



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## Ballet Folklorico Mexicano

GRACIELA TAPIA  
*Director, Choreographer, Dancer*

ALBERTO DE VELASCO  
*Co-Director, Dancer*

JOSE GRECO and NANA LORCA  
*Special Guest Artists*

HONEY GARCIA  
LETICIA IBARRA  
MAMIE COSTELLO  
BLANCA VALDEZ

TONY GARCIA  
GILBERTO URIBE  
GONZALO ALDAMA  
STEVE GURROLA

ADRIAN ANDERSON  
JOSE DURAN  
JESUS GONZALEZ  
TERE MARTINEZ

MANUEL ARGUELLES, *Director, Mariachi Sonorense*  
PABLO MARCHANA, *Guitarist*      JOAQUIN DE VELASCO, *Narrator*

ELIZABETH GARCIA, *Assistant to the Director*  
SIMON GARCIA, *Stage Manager*

THURSDAY EVENING, OCTOBER 9, 1980, AT 8:00  
POWER CENTER FOR THE PERFORMING ARTS  
ANN ARBOR, MICHIGAN

### P R O G R A M

Fiesta Del Sur

Chiapanecas  
Rascapetate

Mariachi  
Zandunga

The Company

El Vito—a classical dance evoking all the nuances, verve and character of the Spanish lady.

NANA LORCA



Spanish Dance, 17th Century Style—the gallant and swashbuckling Spanish caballeros of that era courted their ladies with cape and flair.

JOSE GRECO and NANA LORCA

Veracruzana  
Zapateado  
Tilingo

The Company

Torito  
Bamba

featuring GRACIELA TAPIA and ALBERTO DE VELASCO

The Company

Solo, with harpist

Dance from Old Castile—a flirtation between a peasant boy and two native Castilian maidens who show they are a match for him.

NANA LORCA, GRACIELA TAPIA, and JOSE GRECO

Venado (“The Deer”)

ALBERTO DE VELASCO

INTERMISSION

Alegria Nortena  
Mariachi

Santa Rita

Evangelina

The Company

Andalusian Scene—this Suite of Andalusian dances goes from the flamenco style of joy and arrogance to the exciting, rhythmic stomping of horsemen and horsewomen of Southern Spain.

Alegrías de Cadiz

NANA LORCA

Farruca

JOSE GRECO

Dueto

JOSE GRECO and NANA LORCA

Guitar solo

PABLO MARCHANA

Equestrian Virtuosity

NANA LORCA, GRACIELA TAPIA, JOSE GRECO, ALBERTO DE VELASCO

Viva Jalisco

Mariachi  
La Pinata  
El Tranchete

La Botella  
Jarabe Tapatio



## PROGRAM NOTES

### Fiesta Del Sur

In the southeast of Mexico, in the mountainous regions of Oaxaca and Chiapas, live the Indians of the Zapoteca tribes, preserving age old costumes and traditions. Regional life is centered on the annual "Fiesta." After the religious ceremonies all the people participate in the singing and dancing. The girls from the state of Chiapas perform beautiful dances like "Rascapetate." The world-famous "Chiapanecas" with their elaborate, hand embroidered gowns, show strong Spanish influence in the beautiful Mestizo dances, from the "Isthmus of Tehuantepec" in Oaxaca. The music, the patterns, the clothing, all reflect the very strong European influence mixed with the innocent, fresh sensuality of the Mixteco—Zapoteca people. In the soft, elegant, and rhythmical dance "La Sandunga," the dancers move with great dignity, wearing elegant velvet embroidered dresses with heavy gold filigree jewelry, covering their heads with white laced "Esplendores" of great beauty. In keeping with tradition and in contrast to this regal elegance in clothing, the dancing is performed barefooted. The "Fiestas" of this section of Mexico convey the sensuality and color of the warm southern land.

### Veracruzana

The sunny state of Veracruz in the gulf of Mexico, always happy, always smiling, is the possessor of one of the most beautiful lyric music forms in Mexico: the "Jarocho" music, typified by the use of the native harp, violins, small guitars (requintos and jaranas). The dances reflect the gay spirit of the Veracruzano people, a blending of Spanish, Caribbean and Totonaca cultures. The music, augmented by improvised words, shows the exceptional faculties of the people to express satiric poetry accompanied by the sonority and flavor of the ten string "Jarana," the four string "Requinto," and the incomparable native harp sounds.

The costumes vary widely in the different regions of Veracruz, from Indian to Mestizo styles. The city of Veracruz has some of the most beautiful costumes of marked Spanish influence, voluminous, lacy white dresses with coral, gold and pearl head ornaments, colorful rebozos and lacy white fans. The men wear a simple elegant shirt, "Guayabera," pants made of linen or cotton, and a characteristic straw hat.

The "Son Veracruzano" is one of the most joyful and contagious styles of music in the country, played with vertiginous abandon, and lightning rapidity. Together with the skill of the dancers, Veracruz shows its unique exuberance when singing and dancing.

### Alegria Nortena

All the happiness of the polkas, the redovas, and corridos abound in the dances and music from the northern states of Mexico, such as Sonora, Coahuila, Nuevo Leon, Chihuahua and Tamaulipas.

These European dances and music forms which were the fashion in the middle part of the 19th Century, extended all over the world. The "Chotis" in Mexico was originally "Schottish" (from the rhythmic "Escossaises" dances) bringing the Anglo Saxon influence to the southern United States (at that time Mexican territory), and the Latin influence from Spain. The polkas and redobas (originally redowa) of Czechoslovakian origin were part of the fashionable dances in Europe, brought to Mexico during the regime of Maximilian of Hapsburg, and took deep roots during the thirty year dictatorship of President Porfirio Diaz.

