CAL PERFORMANCES PRESENTS

Sunday, April 30, 2006, 3pm
Zellerbach Hall

Ballet Folklorico
“Quetzalli” de Veracruz

This performance is made possible, in part, by WESTAF, the Western States Arts Federation, and the National Endowment for the Arts.

Cal Performances thanks our Centennial Season Sponsor, Wells Fargo.
PROGRAM

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Tabasco
Potpourri Tabasqueña

Michoacan
Musical Interlude
Jarabillo de Novios Dance of the Lovers
Los Arrieros The Cowhands
Jarabillo de Tres Dance of Three
Danza de los Viejos Dance of the Little Old Men

Guerrero
Musical Interlude
Tierra De Revolucion Land of Revolution
El Becerrero The Calf
La Gallina The Hen

Baja California Norte
La Loba Del Mal The Bad Wolf
Arriando Vacas Rounding Up the Cows
El Patito The Duck
Sopa de Pelicanos Pelican Soup

INTERMISSION

Veracruz, Totonacapan
Nimbe
Danza de Gua Guas

Veracruz, La Huasteca
Musical Interlude
El Guajolote The Turkey
El Muchacho The Boy
La Media Azucena The Half Lily

Veracruz, Sotavento (Jarocho)
Musical Interlude
El Pajaro Cu The Cu Bird
El Chuchumbe
La Bruja The Witch
La Bamba traditional

PROGRAM NOTES

Ballet Folklorico
“Quetzalli” de Veracruz

Dancers
Saul Ceballos
Cesar Velasquez
David Jurado
Carlos A. Soto
Carlos González
Victor Muñoz
Hely Del C. Perez
Evelyn Mora
Ixchel Landa
Citali Roldan
Sandra Herrera
Lucia G. Loera

Musicians
Armin Sarmiento violin
Ariel Dorantes guitar
Exal Prieto harpa, percussion
Jose Luis Melgarejo jarana, guitar
Cesar Oliva guitarron, accordion

Artistic Director Maestro Hugo Betancourt Morales
Assistant Saul Ceballos
Tour Coordination SRO Artists, Inc., Middleton, Wisconsin
www.sroartists.com

Tour Production Manager Steve Heath

Special thanks to the Department of Tourism and Economic Development,
State of Veracruz, Governor Lic. Fidel Herrera Beltran

Artist Management
Steve Heath, At Home Artist Management
athomemusic@artsaxis.com

For information on musical recordings or videos of “Quetzalli” performances please contact:
At Home International Music, P.O. Box 203, New Boston, Michigan 48164
athomemusic@artsaxis.com, http://www.artsaxis.com/athom

Program subject to change without notice.
**PROGRAM NOTES**

**BALLET FOLKLORICO “QUETZALLI” DE VERACRUZ**

**Tabasco**
This tropical area is of Olmec and Mayan roots. The dances of the area are characterized by the use of the marimba as well as the tambores (drums) and the reed flute and are know as danzas de tamborileros (drummers' dances). The dance steps demonstrate the celebration of harvest, as well as their petition and thanks to the patron saints of the local communities. Some of the most important fiestas in Tabasco include those for San Pedro, San Isidro and the Fiesta de la Santa Cruz.

**Michoacan**
The legend exists that the Tarascans traveled from the north and populated the central part of Mexico settling in Patzcuaro. The most representative dances of the region express the pride of these indigenous peoples and their glorious past, having never been conquered during the period of colonization. The music used to accompany these dances begins first with the violin and has different rhythms. Among the best known dances are la costilla, in which the dancers move flirtatiously around a sombrero, and Los Arrieros, dedicated to the old cattle drovers who moved the cattle from one village to another over the stone-paved streets.

**Guerrero**
The state of Guerrero lies along the West Coast of Mexico and includes the colorful mountain town of Taxco and the tourist capital of the country, Acapulco. These dances come from the region known as tierra caliente (or hot land), which includes the eastern part of the state, as well as parts of Michoacan and Morelos. The most popular forms of music in the region are the sones and gustos. The instrumentation is normally violins, guitars, a drum with a snare or rasp and sometimes a harp. The dances are always performed by couples and demonstrate the flirtatious relationship between the man and woman. The dress is very colorful, as is the region, indicating the close relationship to nature as indicated by the names of the dances like: the calf, the hen, etc.

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**Baja California Norte**
The baile del caballacado is a very popular manifestation of the cattlemen of this region, the northern part of the Baja peninsula which borders southern California. This dance, also known as the “cowboy dance,” was born in the late 1950s as the nortena musical style began to gain popularity. The rhythm allows the dancers to interpret various movements of the cowboys including jumps, turns and kicks all with the intention of creating a cloud of dust underneath their boots.

**VERACRUZ**

**Totonacapan (Papantla)**
The name Papantla means the land where vanilla abounds. It is the home of the Totonacan culture, where the world-famous voladores (pole flyers) originated. The Danza de los Guaguas is a dance which originated with the ceremony of the voladores and honors the spirits of the four cardinal points (north, south, east, west). The steps are generally executed in the form of a cross to signify the four directions and in circles to signify the rotation of time. The costume employs the large penachos or solar discs, worn on the heads of the dancers to reflect the rays of the sun and honor their gods. The very stark music is performed with a reed flute and a small hand drum.

