Columbia Artists Management LLC
&
Presenter

Amalia Hernandez’s

BALLET FOLKLÓRICO DE MEXICO

AMALIA HERNÁNDEZ, FOUNDER

Norma López Hernández, General Director
Salvador López, General Director

Carlos Flavio Antúnez Tiburcio, Artistic Coordinator
Carlos Casados, Artistic Coordinator
Jose Villanueva, Artistic Coordinator
Carlos Enrique Diaz, Technical Coordinator
María Antonieta Moreno Lau, Public Relation / Direction Assistant
Laura Becerril Ortiz, Public Relations
Jose Antulio Avalos, Lighting
Rafael Juárez, Audio
José Barrios, Wardrobe
Pedro Cedillo, Wardrobe
Esperanza Estevanez Moreno, Wardrobe
Jesús Zúñiga, Wardrobe
Rafael Zúniga Jaimes, Head Carpenter

Administrative Staff

Sr. Claudio Bonifax, Administrative Coordinator
Andrés Vázques Del Arenal, Accountant Department
María de La Luz Torres, Administrative Secretary
Juan Lezama, Accountant Assistant
Francisco Bravo, School Director
Sara Bertha Ibarra, School’s Administrative Coordinator
Ma. Antonieta Sandra Maldonado González, School’s Administrative Assistant
Women:
Rachel Albores, Janelle Raelynn Ayon, Livia Chavez Lira, Elsa Laura Cruz Muñoz, Fabiola Díaz Lozano, Ma. Del Carmen Domínguez de Vázquez, Merari Argelia García Regalado Aquino, Pamela Fuentes, Ma. Luisa Guillén Rocha, Diana Adriana Ovalle Benito, Nait Alejandra Pérez Altamirano, Jessica Yisrel Miriam Pérez Loredo, Elena Preciado, Irene Isabel Rodríguez Zúñiga, Mónica Rosas Ávalos, Katayana Sánchez Cortés, Viridiana Vázquez

Men:

Musicians:
Tomas De La Rosa Martínez, Jaime Gómez Villafuerte, Miguel González Nerey, Salvador Lemus, Guillermo Florencio Martínez Vázquez, Héctor Medina Ramos, Humberto Medina Ramos, José Medina Ramos, Adib Wuilliams Toledano Rescalvo, Catarino Torres Contreras

COLUMBIA ARTISTS MANAGEMENT LLC
Jean-Jacques Cesbron, Executive Vice President/Tour Direction
Lisa Willis, Associate
Sarah Davis, Executive Assistant

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 as they enter into a journey through the past. The lords of heaven and earth come back to life, as well as the jaguars and the gods born of human
flesh. Thirty different cultures that blossomed in centuries past leave behind a trail of color from which Amalia Hernández was inspired 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 200 awards recognizing their artistic merits.

I. MATACHINES
The Matachines is a dance performed in the Northern part of Mexico City. This movement is inspired by the customs of Pre-Hispanic people who danced exclusively to worship their gods. The Spanish Conquest brought with it Medieval dances that since the XVI Century in Mexico were used in Christian ceremonies.

II. GUERRERO

GUERRERO
The title comes from the name of the hero Vicente Guerrero who had warlike courage, also known as guerrero.

LAS AMARILLAS
Calandria is the name of a yellow and orange bird whose song is both powerful and beautiful.
EL GUSTO

*El Gusto* is a Mexican tap dance from the coast of Guerrero performed in the towns of Zirandaro and Altamirano.

### III. 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 footsore 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 like *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.

### IV. CHARREADA

- The Rope Dance
- Country Love Dance

### V. TLACOTALPAN FESTIVITY

January 31st 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
- El Sisquisiri
- *Jarochos*, musicians from Veracruz
- La Morena
- The Cuckoo Bird
- The Fan Dance
- El Coco
- La Bamba
- La Sarna
- The Clown
- La Jarocha, or woman from Vera Cruz
- The Angel
- The Moor
- The African Boy
- The Indian Girl-Maria
- The Devil
- The Crier
VI. 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, beautiful and elegant. The great headdress of King Montezuma 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, this dance is executed by highly trained performers who are able to personify the bird and illustrate its dignity, godliness and grace. The plumed crowns worn by the dancers are approximately six feet in diameter and demand from the dancer much practice and skill to achieve such imposing movements.

VII. THE DANZÓN AND THE JARANA
The danzón is a traditional urban dance that combines many different Mexican dance rhythms, one of which being La Habanera (or Cuban rhythm). The danzón is a product of many cultures in Mexico and brings together many influences from Europe, Africa and the Caribbean. The danzón is, without a doubt, the dance of the pueblo. It came to Mexico via the state of Yucatan and its popularity spread throughout the Gulf Coast creating the first Mexican danzónes such as El Gran Danzón Nereidas. The love of this rhythm has continued since the time that the Salon Mexico welcomed it in the capital.

Jarana
The implementation of many different “Spanish” dance traditions combined with the more reserved ways of Pre-Columbian Mexican tradition inevitably produced an endless range of styles of present day Mexican music and dance. One of the most interesting of these mixtures occurs in the Yucatan. There, the exotic, energized style of the Caribbean influence, visible in Vera Cruz, has been largely ignored. Instead the great dignity of ancient Mayan traditions has amalgamated with the music of 17th and 18th century Spanish dances such a Jota, Zapateado and above all the Sarabande. The dances of the Yucatan have preserved the courtly elegance of early Spanish dance and acquired certain exotic, though always restrained, over tones. The sternness and aristocratic severity of Mayan artistic tradition has led Spanish Music in a direction contrary to that taken by similar music in Vera Cruz or the Huasteca.

VIII. WEDDING IN THE HUASTECA
On the day of his wedding, a young rancher finds a beautiful young Indian girl and cannot resist the temptation of romance with her. Meanwhile, at the
Village church, the bride begins the preparations for their wedding. When the groom finally arrives, the couple begins a dance and all the neighbors join in and court her. In the midst of the general gaiety her groom’s rival arrives. In seconds, the happiness of the celebration disappears as the two men get hold of their machetes and fight until the rival dies. The party continues, as is tradition in that region. The bride and groom finally leave for the church in total splendor but leave behind the mourners in the plaza who are the only memory of the fight and death of the rival.

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
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 Folklorico de Mexico 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, 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.