Advance Program Notes
Ballet Folclórico Nacional de México de Silvia Lozano
Friday, March 20, 2020, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

Columbia Artists Management LLC presents

Ballet Folclórico Nacional de México de Silvia Lozano

OAXACA
Flor de Piña
La Danza de la Pluma
La Sandunga
El Jarabe Mixteco

GUERRERO
Ella
El Tapeado
Las Amarillas
El Toro Rabón

MICHOACÁN
Interpretación musical (solo musicians)
Los Viejitos
El Jarabillo de Tres

CHIAPAS
El Alcaraván
El Rascapetate
El Jabalí

HIDALGO
Alabado Cristo (Christian Religion Dance)
El Querreque
La Petenera

VERACRUZ ANTIGUO
Interpretación musical (solo musicians)
Los Negros/El Toro Zacamandú

PUEBLA
Las Espuelas de Amozoc

VERACRUZ SOTAVENTO
El Tilingo Lingo
La Bruja
La Bamba
El Aguaniève
El Colás

BAJA CALIFORNIA
Calabaceado Popurri

INTERMISSION

JALISCO
Interpretación musical (Mariachi solo)
El Tranchete
El Jarabe Tapatío
El Son de La Negra
Tierra del Sol (Gran Finale)
Son Calenda

This performance is supported in part by a gift from Ms. Sherwood P. Quillen.
Program Notes

OAXACA
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.

La Danze de 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.

La 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.

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 which 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 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) playing various sizes of guitars (such as the requinto, a small, high-pitched guitar; the jarana, which is similar to the ukulele; and a unique walking harp). The high-spirited falsetto yells of the singers and the musicians’ slapping the guitar strings with their hands 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
Michoacán 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 Potosí, and Querétaro 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 percusive 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 Folclóric Ballet of Mexico, was the first folklore 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.
The Ballet Folclórico Nacional de México de Silvia Lozano (BFNM) 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 is 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 50 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 de Silvia Lozano maintains residences in México City and Cancún.

The Ballet Folclórico Nacional de México de 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 Lozano, general director and choreographer of BFNM.

The Ballet Folclórico Nacional de México de 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.
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SILVIA LOZANO

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Musicians
Grupo “Los Antiguos”
Director
Sigfrido Gámez Ibarra

María del Carmen Carbajal López, jarana and singer
Sigfrido Gámez Ibarra, requinto jarocho
Joel Olmedo Garrido, jarana and 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

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Production Manager
Kate Arvin
Engagement Events

Friday, March 20, 2020
PANEL: TITLE TBD
Information to come

Special thanks to Veronica Montes and El Centro

Go Deeper

What are some of the traditions—both familiar and unfamiliar to you—that you see enacted in the performance? How do the production’s choreography, music, and lush design elements (e.g. costumes, lighting, etc.) contribute to the spirit and social intent of those traditions?
In the Galleries

Now on View
FIERCE WOMEN
Chakaia Booker, Guerrilla Girls, Jenny Holzer, Marilyn Minter, and Rozeal
Thursday, January 30-Saturday, April 25, 2020
All galleries

ARTIST SPOTLIGHT: Rozeal
Best known for paintings and prints heavily influenced by the Japanese *ukiyo-e* printmaking style, Washington, D.C.-native Rozeal incorporates visual elements of Japanese and African-American subcultures into lush and powerful scenes that explore intersections and ambiguities of identity, origins, time, and place.

Like the scenes themselves, which have often been referred to as “mashups” or “remixes,” the artist is a product of rich and divergent influences, beginning with her home life and extending to her education and world travels. These key elements, in addition to her everyday experiences living among the diversity of D.C. and New York City, contributed to the creation of some of the works on view in *Fierce Women*.

Gallery Talk: Veronica Jackson
Thursday, March 26, 2020, 6 PM
Virginia artist and collector Veronica Jackson joins us to speak about her experience as an art collector, the work of Rozeal, and her own creative practice.
Sherwood Payne Quillen ’71 Reception Gallery
Free; approximately 30 minutes

GALLERY HOURS
Monday-Friday, 10 AM-5:30 PM
Saturday, 10 AM-4 PM

To arrange a group tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at megh79@vt.edu.
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