The Schaefer Center Presents
2018-19 Season

BALLET FOLKLÓRICO
DE MEXICO

WEDNESDAY, NOVEMBER 14, 2018  |  7PM

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Our State
CELEBRATING NORTH CAROLINA
In 1952, dancer and choreographer AMALIA HERNÁNDEZ founded the Ballet Folklorico 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 Folklorico 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 Folklorico 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 Folklorico 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
Citolalli Rodríguez Cervantes
Raquel Irene Vargas Lopez
Dafne Ivette Villalobos Corona

Male Dancers
Marco Antonio Aguirre Macias
Juan Ernesto Alvarez Hermosillo
Víctor Elias Bustos Jarillo
Oscar Daniel Campos Rodríguez
Edson Jair González Gonzaga
Roberto Carlos Gonzalez Martinez
Aaron Zalahui Hernandez Martinez
Tonatiuh Ricardo Hernández Martinez
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 Indian Maria
- *Jarochos*
- La Morena
- The Cuckoo Bird
- The Fan Dance
- El Coco
- La Bamba
- La Sarna
- The Fans

- The Clown
- *La Jarocha*
- The Angel
- The Moor
- The African Boy
- The Indian Girl-Maria
- The Devil
- The Crier
- The African Girl

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.
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.
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.

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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.

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