

# **Ballet Folklórico de México de Amalia Hernández**

**Friday, March 19, 2021 • 7:30 p.m.**

*Viernes, 19 de marzo de 2021 • 7:30 p.m.*

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## **PROGRAM**

This HomeStage performance will include never-released footage from a September 2017 performance at Palacio de Bellas Artes, one of Mexico City's most historic venues, in Mexico City on the occasion of the 100 year anniversary of Amalia Hernandez' birth.

The performance features the great Mexican ballet dancer Elisa Carrillo and the Orquesta Sinfónica Nacional. The company has developed choreography for 40 ballets, composed of 76 folk dancers who have performed extensively across Mexico and abroad.

*Esta presentación incluirá imágenes inéditas de una actuación en septiembre de 2017 en el Palacio de Bellas Artes, uno de los lugares más históricos de la Ciudad de México, en la Ciudad de México con motivo del centenario del nacimiento de Amalia Hernández.*

*La actuación cuenta con la gran bailarina mexicana Elisa Carrillo y la Orquesta Sinfónica Nacional. La compañía ha desarrollado coreografías para 40 ballets, compuestos por 76 bailarines folclóricos que han hecho presentaciones en México y el extranjero.*

### **LA NOCHE DE LOS MAYAS (ORQUESTA)**

*Compuesta en 1939 por Silvestre Revueltas para el filme homónimo de Chano Urueta. La noche de los mayas es una de las obras orquestales más interpretadas del compositor, que utiliza casi en su totalidad los instrumentos de la orquesta, incluyendo algunos autóctonos.*

Written by Silvestre Revueltas for the 1939 film *Night of the Mayas*, directed by Chano Urueta, this is one of the most recognized works by the composer, incorporating various indigenous instruments into the orchestral arrangement.

### **LOS MAYAS (BALLET)**

*Es una coreografía basada en los libros sagrados de los mayas, el Popol Vuh y el Chilam Balam, en este ballet se combinan tres leyendas: la leyenda de Xtabay, diosa de la caza, quien seduce y caza a sus víctimas, llevándolas al Bosque Sagrado; la leyenda de los Tres Príncipes Hermanos, donde uno de ellos desaparece misteriosamente, y la leyenda de Nic-Te, hechicera que con sus mitos devuelve el amor perdido.*

This ballet is based on several legends taken from the sacred books of Mayans: the Popol Vuh, and the Chilam Balam. The main character is Xtabay, the beautiful goddess of hunting, who also seduces and hunts men; another legend is that of the Three Princely Brothers, one of whom disappears mysteriously and thereby incites his other two brothers to take a terrible vengeance on the world. Finally, the legend of Nic-Te, a mortal woman whose role is to compel the return of a departed lover.

### **SONES ANTIGUOS DE MICHOACÁN**

*El primer ballet folklórico creado por Amalia Hernández. Michoacán es una de las provincias que se disputan la supremacía dentro de la música y danza popular mexicana. Este breve mosaico empieza con la versión michoacana de jarabes, los cuales con sus similitudes de jota y zarabanda (danzas y cantes españoles) nos indican los signos inconfundibles de su mestizaje.*

This is the first folkloric ballet created by Amalia Hernández which honors that province of Michoacan, whose distinct style brings together elements of various popular musical and dance styles. This brief mosaic begins with a Michoacan *jarabe*, one of the most traditional song forms of the mariachi genre, which evokes the of *jota* and *zarabanda* (Spanish dances and songs) that define the style.

### **LA REVOLUCIÓN (BALLET)**

*La Revolución de 1910 fue la causa de grandes cambios sociales y produjo la integración real de la nacionalidad mexicana. Este ballet está dedicado a las "soldaderas", mujeres que combatieron y que tuvieron un papel determinante en la Revolución al seguir a sus hombres en la guerra.*

The Revolution of 1910 was the cause of great social changes and produced the real integration of the Mexican nationality. This ballet is dedicated to the "soldaderas", women who fought and who had a decisive role in the Revolution by following their men in the war.

