

Ballet Folclórico Nacional de México de Silvia Lozano

Monday, February 3, 2020; 7:30 pm

Tuesday, February 4, 2020; 7:30 pm



Columbia Artists Management LLC Presents



ABOUT THE BALLET FOLCLÓRICO NACIONAL DE MÉXICO BY SILVIA LOZANO

The Ballet Folclórico NACIONAL DE MÉXICO by SILVIA LOZANO, is an institution tasked with the dissemination, preservation and promotion of the Culture of México, both at home and abroad. As of 2020, the BFNM will be celebrating the 60th anniversary of its artistic career, continuing the legacy of México's leading researchers and practitioners of folklore, dance, music and costumes.

In its long career, the BFNM has performed in over fifty countries and five continents, receiving numerous awards and prizes, as well as being designated an Ambassador of Mexican Culture. In addition to its international tours, the Ballet Folclórico NACIONAL DE MÉXICO by SILVIA LOZANO, maintains residences in México City and Cancún.

The Ballet Folclórico NACIONAL DE MÉXICO by SILVIA LOZANO, was featured in the original production of "Xcaret México Espectacular," which performed 365 days a year for nearly 20 years, with over 200 artists taking the stage throughout its run. This show was directed and choreographed entirely by SILVIA LOZANO, General Director and Choreographer of BFNM.

The Ballet Folclórico NACIONAL DE MÉXICO by SILVIA LOZANO, features dances and choreographies that can be customized to the needs of each unique performance space. They have performed in traditional theatre settings, as well as in stadiums, arenas and parks. The BFNM frequently performs for congresses, conventions, private events, and large events, with audiences that have included kings, princesses, presidents, prime ministers and ambassadors from all around the world.



2020 USA Tour Program

1st Part

1. OAXACA

- 1.1. Flor de Piña
- 1.2. La Danza de la Pluma
- 1.3. La Sandunga
- 1.4. El Jarabe Mixteco

2. YUCATÁN

- 2.1. Popurrí Yucatán

3. CHIAPAS

- 3.1. El Alcaraván
- 3.2. El Rascapetate
- 3.3. El Jabalí

4. VERACRUZ ANTIGUO

- 4.1. Interpretación musical (solo musicians)
- 4.2. Los Negros/El Toro Zacamandú

5. VERACRUZ SOTAVENTO

- 5.1. El Tilingo Lingo
- 5.2. La Bruja
- 5.3. La Bamba
- 5.4. El Aguanieve
- 5.5. El Colás

INTERMISSION

2nd Part

6. GUERRERO

- 6.1. Ella
- 6.2. El Tapeado
- 6.3. Las Amarillas
- 6.4. El Toro Rabón

7. MICHOACÁN

- 7.1. Interpretación musical (solo musicians)
- 7.2. Los Viejitos
- 7.3. El Jarabillo de Tres

8. HIDALGO

- 8.1. "Alabado Cristo" (Christian Religion Dance)
- 8.2. "El Querreque"
- 8.3. La Petenera

9. PUEBLA

- 9.1. Las Espuelas de Amozoc

10. BAJA CALIFORNIA

- 10.1. Calabaceado Popurri

11. JALISCO

- 11.1. Interpretación musical (Mariachi solo)
- 11.2. El Tranchete
- 11.3. El Jarabe Tapatío
- 11.4. El Son de La Negra
- 11.5. Tierra del Sol (Gran Finale)
- 11.6. Son Calenda

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continued

PROGRAM DESCRIPTION

OAXACA

La Pluma is a celebration of an Aztec legend about the last Aztec Emperor, Moctezuma. This dance represents one of the dreams that Moctezuma had, in which the Emperor imagines himself to be a sacred bird who warns his people of the coming Spanish invasion.

The Sandunga, which means “graceful” or “fascinating,” is accompanied by the sensual romantic marimba. The Tehuana women of Oaxaca are called “Shunkas” and are renowned for their beauty, grace and majestic carriage.

Flor de Piña, in the region of Tuxtepec, the people are very honest, cheerful, noisy, hopeful and ambitious. In this region, their dances are an amalgamation of their hybrid music and Spanish influence. This dance is performed only by barefoot women.

