

Sunday, April 30, 2006, 3pm  
Zellerbach Hall

# Ballet Folklórico “Quetzalli” de Veracruz



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

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## PROGRAM

## 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 Viejitos *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*

Arrieando 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 subject to change without notice.*

## 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

Citlali 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/athome*

## 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 known 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.

### Baja California Norte

The *baile del calabaceado* 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 *norteña* 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.

#### Huasteco Region (*indigenous*)

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 their contrite but rhythmic passes, followed by the women, who perform the traditional *danza de cintas* (dance of ribbons). These are often performed on December 12, the day of the Virgin.

#### Huasteco Region (*Mestizo*)

La Huasteca includes the northern part of Veracruz and stretches into Tamaulipas, Hidalgo and San Luis Potosi. 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 *huapanguera*). 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 Rio; 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

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Founded in 1985 by Maestro Hugo Betancourt, Ballet Folklórico “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 Folklóricos 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 Folklórico “Veracruz,” sponsored by the department of popular education. He toured the United States on several occasions with that group and with Ballet Folklórico 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 Folklóricos (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.