## FIESTA EN TLACOTALPAN

*Tlacotalpan es una localidad ubicada en el sur este del estado de Veracruz, famosa por su fiesta de la Virgen de la Candelaria. La celebración gira alrededor de los torneos de fandangos que culminan con la aparición de enormes figuras de personajes que salen a bailar con el fin de expresar los sentimientos, críticas y leyendas del pueblo: las famosas "mojigangas". Este Ballet intercala música del Caribe con tambores congas como en época de carnaval.*

Tlacotalpan is a region located in the south of the Veracruz state, famous for the celebration of the Candelaria Virgin. This celebration is held in the main square, where musicians and dancers of fandangoes are presented. The Mojigangas are huge figures representing living residents and legends of the village. In the midst of it, Caribbean music is played with Congas (drums), as in a mardi-gras celebration parade.

## HUAPANGO DE MONCAYO

*Obra sinfónica compuesta por José Pablo Moncayo. Fue estrenada el 15 de agosto de 1941 en el Palacio de*

*Bellas Artes, interpretada por la Orquesta Sinfónica de México bajo la dirección de Carlos Chávez. Un homenaje a Amalia Hernández a través de diferentes adaptaciones coreográficas de su obra.*

This symphony was composed by Jose Pablo Moncayo. It was released on August 15, 1941, at the Palace of Fine Arts and performed by the Symphony Orchestra of Mexico under the direction of Carlos Chavez. It serves as a tribute to Amalia Hernandez through different choreographic adaptations of her work.

## DANZÓN NEREIDAS

*Compuesto por Amador Pérez Torres en 1932, este danzón se convertiría en uno de los más populares de México. El Ballet Folklórico de Amalia Hernández lo utiliza para brindarle una cálida sorpresa a su público*

Written by Amador Pérez Torres in 1932, this piece became one of the most popular in México. The Ballet Folklórico de Amalia Hernández uses it to bring a warm surprise to the public.

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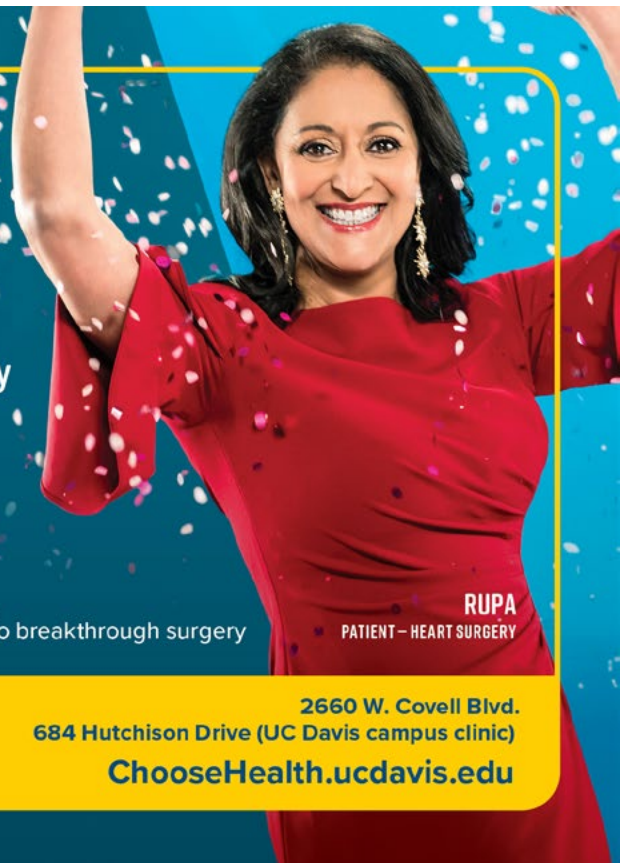
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## **Amalia Hernández**

In 1952, dancer and choreographer Amalia Hernández founded the Ballet Folklórico de México, 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-Columbian era, the Hispanic Viceroy period, and the popular period of the Revolutionary years.

In 1954, Hernández 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 30 different cultures that blossomed in centuries past leave behind a trail of color. All of these elements together gave Hernández the inspiration to create the Ballet Folklórico de México.

