.

Wedding in the “Huasteca”

On the day of a young rancher’s wedding, the groom finds a beautiful young Indian girl on the way to the ceremony, and he cannot resist the temptation of a romance. Meanwhile, in the village church, his bride begins preparations for their wedding. When the groom finally arrives, the couple begin a dance in which all the neighbors and friends participate. In the midst of the general gaiety, a rival to the groom arrives unexpectedly. In seconds, the happiness of the celebration disappears. The two men grab their machetes and fight until the rival dies. According to the regional tradition, the party continues in all its splendor until the bride and groom depart for the church, leaving the mourners in the village square as the only reminders of the fighting and the death of the rival.

The Deer Dance

Excellent hunters, the Yaqui people have always lived outside of Spanish influence and constitute the only aboriginal tribe of Mexico that has conserved its original autonomy. Free from any racial intermixing and exposure to modern cultures, the Yaquis continue hunting with bows and arrows, cultivating the land according to their ancestors’ methods and celebrating their ritual dances with the same hermetic fervor. The Deer Dance forms part of the preparatory rite at the time of the hunt and reproduces the movements of the desired prey with an astonishing fidelity. Because of its antiquity and its mastery of execution, this dance remains one of the best examples of imitative magic.

Jalisco

The state of Jalisco is the land of *charros*, *chinas*, and *mariachis*. Since the last century, these have become national symbols of Mexico, deserving of this status because of their dynamism and their zest for life.

The brilliant folklore of Jalisco seems to summarize many of the features of Mexican life—fast and sensual music, vigorous refined dances, and lavish multicolored clothing and costumes. It is fitting that this ballet is the last in today’s program. A parade of *mariachis* performs before a background representing a typical country or provincial plaza, serving up a lavish and multicolored celebration.

The popular dances that are presented in this ballet culminate in the *Jarabe Tapatío*—the Mexican national dance, better known in the United States as the “Mexican Hat Dance.” Astonishing color and harmonious movements are displayed in the dances—*La Culebra* (“The Snake”), *La Negra* (“The Black Skinned Woman”), and *El Jarabe Tapatío*. The finale is a great explosion of joy, uniting both audience and performers in a spirit of optimism.

The Ballet Folklórico de México de Amalia Hernández is renowned worldwide for its celebration of life in movement, music, and color. Its many dances encompass pre-Hispanic rituals, dramatic events from the past, and colorful depictions of Mexico’s diverse culture and folklore. Drawing from the rich and varied repertoire of Amalia Hernández, Latin America’s most important choreographer, the selection of dances for the company’s 50th anniversary season presents an array of brilliant theatricality and great passion.

The Ballet Folklórico de México that was created with eight dancers in 1952 by Amalia Hernández has today become one of the most important dance organizations in the world, with two professional companies and a school. During the past 50 years, the company has traveled to over 60 countries, received more than 200 awards and international recognitions, and been praised by critics and audiences on five continents.

Amalia Hernández, who died in November 2000, created a dance concept with this company that did not exist before—ballet folklórico. Before this, there was classical ballet and folk dance. Hernández understood that in bringing the folk traditions to the stage, there was the need to

combine the spirit and the nature of the dance with some of the elements developed for the stage by classical ballet and modern and contemporary dance.

For 50 years, Hernández worked with such great musicians as Chavez and Revueltas; muralists and painters Covarrubias and Siqueiros; and choreographers and dancers Martha Graham, Alvin Nicolai, and Nureyev. However, her basic inspiration remained the rich and diverse popular culture of Mexico.

Today, the Ballet Folklórico de México de Amalia Hernández continues to grow and develop under the direction of her daughter, Norma Lopez Hernández, and her grandson, Salvador Lopez Lopez. The Ballet Folklórico de México de Amalia Hernández has performed for 42 years at the Palace of Fine Arts in Mexico City.

The company would like to extend a special thanks to its sponsors. This year marks the thirteenth consecutive year that American Honda Motor Corp., Inc. has been the national tour sponsor. Mervyn's celebrates its first year as a regional sponsor.

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The company wishes to extend a very special thanks to Columba Bush and Amalia Hernández, founders of the Children's Cultural Education Fund of the Ballet Folklórico de México de Amalia Hernández, for their devotion to the nonprofit charitable program that raises funds to produce educational materials and underwrite free performances of the company for school-aged children. The company also wishes to thank American Honda Motor Co., Inc., founding national sponsor, and Mervyn's, regional sponsor.