

The University Musical Society

of
The University of Michigan



Presents

DANZAS VENEZUELA

of the

National Institute of Culture and Fine Arts, Caracas
and

YOLANDA MORENO

“The Ballerina of the Venezuelan People”

under the patronage of

The Honorable Dr. Rafael Caldera,

President of the Republic of Venezuela

Dancers

PATRICIA MORENO
OLGA PERALTA
ARELIS GONZALEZ

JULIO PEREZ
LUIS CASTILLO
ROMULO GONZALEZ

NARCISCO GIL
JUAN ANDRADE

Raquel Francia
Noris Ugeto
Lina Mariño
Marlene Amado
Ingrid Amado
Judith Guédez
Evelín León

Heberto Barboza
Antonio Cartagena
César Gámez
Jorge Romero
Emerson Velásquez
Luis González
Oswaldo Crespo

Marina Villegas
Carmen Rosa Román

Instrumentalists

Edgard Vivas
Nelson Díaz
Alberto Blanco
Emilio Marchena
Jesus Franquíz

Singers

Kora Belkis
Aura Rosa Ruiz
Luis Alfredo Arévalo

Percussion

Raul López
Rómulo García

TUESDAY EVENING, FEBRUARY 17, 1970, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Margarita es una lagrima (Margarita Is a Tear)

From a Venezuelan poem, this sketch to music of the region represents scenes and customs of the island of Margarita, inhabited principally by fishermen and the largest and most beautiful island of the region.

Burriquita Caraqueña (Little Donkey of Caracas)

The Burriquita is a very old and popular masquerade costume which is worn through the streets of Caracas, capital of Venezuela, to the sound of characteristic music during Carnival time.

Seis por derecho (Six for the Right)

This is one of the typical Venezuelan numbers, originating from the great plains called "Los Llanos," where live the "llaneros," strong men who attend livestock and are extraordinary horsemen on very fiery steeds. It is interpreted by YOLANDA MORENO with a group of dancers.

Danza de los piaches Piaroa (Dance of the Piaroa Priests)

The Piaroa are Indians who live in the dense forest at the source of the Orinoco, the largest river in Venezuela and one of the biggest in the world. The strange music of the Piaroa, obtained by recorded tape, and the ceremonial robes of the "piaches" (priests) make this dance a classic.

Páramo, luz y montana (High Plateau, Light and Mountain)

Venezuela is located amidst imposing peaks of The Andes, the chain of mountains which extends through South America from north to south. In these high altitudes there are delightful valleys and enchanting villages and cities inhabited by the "andinos" who are represented in this dance, to beautiful, very lyrical music, with pleasing and serene steps of pronounced Indian influence.

Sobre el son de los tambores (To the Sound of the Drums)

With movements characteristic of the Venezuelan Negro dances YOLANDA MORENO performs to the typical beat on native drums.

Calle para ocho diablos (Street for Eight Devils)

All through Latin America there are the "diabladas," or devil dances, which were brought by the Spaniards during colonial days. Some very well known ones are found in Venezuela. This version is inspired by the "Dancing Devils of Naiguatá," a small town near Caracas. The costumes and steps are traditional of the region and noticeable is the fact that the mask is carried in the hand, not worn before the face.

La Tierra venezolana (The Venezuelan Land)

The "joropo," outstanding Venezuelan music and dance, is of remote Spanish origin with changes introduced by the native Venezuelans. It is characterized by its syncopated and quick rhythm. When performing the "joropo" the dancers must show exceptional ability, doing numerous movements with agile steps. In this dance to music with some variations of the "joropo" the beauty of various regions and periods of Venezuela is presented.

La Pata camba (The Twisted Foot)

This is a comic sketch, portraying the little Negro village of Curiepe. A woman gracefully makes known that the reason her husband loves her is because her feet are twisted. Music and words by Raúl López, the characteristic drummer of the company. This is presented together with the following number.

El tango matigua

In this instance the word "tango" does not mean the well known Argentinian dance but was given by the Negroes in Venezuela to a dance with mainly hip movement. This tango, originally from Barlovento, a Negro region in eastern Caracas, represents some comic situations between personalities who want to celebrate a fiesta in the home of the wealthiest man in town. The characters speak the special dialect of the Negroes and in typical costumes dance and sing to very brilliant music.

INTERMISSION

San Benito palermo

San Benito, also called "the Negro," has been the theme of numerous folk songs in many regions of Venezuela since old colonial times of the conquest. This fanciful sketch portrays the traditions and presents the characteristic costumes used by those devoted to San Benito as they danced in the streets of the villages located at the edge of Lake Maracaibo.

La Reina (The Queen)

The great city of Maracaibo is the most important economic center of the Venezuelan oil district; and, for many years, has also been a cultural center of the first order, and the source of delightful musical productions. Among the typical music of the region, one of the most famous dances is "La Reina," which YOLANDA MORENO interprets with exquisite grace.

La Sedia Guajira (The Thirsty Guajira)

The Guajira is a large and desert-like peninsula in western Venezuela where the women wear the most beautiful costumes in America and the Indians dress with extreme elegance. In this selection the tribe chooses a youth for his exceptional virility through characteristic dances, strife and exorcisms.

