

The University Musical Society

of
The University of Michigan



Presents

DANZAS VENEZUELA

and

YOLANDA MORENO

The Ballerina of the Venezuelan People

WEDNESDAY EVENING, FEBRUARY 2, 1977, AT 8:00

POWER CENTER FOR THE PERFORMING ARTS

ANN ARBOR, MICHIGAN

Corps de Ballet

PATRICIA MORENO
ARELYS GONZÁLEZ

MORAIMA PÉREZ
JULIO PÉREZ

RAQUEL FRANCIA
OLGA PERALTA

ANTONIO CARTAGENA
CÉSAR GÁMEZ

NARCISO GIL
JUAN ANDRADE

RÓMULO GONZÁLEZ
FRANKLIN BUSTOS

Lina Mariño
Evelyn León
Maria Barragán
Jasmin Joseph
Ingrid López
Mireya Malavé

Luis González
Jorge Romero
Eudo Chacón
Carlos Nieves
Rafael Segovia
Enrique Alvarado

Xiomara Acosta
Sonia Blanco

Instrumentalists

Edgard Vivas
Emilio Marchena
Adrian Jiménez
Roberto Córdova
Carlos Reyes

Singers

Benilde González
Rosinés Sosa
Elina Briceño
Belkis Suárez
Nelson Díaz
Jesus Nessi
Eliecer Zapata

Percussionists

Nelson Díaz
José Ovalles
Marcos Villalobos
Carlos Reyes

PROGRAM

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.

CORPS DE BALLET

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.

La Burriquita: JUAN ANDRADE

El Saltarin: NARCISO GIL

Seis por Derecho (Six for the Right)

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

YOLANDA MORENO

JULIO PÉREZ LUIS GONZÁLEZ FRANKLIN BUSTOS EUDO CHACÓN

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 record tape, and the ceremonial robes of the "piaches" (priests) make this dance a classic.

JULIO PÉREZ RAQUEL FRANCIA

CORPS DE BALLET

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.

YOLANDA MORENO

Percussion:

NELSON DÍAZ JOSÉ OVALLES MARCOS VILLALOBOS

San Pedro (Saint Peter)

This number goes back to colonial times. The Negro slaves of the farms near Caracas wore the clothing of their masters on certain days of the year to celebrate a tradition according to which a white girl was cured through San Pedro's intervention. This number is danced only by men, including the role of "María Ignacia," performed by a man in a woman's clothing. The apostle, San Pedro, also dances while the other dancers, in top hats and tails, lift with their feet a contraption called "cotiza," which is much like taps on the shoes.

San Pedro: JUAN ANDRADE

María Ignacia: NARCISO GIL

Male Dancers and Musicians

Cerecita

This dance takes the name given to the local plum in western Venezuela. Luis Mariano Rivera, an admirable musician and farmer-poet, sings about it in a sweet composition which serves as the base for this charming rural dance.

CORPS DE BALLET

Cantos de Trabajo (Songs of Trabajo)

The peasants of certain regions of Venezuela sing a melancholy and simple method called "tonada" in which they refer to facts of daily work (horses, milking, herding of cattle) or to small familiar events which are commented upon during rest periods. Little tunes animate this small picture.

Singers:

BENILDE GONZÁLEZ NELSON DÍAZ ELINA BRICENO

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.

CORPS DE BALLET

Instrumentalist and Singers

I N T E R M I S S I O N

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.

El Capitán: JUAN ANDRADE

La Promesera: BENILDE GONZÁLEZ

Los Enanos: JULIO PÉREZ & ROMULO GONZÁLEZ OR RAFAEL SEGOVIA

CORPS DE BALLET

Instrumentalists and Singers

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.

YOLANDA MORENO

CÉSAR GÁMEZ FRANKLIN BUSTOS

Reminiscencias

Built on two outstanding musical themes of the center of western Venezuela, this dance shows a beautiful picture of the past when the dancers, first shown in an animated parade through a salon, start a waltz which opens the great ball.

CORPS DE BALLET

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 Yolanda Moreno mimics a housewife who must rise in the morning to make the "arepas."

YOLANDA MORENO

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.

CORPS DE BALLET

Una Negrita en Apuros (A Negro Girl in Trouble)

A Venezuelan merengue which originated in parts of Caracas where the inhabitants sang and composed pieces called "guasas" with music of roguish character. Between two old Venezuelan men, a Negro girl comes down to the market to meet with popular types.