Mexico has adopted them in traditional northern tonalities with an indisputable Mexican accent. The European influence is still to be perceived. Also to be noted is the frontier influence of the United States, with a certain reminiscence of the square dance in the outfits of the men, which remind us of the North American Cowboys.

The music is always performed by a group of musicians playing stringed instruments, bass violins and guitars, accordion, redova (a wooden percussion instrument, for timing and rhythm), and sometimes a harmonica. They also use groups of woodwind and percussion instruments (clarinet and a big drum "Tambora") for the dances of Tamaulipas.

The costumes differ from one region to the next, from white fresh cotton to the gala riding clothes of decorated chamois leather.

### Viva Jalisco

The western state of "Jalisco" has given the world the fabulous "Mariachi Band." Bright, cheerful, and typically Mexican, the Mariachi evolved through adding other instruments to the strings traditionally used for performing dance music in times past. The word Mariachi started during the French period in Mexico, when they had musicians for their parties and weddings or "mariages." A French term, soon it was turned into "Mariachi."

A typical Mariachi group consists of violins, trumpets and guitars of varying sizes, vihuela, guitarron (the bass) and sometimes joined by a native harp. The guitars mark the rhythm and the melody is carried by the violins and trumpets. It is also traditional to sing together or have soloists within the group.



For the dances of Jalisco the girls wear the "Ranchera Costume" full of ribbons and laces, the dress completed with classic closed button and eye boots. The outfit for the men is the "Caporal" or Ranchero, worn in every-day life in the country.

For the "Jarabe Tapatio" ("Mexican Hat Dance"), the national dance of Mexico, the women wear the "China Poblana" glittering and shimmering from hand-sewn sequins in designs distinctively Mexican. Legend speaks of a Chinese princess captured in the colonial days of Mexico, who was brought to Acapulco by ship. She was sold to a Spanish family from the southern city of "Puebla" where she was converted to Catholicism and baptized as "Catarina De San Juan" (she is buried in the famous and beautiful Jesuit Church of "La Compania")—she started a new fashion embroidering her clothing with bright color silk and sequins. This style came to be known as the "China Poblana" (The Chinese Girl From Puebla), evolving after many changes into the contemporary national costume of Mexico.

The men wear the formal Mexican Charro's outfit with the now classic wide-brimmed hat.

The dances and music of Jalisco are the most representative of Mexico, and are included in any festivity or celebration, such as birthdays, weddings, Christmas, posadas, and the nine nights before Christmas Eve, representing the Holy Family's search for lodging.

### About the Artists

The Ballet Folklorico Mexicano is the creation of Graciela Tapia, whose talents have been acclaimed in world-wide tours to Europe, Russia, China, Latin America, and the United States. In addition to an active dancing career, she has headed the cultural department of the Mexican Consulate General in San Francisco, directed the dance department at the North American Mexican Institute of Cultural Exchange in Los Angeles, and in 1973 was appointed cultural attaché to the Mexican Consulate of Los Angeles. Her Ballet Folklorico Mexicano represented Mexico at the "Expo 74" World's Fair in Spokane, which launched the company on annual tours throughout the United States.

Jose Greco and his wife Nana Lorca appear as guest artists this evening through the courtesy of the Jose Greco Foundation for Hispanic Dance. Recognized around the world as the quintessential Spanish dance, Greco has dedicated his life to the appreciation, understanding, and continuance of Hispanic dance, music, and culture. With his spectacular American debut tour in 1951, his acclaim reached epic proportions. He has also appeared in films and television, on the stage as Dracula in "The Passion of Dracula," and has written a compelling autobiography, "The Gypsy in My Soul."

Nana Lorca, celebrated as a brilliant choreographer and performer in her native Spain, has appeared as prima ballerina with the Jose Greco Company in recent seasons, and today co-stars with Mr. Greco. Accomplished in both the Spanish Classical and Regional dances, her career is highlighted by solo appearances with the renowned Pilar Lopez Company, and with her own ballet at the 1964 New York World's Fair Spanish Pavilion.

Alberto De Velasco's dance training began in Mexico City, first in the hard discipline of classical ballet and then in Mexican Folk Dance. He came to the United States in 1969 to continue his studies which led to his position of leading male dancer of Miss Tapia's company, later to become a choreographer and co-director. He is also an accomplished artist—his first one-man show was in San Francisco, followed by several exhibitions of his paintings in Los Angeles and Mexico City in the last decade.

### Coming Events

MSTISLAV ROSTROPOVICH, <i>Cellist</i>	Sun. Oct. 12
SMITHSONIAN CHAMBER PLAYERS	Tues. Oct. 14
ANTHONY DI BONAVENTURA, <i>Pianist</i>	Sat. Oct. 18
TORONTO SYMPHONY ORCHESTRA / ANDREW DAVIS	Tues. Oct. 21
SAN FRANCISCO SYMPHONY / EDO DE WAART	Sat. Oct. 25
LAR LUBOVITCH DANCE COMPANY	Tues. & Wed. Oct. 28 & 29
FACULTY ARTISTS CONCERT	Sun. Nov. 2
ACADEMY OF ST. MARTIN IN THE FIELDS	Mon. Nov. 3
JULIAN BREEM, <i>Guitarist</i>	Mon. Nov. 10
MURRAY PERAHIA, <i>Pianist</i>	Thurs. Nov. 13
KENNETH GILBERT, <i>Harpsichordist</i>	Sat. Nov. 15
MARTTI TALVELA, <i>Basso</i>	Sun. Nov. 16
THE FELD BALLET	Mon.-Wed. Nov. 17-19
KALICHSTEIN-LAREDO-ROBINSON TRIO	Thurs. Nov. 20
CARIBBEAN CARNIVAL OF TRINIDAD	Fri. Nov. 21

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