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MONITOR PRESENTS

Danzas Venezuela

BALLET FOLKLÓRICO DE VENEZUELA

YOLANDA MORENO, ARTISTIC DIRECTOR

monitor
MUSIC OF THE WORLD



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MFS 499
STEREO

Recorded in Caracas

Danzas Venezuela

YOLANDA MORENO, *Artistic Director*

The Ballet Folklórico of Venezuela, under the name of DANZAS VENEZUELA, which travels through countries with the most demanding audiences, is an organization which forms part of the Instituto de Cultura y Bellas Artes of Venezuela. The director of DANZAS VENEZUELA and the one responsible for the high level of achievement which it now enjoys, is Yolanda Moreno, well-known continental figure of the folkloric dance, creator of the typical dances of Venezuela, which are called by her "nationalist," an artist who is applauded by the public of Latin America and who is known by the name of "La Bailarina del Pueblo Venezolano." A young dancer with perfect execution, resplendent technique, choreographer of extraordinary brilliance, and a personality dedicated with firm discipline to the training of young dancers and interpreters, Yolanda Moreno has created of the DANZAS VENEZUELA one of the most interesting groups devoted, at the present time, to the presentation of large folkloric spectacles.

Although not too well known as yet outside of the country, Venezuela has in its folklore, one of the richest treasures in the world. This folklore is the result of the blood which forms the Venezuelan nation, Indian, white and Negro, and the mixture produced by it. Due to such mixture, and its vast territories which are varied and which are full of geographic contrasts, and due to the constant flow of immigrants, all this brought into being one of the most colorful histories in the world and for that reason Venezuela has produced many different and regional dances, music, songs, musical instruments and popular theatre and preserves the differences of the regional groups, which the country presents and exhibits with pride, as a symbol of the young, happy and enterprising Venezuelans.

In this recording which is presented in documentary fashion, various choreographic impressions of DANZAS VENEZUELA are presented as examples of the rich Venezuelan folklore.

Side One

- 1. LA TIERRA VENEZOLANA** (6:30) The Joropo is the most famous dance in Venezuela. It originates from Spain with strong variations of Venezuelan culture and traditions. It has a syncopated fast rhythm and is a very graceful dance requiring great dexterity, carrying out various designs with brilliant footwork. In it are represented different times and regions of Venezuela.
 - A) Inicio, Joropo, by Prisco Oropeza
 - B) Two Chipolas, popular themes from the State of Portuguesa
 - C) La Quirpa Llanera, a musical country waltz from the plains of Venezuela.
- 2. LA BURRIQUITA CARAQUEÑA** (2:42) This is an old popular masquerade song, in which the mask is worn by a man who goes through the streets of Caracas, to a typical beat of music which is associated with the Days of the Carnival.
- 3. SAN BENITO PALERMO** (4:00) San Benito is venerated by the Negroes as their supreme hope since slavery days. There are many folklore expressions which are based on this Saint in Venezuela. Some of them are strange songs accompanied by typical drums.
 - A) San Benito Tiene, eulogy to the Saint
 - B) La Media Botella, announcing the dance
 - C) Por ser la primera vez, salve
 - D) Melopea de Invocación, Imploración Del Rezadero
 - E) Baile de la Botella
 - F) Tambores de Los Chimbángueles
 - G) El Chocho, beat and final chant
- 4. CANCHUNCHÚ DICHOSO** (3:30) (Composer—Luis Mariano Rivera) Rhythm from the town of Carúpano, western part of Venezuela, Canchunchú is a beautiful plain well-known for its flowers and inhabited by birds famous for their sweet singing.
- 5. DESPEDIDA DE SAN JUAN** (5:30) On the 24th of June the Negroes in Venezuela celebrate the Feast of Saint John the Baptist by having dances and processions. During the night which follows the day of feasting, the drums beat constantly as a farewell is being given to the Saint until the next festive day of Saint John the Baptist.
 - A) Malembe, processional chant
 - B) Ave María, Negro theme of invocation
 - C) Quitiplás, bamboo instruments which are hit against the ground
 - D) Fulías, poetry and divine themes composed in "decima" form
 - E) Olé-Jejé, "coplas" between solos and chorus
 - F) Tambores de Barlovento (El gran mina, las curvatas)

Side Two

- 1. SERENATA** (4:00) A long time ago, at the railing of the window, the boy sang to his beloved. The theme is a typical Venezuelan waltz, which is very famous, made up of two parts which oppose each other and which succeed each other in minor and major keys. The waltz "Adios A Ocumare" is by A. Landaeta.
- 2. EL TANGO MATIGUA** (7:00) "Tango" was the name given by Negroes to music which was used for "tangonear" or to move the hips. The "Tango Matigua" has been considered by Negroes as a Negro zarzuela comprising theatrical characters, songs and dances. It originated in Curiepe, the Barlovento region, a part situated in eastern Caracas, where Negroes live and which is usually visited during Carnival time:
 - A) Entrada de Pola y Ño Danié
 - B) Diálogos
 - C) Toca, morenita, la bocina (collective songs and dances)
 - D) Marambí, Maticulambí (collective songs and dances)
 - E) Diálogo (Dialogue)
 - F) El Congo de Cangalí (collective songs and dances)
 - G) Joropo Negro, variations with drum
- 3. BAILE DE SAN PEDRO** (1:36) From colonial times, this was interpreted by a man in honor of the Saint. It is constructed of music from the traditional "coplas" of the dance.
- 4. DEL YARACUY AL TOCUYO** (10:10) In this presentation there are embodied the traditions from the States of Lara and Yaracuy which are situated in the west central part of Venezuela:
 - A) El Sangueo, processional song of the Negroes from Farriar in Yaracuy
 - B) La Bomba, satiric as well as gallant song between a man and woman
 - C) Baile de la Bamba or the money which the man pays for dancing with his partner
 - D) Golpes Tocuyanos: Pipiriguá y Ñau-Ñau

Cover Photo: **Del Yaracuy al Tucuyo**—Yolanda Moreno, center.

Notes by Manuel Rodríguez Cárdenas

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