Danza del pan de maiz (The Dance of the Corn Bread)

The bread peculiar to Venezuela called "arepa" and made of corn is prepared at dawn in every Venezuelan household. The corn, cooked the night before, is ground in a hand mill. Made into dough, it is manipulated into small rounds which are then baked. In this delightful comic dance YOLANDO MORENO mimics a housewife who must rise in the morning to make the "arepas."

Canchunchu dichoso (Lucky Canchunchu)

To music from the village of Carúpano in western Venezuela, "Canchunchú (a beautiful valley filled with birds and flowers) is sung in rustic verse while the women dancers move like butterflies.

Despedida de San Juan (Farewell to St. John)

A frenetic legend to the rhythm of drums and Negro instruments depicts the 24th of June, the feast of St. John. The drums beat all through the day. In the evening in processions, marches, dances, songs and supplications the farewell to St. John is celebrated and good-bye is said until the following year.

Alma Llanera (Soul of the Country)

As final farewell, the company sings some passages of *Joropo* (two-step waltz)—a melody which is very well known in distant nations, and which the Venezuelan people consider the folk-hymn of their nation.

<i>Artistic Direction and Choreography</i>	YOLANDA MORENO
<i>Words and Texts</i>	Manuel Rodríguez Cárdenas
<i>Stage Director</i>	Paco Sánchez
<i>Lighting</i>	Juan Valero
<i>Company Manager</i>	John Scott
<i>Assistant to Mr. Scott</i>	Hans Hortig
<i>Wardrobe Master</i>	Juan Andrade
<i>Ballet Mistress</i>	Nina Novak
<i>Modern Dance Mistress</i>	Nan Kirkah
<i>Secretary</i>	Félix E. Therán
<i>Costume Designer</i>	Rafael Narvarte

1969—INTERNATIONAL PRESENTATIONS—1970

*ANDRES SEGOVIA, *Classical Guitarist* Thursday, February 19
PHAKAVALI MUSICIANS AND DANCERS, from Bangkok Monday, March 2
ROYAL WINNIPEG BALLET 2:30, Sunday, March 15

Program: Les Patineurs (music—Meyerbeer); “Don Quixote” pas de deux;
“5 over 13”; and Variations on “Strike Up The Band.”

All programs begin at 8:30 unless otherwise indicated.

* Sold out.

Special Concert in Hill Auditorium

SVIATOSLAV RICHTER, Soviet Pianist, in recital . . . 8:30, Tuesday, March 31

Tickets: \$7.00—\$6.50—\$6.00—\$5.00—\$3.50—\$2.50

The ANN ARBOR

May Festival

THE PHILADELPHIA ORCHESTRA IN ALL CONCERTS

THURSDAY, APRIL 23, 8:30

EUGENE ORMANDY, Conductor. Mahler Symphony No. 2 in C minor (“Resurrection”) with EVELYN MANDAC, Soprano; BIRGIT FINNILA, Contralto; and THE UNIVERSITY CHORAL UNION.

FRIDAY, APRIL 24, 8:30

THOR JOHNSON, Conductor. EVELYN MANDAC, Soprano, and THE UNIVERSITY CHORAL UNION in Stabat Mater (Poulenc) and “Prologue” (Alan Stout)—both for Soprano, Chorus and Orchestra. ALICIA DE LARROCHA, Pianist, in Mozart Concerto, No. 19, in F major, K. 459.

SATURDAY, APRIL 25, 8:30

EUGENE ORMANDY, Conductor. Tone Poem, “Don Juan” (Strauss), VAN CLIBURN, Pianist, in Concerto No. 1 in B-flat minor, Op. 23 (Tchaikovsky); “To the Victims of Hiroshima”—Threnody (Penderecki); and Suite No. 2 from “Daphnis and Chloe” (Ravel).

SUNDAY, APRIL 26, 2:30

THOR JOHNSON, Conductor. Bach “Magnificat” with BENITA VALENTE, Soprano; MARY BURGESS, Contralto; JON HUMPHREY, Tenor; LESLIE GUINN, Baritone; and THE UNIVERSITY CHORAL UNION—SMALL CHORUS. Debussy’s “La Damoselle elue” with BENITA VALENTE, Soprano, and BIRGIT FINNILA, Contralto; and WOMEN’S CHORUS OF THE UNIVERSITY CHORAL UNION. ITZHAK PERLMAN, Violinist, in Concerto No. 2 in G minor, Op. 63 (Prokofieff).

SUNDAY, APRIL 26, 8:30

EUGENE ORMANDY, Conductor. Beethoven Program: Symphony No. 1 in C major, Op. 21; Fantasia in C minor for Piano, Chorus, Soloists, and Orchestra, with RUDOLF SERKIN; BENITA VALENTE; MARY BURGESS; JON HUMPHREY; LESLIE GUINN; and THE UNIVERSITY CHORAL UNION—SMALL CHORUS. Concerto No. 5 in E-flat major (“Emperor”) with RUDOLF SERKIN, Pianist.

Series Tickets: \$30.00, \$25.00, \$20.00, \$15.00, \$10.00

Single Concerts: \$7.00, \$6.50, \$6.00, \$5.00, \$3.50, \$2.50

(On Sale March 2)

UNIVERSITY MUSICAL SOCIETY

BURTON MEMORIAL TOWER, ANN ARBOR, MICHIGAN 48104