**Huatamtic Region**
This region, encompassing several states, is the home of the Huastec culture, which dates back to the early part of the last millennium. The Christian religion was introduced to the indigenous cultures in the 1500s by the Spanish conquerors, but the ceremonies retain elements of the native American culture. The procession parades the Virgin of Guadalupe on a platform, or in this case her image on a banner, around the town, after which she takes her place on a pedestal to preside over the festivities. The participants render their tribute to the “Queen of the Americas” with a variety of songs and dance. These are often performed on December 12, the day of the Virgin.

**Huatamtic Region (Mestizo)**
La Huasteca includes the northern part of Veracruz and stretches into Tamaulipas, Hidalgo and San Luis Potosí. The character of the regional music is boisterous and normally sung in a falsetto tone, and the traditional instrumentation is violin, jarana and guitar (or huapangera). The sones or tunes of the area are performed at special fiestas called huapangos, which normally last as long as bodies are able to endure. The music and dances exhibit strong indigenous influence, as do the patterns in the clothing and the more reserved and humble movements.

**Sotavento (Fandango Jarocho)**
The jarocho people, cheerful by nature, make their day-to-day lives a continual fiesta—each street, and each home is a likely place to celebrate. In February, the Adoration of the Virgin of the Candelaria; the Fiesta of the Crosses in May; in December, Las Posadas or La Rama; a birthday, or a wedding; all are celebrated to the rhythm of the son. The celebrations are still faithfully preserved in communities such as Tlacotalpan and Boca del Río; a young child easily remembers her grandmother dressing her in a new white outfit and sandals urging, “Hurry little one, we’re going to the Fandango, the fiesta is about to start!” The strong influence of the Spanish is evident in the music, the dance steps, and in the dress. The term jarocho was used to describe the native mestizo population living around the port city of Veracruz and the coastal plain region. The name comes from an Arabic word meaning “filth” or “dirty,” which is how the conquering Spaniards viewed the natives. But over the years the term has come to be recognized as a source of pride for the people of Sotavento whose ancestry is a mix of European, African and indigenous peoples. The music is gay and lively and led by the harp, the characteristic instrument of the region. La Bamba, also known as el himno veracruzano (anthem of Veracruz), is one of the world’s oldest and most recognized melodies. Its origin dates back at least 300 years and incorporates the use of the bright ribbons which the dancers delicately maneuver into a bow—using only their feet!
ABOUT THE ARTISTS

Founded in 1985 by Maestro Hugo Betancourt, Ballet Folklorico “Quetzalli” de Veracruz makes its home in the state capital, Xalapa, Veracruz. They have toured internationally performing traditional folkloric dances, as well as their Afro-Caribbean spectacular, Carnaval Veracruzano. The company has been the official representatives for Secretary of Tourism and Economic Development for the State of Veracruz since 1986 having given hundreds of performances across Mexico and the United States, South America, Asia, Europe and the Caribbean. They have performed at the Carnaval of Veracruz every year since 1991, as well as taking their famous comparsa xalapeña to the Carnaval of Havana in Cuba on three different occasions.

Other important appearances include the Miss Mexico pageant in Cancun, TV appearances on Siempre en Domingo from Mexico City, the Festival Cervantino in Guanajuato and at the Festival of Culture in Kuala Lumpur, Malaysia. They have also recently performed in Peru, Spain, Germany, Taiwan and Canada. Currently, the group has grown to more than 45 dancers and 10 musicians and operates its school and training program for young dancers in Xalapa. “Quetzalli” continues to be one of the great cultural treasures of Veracruz, performing to thousands of people every year. “Quetzalli” will host the National Association of Grupos Folkloricos for the third time in the summer of 2003.

Born in the northern region of Veracruz known as La Huasteca, Maestro Hugo Betancourt was exposed to folk music and dance at an early age. His uncle, Humberto Betancourt, was a well-known musician and composer, and he shared his great passion for the art and culture of his homeland with his nephew, Hugo. Hugo studied folklorico dance under Maestro Alejandro Gomez Solis in the Ballet Folklorico “Veracruz,” sponsored by the department of popular education. He toured the United States on several occasions with that group and with Ballet Folklorico Tonanzintla.

In 1985, along with Rosalinda Perez and Manuel Vasquez, Maestro Betancourt formed “Quetzalli” and began to put together a repertoire and collect costumes and resources. He has served on the board for the National Association for Grupos Folkloricos (USA) and has coordinated their international conference in Xalapa on two occasions. Under the direction of Maestro Betancourt, “Quetzalli” has grown from eight dancers to a company of more than 40 with its own training school. In the summer of 2000, “Quetzalli” celebrated its 15th anniversary with several gala performances, in which Hugo was recognized for his great contribution to the company and to the cultural panorama of Veracruz.

Hugo and his wife, Alejandra, are the proud parents of one daughter, Arantxa, born in 2002 and one son, Hugo Jesus, born in 2005.