Jarabe Mixteco, La Mixteca is one of the seven regions that forms the beautiful State of Oaxaca. This jarabe originates from the western part of the State of Oaxaca and dates back to approximately 1588. The Mixtecos have observed the cult of completely glorifying their lovely Princess Ita Andehuii, a sweet, arrogant and beautiful woman, who symbolizes the “Flower of the Heaven.”

YUCATÁN

In the beautiful region of Yucatán, the weather is warm and pleasant, the land produces abundant fruits and crops, and the people live in comfort. “Vaquerías” (“Ranches”) is the name given to the fiestas celebrated in this region, which are represented in this dance. The dance is very animated and includes many different tunes that are played by musicians strolling from street to street announcing the coming of the fiesta. The parties take place in an “enramada,” an area shaded by big palm branches, and, up until a few years ago, these Vaquerías lasted from three days to a full week.

CHIAPAS

Chiapas is the southernmost Pacific Coast in Mexico, well known for its beautiful jungle forests. This is the home of the Zapotec people who produce gold and silver works of astonishing beauty. It is also a home of blue skies, a radiant sun, fertile countrysides, precious wood, fruits, celebrated coffee and more. The folklore of Chiapas has brilliant and colorful dances, reflecting the buoyancy of the Spanish Culture and the more contemplative nature of the indigenous people. The character of the half-

breed (hybrid) Chiapaneco: Extrovert, happy and vigorous, is reflected in these stories full of earthly happiness and fine coquetry, represented by exquisitely embroidered flowers on the dancers’ dresses. The stories and dances are accompanied by the music of the marimba, an instrument brought by the slaves from Africa.

VERACRUZ ANTIGUO

The origin of Son Jarocho dates back to the 18th century, and its music comes from Spain. The African influences that developed in the Caribbean basin and the indigenous substrate, and originally populated these lands, merge to give life to this musical style. That is why, when dancing the Son Jarocho, the body interprets the mixture of these three roots through movements and firm zapateados.

VERACRUZ SOTAVENTO

The lively and cheerful music of Veracruz reflects influence from both Spanish and Totonac Indian cultures. Known as “Son Jarocho,” this music is fast, light and rustic. The dancers are accompanied by a small ensemble (usually three or four musicians and/or singers) consisting of various sizes of guitars (such as the “Requinto,” a small, high-pitched guitar, and the “jarana,” which is similar to the ukulele, and a unique walking Harp). The high-spirited falsetto yells of the singers and the slapping of the guitar strings with the hand at the end of each phrase further accentuate the complex nature of the music.

GUERRERO

The music of Guerrero, more than any other State, preserves Spanish tradition. In this Chilean dance, the couple uses handkerchiefs to show the nuances of flirtation, which continue to change as the dance progresses. Originally, the women’s dance was accompanied by a harp or violin along with the guitar, but today they use small wind ensembles, called “Chili Frito” or a guitar consort.

MICHOACÁN

It is located in the northern region of Uruapan Mountains, home of the beautiful Lake of Patzcuaro. The older men of the town danced with their sticks as an offering to the “Sun God” or “Old God,” which in the region of Michoacán is called “Tata Jurhiata.” The old people received the vigor required to continue with their earthly activities from the sun that burned their faces.

HIDALGO

In the area of the Sierra Huasteca, where the states of Tamaulipas, Veracruz, Hidalgo, San Luis Potosi and Queretaro

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are located, the musical style “son Huasteco” or “huapango” developed in the 17th century. There are several interpretations about the origin of this name. It is said that it was previously known as “huapanco,” from the Nahuatl root huapantli (or vapantli, viva viva). The son huasteco or huapango is a type of music based on a ternary compass structure that has three variants: the typical huapango or huasteco, played by the huasteco trio; the northern huapango, interpreted by northern group and the huapango of mariachi.