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 50 years. Hernandez and Ballet Folklórico de México have since created over 40 ballets for upwards of 70 dancers. The music, technical rigor, elaborate costuming and Hernández'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 of whom alternate tours and performances in Mexico and abroad.

The company has currently given over 5,000 performances, and both Hernández and the Ballet Folklórico de México have been distinguished with more than 300 awards recognizing their artistic merits.

*En 1952, la bailarina y coreógrafa Amalia Hernández fundó el Ballet Folclórico de México, habiéndose embarcado a una edad muy temprana en una búsqueda interminable para rescatar las danzas tradicionales de México. Esta búsqueda vital se convirtió en una necesidad básica a expresarse no solo en México, sino también en el resto del mundo. Su objetivo era compartir la belleza del universo en movimiento a través de las danzas mexicanas de la época precolombina, la época virreinal hispana y la época popular de los años revolucionarios.*

*En 1954, Hernández comenzó a obtener reconocimiento como una representante cultural muy respetada de México. En sus primeros ballets, el público ve cómo el presente se desvanece ante sus ojos, al adentrarse en un viaje por el pasado: los Señores del cielo y de la tierra vuelven a la vida, los jaguares, los dioses nacidos de carne humana; y 30 culturas distintas que florecieron en siglos pasados dejan un rastro de color. Todos estos elementos juntos le dieron a Hernández la inspiración para crear el Ballet Folclórico de México.*

*Un programa semanal de la televisión mexicana patrocinado por el gobierno transmitió las presentaciones iniciales del Ballet. Apenas unos años después de su formación, la compañía logró un grado de éxito internacional que se ha mantenido durante más de 50 años. Hernández y el Ballet Folclórico de México han creado desde entonces más de 40 ballets para más de 70 bailarines. La música, el rigor técnico, el vestuario elaborado y la coreografía de Hernández han ayudado al Ballet y sus seguidores a difundir el entusiasmo por la rica tradición y folclor mexicano en todo el mundo.*

*Desde 1959, la compañía ha tenido su sede permanente en el Palacio de Bellas Artes de la Ciudad de México. La institución cuenta con dos compañías artísticas principales llamadas The First Company (la Compañía principal) y The Resident Company (la Compañía residente), las cuales alternan giras y presentaciones en México y el extranjero.*

*Actualmente, la compañía ha realizado más de 5000 representaciones, y tanto Hernández como el Ballet Folclórico de México han sido distinguidos con más de 300 premios en reconocimiento por sus méritos artísticos*

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Note: We apologize if we listed your name incorrectly.

Please contact  
Michael Weagraff,  
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[mdweagraff@ucdavis.edu](mailto:mdweagraff@ucdavis.edu)  
to inform us of corrections.

# **Land Acknowledgement/ reconocimiento de tierras**

The Margrit and Robert Mondavi Center for the Performing Arts, UC Davis would like to acknowledge the land upon which we are situated.

For thousands of years, this land has been the home of Patwin people. Today, there are three federally recognized Patwin tribes: Cachil DeHe Band of Wintun Indians of the Colusa Indian Community, Kletsel Dehe Wintun Nation, and Yocha Dehe Wintun Nation.

The Patwin people have remained committed to the stewardship of this land over many centuries. It has been cherished and protected, as elders have instructed the young through generations.

We are honored and grateful to be here today on their traditional lands.  
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El Margrit and Robert Mondavi Center for the Performing Arts de UC Davis quisiera reconocer la tierra sobre la que está situado.

Durante miles de años, esta tierra ha sido el hogar de los Patwin. Hoy en día, hay tres tribus patwin reconocidas a nivel federal: la Banda Cachil DeHe de indios Wintun de la comunidad india Colusa, la Nación Kletsel Dehe Wintun y la Nación Yocha Dehe Wintun.

Los Patwin se han mantenido comprometidos con la administración de esta tierra durante muchos siglos. Ha sido apreciada y protegida, como los ancianos han enseñado a los jóvenes a través de generaciones.

Nos sentimos honrados y agradecidos de estar hoy aquí en estas tierras con esta tradición.  
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