

The Schaefer Center Presents
2018-19 Season

BALLET FOLKLÓRICO DE MEXICO

WEDNESDAY, NOVEMBER 14, 2018 | 7PM

SCHAEFER CENTER FOR THE PERFORMING ARTS
BOONE, NC

Appalachian
STATE UNIVERSITY



TRAVEL. CULTURE. FOOD.

If you like
North Carolina,
you'll love
Our State.

To subscribe, please
visit ourstate.com



Our State
CELEBRATING NORTH CAROLINA



STEP AWAY FROM THE PLASTIC PONY
AND STEP OUTSIDE YOURSELF

Start your adventure today. 800.852.9506 StepOutsideYourself.com

boone
north carolina



BALLET FOLKLÓRICO DE MEXICO

AMALIA HERNÁNDEZ, FOUNDER

In 1952, dancer and choreographer AMALIA HERNÁNDEZ founded the Ballet Folklórico de Mexico, 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 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 thirty 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 Mexico.

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 fifty years. Amalia Hernandez and Ballet Folklórico de Mexico have since created over forty ballets for upwards of seventy dancers. The music, technical rigor, elaborate costuming and Amalia'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 Hernandez and the Ballet Folklórico de Mexico have been distinguished with more than 300 awards recognizing their artistic merits.

BALLET FOLKLÓRICO DE MEXICO

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

Edson Jair González Gonzaga

Roberto Carlos Gonzalez Martinez

Aaron Zalahui Hernandez Martinez

Tonatiuh Ricardo Hernández Martínez

Job Emilio Hidalgo Ochoa

José Agustín Lara Cortés

Saulo David Gallardo Leyva

José Isaac García Marín

Ricardo Gonzalez Camacho

Antonio Gonzalez Gallegos

Alfonso Meraza Prudente

Juan Negrete Muñoz

Juan Francisco Rodriguez Torreblanca

Jose Alonso Rosales

Javier Missael Tellez Chamorro

Jorge Torres Chávez

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

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

Program

I. OVERTURE

II. THE GREAT TENOCHTITLAN

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 Tenochtitlan, 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.

III. PLATFORM DANCES OF TIXTLA

El Toro
El Arrancazacate
La Iguana

IV. REVOLUTION

Modern Mexico began with the Revolution of 1910 and 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, 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 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 Clown
The Indian Maria	<i>La Jarocha</i>
<i>Jarochos</i>	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	

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 twenty four 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 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 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 company 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 are performed: *The Snake*, *El Tranchete*, *La Negra* and *El Jarabe Tapatío*, the famous *Mexican Hat Dance*.

THANK YOU TO OUR SPONSORS!

THE SCHAEFER CENTER PRESENTS... IS SPONSORED BY



McDonald's of Boone



SUPPORTING SPONSORSHIP PROVIDED BY



Our Mission

The Schaefer Center Presents... supports the teaching mission of Appalachian State University by offering a diverse array of music, dance and theatre events designed to enrich the cultural, educational and economic landscape of the campus and surrounding region. By creating memorable performance experiences and related educational and outreach activities, the series promotes the power and excitement of the live performance experience; provides a "window on the world" through the artistry of nationally and internationally renowned artists; and showcases some of the finest artists of our region.

Appalachian
STATE UNIVERSITY

The Schaefer Center Presents... (2018-19 Season)

Upcoming Events

Herbie Hancock

Wednesday, February 13, 2019

Herbie Hancock has defied tradition over the years creating music that expands the possibilities of musical thought. Embracing elements of rock, soul, funk and electronica, Hancock is often described by many as a visionary, an architect in the post-bop sound. With a career spanning more than 50 years, his passion for innovation and creativity remains unparalleled.

Dance Theatre of Harlem

Tuesday, February 19, 2019

Founded in 1969 by Arthur Mitchell and Karel Shook, Dance Theatre of Harlem is a globally-acclaimed dance institution that has occupied a distinguished place in the New York City's cultural landscape and brings innovative and bold new forms of artistic expression to audiences across the country and around the world. The 16-member professional dance ensemble has performed in 41 countries on six continents, in 44 states and more than 250 cities across North America.

The World of Musicals

Friday, April 5, 2019

The World of Musicals brings the very best of musical theatre to life. This captivating production is an emotional journey through the great world of musicals that will leave audiences spell-bound and singing along with their favorite show tunes from the movies and musicals they love.

theschaefercenter.org

800.841.ARTS / 828.262.4046



GIVE THE GIFT OF THE ARTS!

**TICKETS TO A LIVE PERFORMANCE ARE AN AFFORDABLE,
THOUGHTFUL, AND SPECIAL GIFT TO GIVE YOUR LOVED ONES!**

THESCHAEFERCENTER.ORG
828.262.4046

**The Schaefer Center offers audience members ways to
stay connected with the arts!**



Schaefer Center for the
Performing Arts



@AppalachianArts



@ArtsatAppalachian

theschaefercenter.org / 800.841.ARTS / 828.262.4046

The New York Times

The Daily

Weeknights @ 6:30

This is what the news should sound like. Hosted by Michael Barbaro & powered by *The New York Times'* newsroom, *The Daily* brings listeners the biggest stories of our time, told by the best journalists in the world.



88.5WFDD
PUBLIC RADIO FOR THE PIEDMONT

Winston-Salem, NC • 336.758.8850 • wfdd.org

APPlause!

K-12 Performing Arts Series

Enriching lives, sparking imaginations and inspiring a love of learning through the arts!

Every season, affordable music, dance, film, and theatre events are offered to students and their teachers from K-12 classrooms across the region. Students experience everything from high-energy acrobatics and Appalachian music to international dance and literary classics brought to life through theatrical productions.

For more information, visit:
theschafercenter.org/applause





WDAV 89.9
Classical Public Radio

your
**Classical
Companion**
for
40 Years

A service of Davidson College, supported by listeners like you.

Download on the
App Store

GET IT ON
Google Play