PUEBLA

During fiestas in Colonial times, the Spanish conquerors would perform a dance known as “Moors and Christians,” which commemorated their recent wars with the Moors. This dance intrigued the natives, who marveled at the percussive sounds produced by the spurs and weapons of the Spaniards. The natives, who were not particularly interested in the historical background of the dance, concentrated on developing the sound of the spurs in their version of it called “Las Espuelas” or “The Spurs.” This dance requires great strength and is usually interpreted by men accustomed to arduous and fatiguing work.

BAJA CALIFORNIA

The dance of the “Calabaceado” is a regional dance from the north of the country, specifically from the state of Baja California. Its origin traces back to 1940s, when little by little, cattle activities became a source of entertainment for the cowboys. (The jockeys, the lasso and the horse races

were some of the most popular.) Later, the cowboys would imitate the motions of these activities in their dances. Specifically, Calabaceado is a mixture of norteño music, the dance of “change of couple” and cowboy dancing, which includes lively jumps, turns and kicks. The rhythm of the zigzag dance comes from the Huasteca area and belongs to the huapango genre. When interpreted by the northern group, they named it “huapango norteño,” also known as “calabaceado dance,” “huarachazo” or “taconeado,” depending on the region or the place where it is performed. During the dance, the “change of couple” is constant and there are no moments of rest for the dancers. For these reasons, it is considered a tradition that requires a lot of resistance and skill.

JALISCO

The State of Jalisco, whose capital is the famous city of Guadalajara, is a land of sunshine, lying on the Pacific Coast due west of Mexico City. Its music and dance are world-famous and synonymous with gaiety, color and rhythm. “Son Jalisciense,” the Jalisco sound, is readily identifiable. No true Mexican fiesta is complete without it. The music always is performed by Mariachi bands, that customarily play a medley of tunes, many originating from 15th century Spain and containing complex rhythms. The dances are known as “Jarabe,” which literally means “sweet syrup,” possibly because many of them are courtship dances. The National Folclórico Ballet of Mexico, was the first folkloric group to include a Floreador (lariat artist) to the program as an integral part of the national culture. This practice has been adopted by most Mexican dance companies.



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BALLET FOLCLÓRICO NACIONAL DE MÉXICO

General Director

SILVIA LOZANO

General Deputy Director & Company Manager

Esther C. Lozano

Artistic Coordinator

Iliana Diaz Leal Devaux

Production Manager

Jorge Alexandro Ruiz Arrieta

Audio Engineer & Operator

Mario Alonso Alonso

Lighting Engineer & Operator

José Gerardo Cristóbal Reyes

Costumes, Props and Instruments

Gerardo Juárez García

Costume Designers

Luis Vargas Anguiano &

Reina Romero

Dancers

Alejandra Cortez Vilchis

Andrea Tamar Rubí Santillán

Ángela Paola García Aguilar

Claudia Patricia Robles Cruz

Desireé Dander López

Diana Fabiola Camarillo Hernández

Jazmín Hernández Hernández

Lara Constanza García Menéndez

Mercedes Yazmin Hernández Cabrera

Miriam Alicia Garma Mendoza

Rebeca Denisse Crispín Álvarez

Selene Flores Rodríguez

Armando Guillen Serrano

Carlos Andrés Santana Granados

Cristian Uriel Olivares Martínez

Israel Amor Rivas Salas

José Alexis Guzmán Lorenzo

José Manuel Gámez Martínez

Miguel Alejandro Olivares Martínez

Musicians

Grupo “Los Antiguos”

Director

Sigfrido Gámez Ibarra

María del Carmen Carbajal López “Jarana” & singer

Sigfrido Gámez Ibarra “Requinto Jarocho”

Joel Olmedo Garrido “Jarana” & “Guitarra Leona”

“Mariachi Tradicional de América”

Director

Fredy Sánchez Jiménez

Cesar Arturo Ramírez Moctezuma Trumpet

Tomas García Perdomo Trumpet

Jaime Peña Bustamante Violin

José Manuel Aguillón Yañez Violin

Heriberto Becerro Hernández “Vihuela”

Juan Gabriel Rosete Zempoalteca “Guitarrón”

Luis Miguel Galindo Cortéz Guitar

Sergio Delfino Chávez Ríos Harp

Tomas García Perdomo Trumpet