MORAIMA PÉREZ NARCISO GIL ANTONIO CARTAGENA

Instrumentalists and Singers

Arpa, Cuatro y Maracas

These are typical Venezuelan instruments to which custom has added the international bass fiddle. The musicians of the company present an interpretation of the unsurpassable music of their country.

Danza de los Viejitos (Dance of the Old-Timers)

Scenes of a love which starts when the lovers are, inconveniently, too old for it!

RAFAEL SEGOVIA AND MIREYA MALAVÉ

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.

La Pola: YOLANDA MORENO

Don Danié: ANTONIO CARTAGENA

CORPS DE BALLET

Instrumentalists and Singers

Despedida and Finale: 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>Assistant</i>	Patricia Moreno
<i>Words and Texts</i>	Dr. Manuel Rodríguez Cárdenas
<i>Musical Direction</i>	Nelson Díaz
<i>Lighting</i>	Juan Valero
<i>Sound</i>	Robinson Amaral
<i>Wardrobe Master</i>	Juan Andrade
<i>Costumes: Designs</i>	Yolanda Moreno
<i>Elaborations:</i>	Carmelina Rodríguez, Eva de González, Trina Andrade, Nerio Belisario, Rafael Segovia
<i>Ballet Master</i>	Prof. Henry Danton
<i>Mistress of National Technique</i>	Patricia Moreno
<i>Mistress of Traditional Technique</i>	Julia Merino
<i>General Director</i>	Dr. Manuel Rodríguez Cárdenas
<i>Scenic Director</i>	Miguel González
<i>Assistant</i>	Manuel Rodríguez Moreno

COMING EVENTS

WARSAW QUINTET (piano and strings)	Thursday, February 3
JORGE BOLET, <i>Pianist</i>	Saturday, February 5
Haydn: Sonata in E-flat major; Schumann: Carnival, Op. 9; Brahms: Sonata in F minor, Op. 5.	
RAJKO—GYPSY ORCHESTRA AND DANCERS	Sunday, February 6
LENINGRAD SYMPHONY ORCHESTRA/TEMIRKANOV	Thursday, February 10
Mozart: Piano Concerto No. 15 in B-flat major, K. 450, Eliso Versoladze, <i>Pianist</i> ; Shostakovich: Symphony No. 7.	
GUARNERI STRING QUARTET	Saturday, February 19
Beethoven: Op. 18, No. 1 in F major; Op. 74 in E-flat major; Op. 131 in C-sharp minor.	
GUARNERI STRING QUARTET	(sold out) Sunday, February 20
ALVIN AILEY DANCE THEATER	Monday, Tuesday, Wednesday, February 21, 22, 23
JEAN-PIERRE RAMPAL, <i>Flutist</i>	(sold out) Friday, February 25
YAMINI KRISHNAMURTI, South Indian Dancer	Monday, February 28
CZECH STATE ORCHESTRA, BRNO	Friday, March 4
(replacing Czech Philharmonic)	
JANOS STARKER, <i>Cellist</i>	Monday, March 14
MASKED DANCE-DRAMA OF KOREA	Wednesday, March 16
DETROIT SYMPHONY ORCHESTRA/CHORAL UNION/SOLOISTS	Sunday, March 20
Aldo Ceccato conducts Beethoven's "Missa Solemnis"; Benita Valente, <i>Soprano</i> ; Elaine Bonazzi, <i>Contralto</i> ; Seth McCoy, <i>Tenor</i> ; Ara Berberian, <i>Bass</i> .	
FRANS BRUEGGEN, <i>Flute & Recorder</i>	(sold out) Tuesday, March 22
YUGOSLAV NATIONAL FOLK BALLET	Thursday, March 24
OSIPOV BALALAIKA ORCHESTRA	Saturday, March 26
THIRD ANNUAL BENEFIT CONCERT	Friday, April 15
GUARNERI STRING QUARTET	Saturday & Sunday, April 16 & 17

May Festival

Four concerts—April 27, 28, 29, 30

THE PHILADELPHIA ORCHESTRA / EUGENE ORMANDY, *Conductor*
 THE FESTIVAL CHORUS / JINDRICH ROHAN, *Conductor*
 GARY GRAFFMAN, *Pianist* NORMAN CAROL, *Violinist*
 JEROME HINES, *Basso* MARTINA ARROYO, *Soprano*

UNIVERSITY MUSICAL SOCIETY