

For immediate release: December 15, 2016

MEDIA CONTACT:

Edris Cooper-Anifowoshe

edris@brava.org or 415-933-5956

QUETZAL [VIDEO LINK](#)

Brava! for Women in the Arts presents the 5th Annual San Francisco Son Jarocho Festival
Honoring the 2016 NEA National Heritage Fellow, **Artemio Posadas**

Featuring the Grammy Award winning band **Quetzal**
along with **Gilberto Gutiérrez** and **Gisela Farias Luna** of Mono Blanco,
Russell Rodriguez, and **Cuicacalli Dance Company**



Friday, February 3 – 6:30pm
Saturday, February 4 – 7:30pm
Sunday, February 5 – 12pm

Brava Theater Center
2781 24th Street
San Francisco, CA 94110

San Francisco, CA. The 5th Annual San Francisco Son Jarocho Festiva explores the folkloric music style of Veracruz and honors musician, cultural worker and **2016 NEA National Heritage Fellow, Artemio Posadas** with a weekend of live music, dance performance, and community activities.

Friday, February 3 – 7:30pm Panel discussion and reception in honor of 2016 National Heritage Fellow Artemio Posadas.

Saturday, February 4 – 7:30pm Concert w/ Quetzal and others followed by Fandango Jarocho

Sunday, February 5 – 12pm Workshops with Son Jarocho masters

Friday, February 3 – 6:30pm

Panel Discussion & Reception

Join KPOO host and producer Chelis Lopez and 2016 NEA National Heritage Fellow Artemio Posadas, along with Gilberto Gutiérrez, Martha Gonzalez, and Quetzal Flores, for a panel discussion on the Bay Area history of Son Jarocho as a music style, and its evolution as a social movement and grass roots organizing tool.

\$10 suggested donation

6:30pm – Pre-show tostada bar reception in the Brava lobby

7:30pm – Panel discussion

Saturday, February 4 – 7:30pm

Concert and Fandango Jarocho

The Grammy Award winning band Quetzal takes the stage to honor Son Jarocho master and 2016 National Heritage award-winner, **Artemio Posadas** in an evening of music, dance.

Joining Quetzal is **Gilberto Gutiérrez**, Son Jarocho singer-poet and master of the stringed jarana and founder of the internationally acclaimed group Mono Blanco, and fellow Mono Blanco member and master singer, musician, and dancer **Gisela Farias Luna**. Also performing on the tribute is the accomplished Son Jarocho musician and dancer, **Russell Rodriguez**; and the San Francisco-based Cuicacalli Dance Company led by **Jesus Jacob Cortes**.

Following the concert and tribute, the festivities move from theater to lobby, for the cultural convening ritual known as **Fandango Jarocho**, a late-night session of instruments, dancing, voices and verse.

Tickets

\$18 - \$25

6:30pm – Doors and Bar

7:30pm – Concert

10:30pm – Fandango Jarocho

Sunday, February 5 – 12:00pm

Workshops with Son Jarocho Masters

Open to people of all skill levels and knowledge, the workshops provide an opportunity for the community to learn from masters of the tradition in an intimate setting. There are five separate workshops on offer, all happening simultaneously. Following the individual workshops, participants come together for a Fandango Jarocho to practice what they've learned.

- 1) Versada (lyrics) – led by Artemio Posadas
- 2) Jarana (guitar-like string instrument) – led by Gilberto Gutiérrez and Quetzal Flores
- 3) Requinto (smaller version of a classical guitar) – led by Russell Rodriguez
- 4) Dance/Percussion – led by Martha Gonzalez, Gisela Farias Luna, and Dolores Garcia
- 5) Bajo (bass) – led by Juan Pérez

\$15

12:00pm – Individual workshop of your choice

1:00pm – Fandango Jarocho style practice

Son Jarocho is a folkloric music style from the Southern Mexican state of Veracruz. This Afro-Mestizo hybrid form blends Spanish, Indigenous Meso-American, and African elements into a joyous celebration of Mexican identity. In the last decade this style has seen resurgence as many young people have adopted it and expanded the sonic and rhythmic possibilities it offers. This annual festival, in its fifth year at Brava Theater Center, has become a cornerstone of the emerging Son Jarocho music scene in the San Francisco Bay Area, attracting the top performers in this genre and providing workshops for local musicians to interact with the masters of this music.

Artemio Posadas, 2016 NEA National Heritage Fellow

Artemio Posadas is a musician, dancer, teacher, and tireless cultural organizer, and the 2016 Bess Lomax Hawes National Heritage Fellow for his commitment to the Mexican tradition of son huasteco.

Born in 1948, Posadas was raised in the northeastern Mexican state of San Luis Potosí, in the cultural region known as La Huasteca, home to son huasteco, a musical tradition with a singing style embellished with falsetto breaks and a rich practice of poetic, instrumental, and dance improvisation. As a young man, Posadas sought out the region's best teachers and learned the music's three instruments—huapanguera (large rhythm guitar), jarana (small guitar), and violin—as well as traditional repertoire and dance style. He performed with the Grupo de la Universidad de San Luis Potosí and worked with the late Benoit Liberman to record regional sones for the

milestone *Antología del Son Mexicano*. After touring to the San Francisco Bay area in 1973, he was invited back in 1974 to give workshops to local music and dance enthusiasts in the Mexican-American community. He resettled in the Bay Area in 1979 and became a United States citizen.

Since 1990, Posadas has taught the son huasteco - along with the son jarocho and other regional forms of son - at Richmond's East Bay Center for the Performing Arts, helping to anchor the growth and understanding of authentic son in the greater San Francisco Bay Area. Posadas has served as master teacher for the National Endowment for the Arts apprenticeship grants and contributed to the increasing popularity of traditional Mexican music in California performing with several ballet folklórico companies, including the prominent Los Lupeños de San José, and consulting with them on traditional son huasteco music and dance styles. Posadas produced two recordings of the renowned trío huasteco Los Camperos de Valles. One of these recordings, *El Ave de Mi Soñar*, featuring Artemio's original poetry, was released in 2005 by Smithsonian Folkways Recordings, and one track of which appeared in the movie *A Better Life*. In 2005 and 2009, he participated as a dancer with Los Camperos de Valles in the Smithsonian Folklife Festival, and in 2014, he was featured in the Library of Congress American Folklife Center's "Home Grown" concert series, an event produced by the Alliance for California Traditional Arts. In the Bay Area, Posadas recruited musicians and organized fandango events recreating son huasteco as a social experience. Russell Rodriguez sums up Posadas's contributions: "The arrival of Artemio Posadas to the Bay Area of California was a blessing. He modeled how traditional arts, such as the dance, poetry, and music of the son mexicano, are significant in our daily

Led by Quetzal Flores and Martha Gonzalez, **Quetzal** is an ensemble of highly talented musicians, creating music that tells the social, cultural, political, and musical stories of people in struggle. Rooted in the complex cultural currents of life in the barrio, Quetzal participates in a much larger web of musical, cultural, and political engagement. In 2013 the band won a Grammy for Best Latin Pop or Rock Album, while their creative and innovative music earned them an invitation to speak and perform in the U.S. Library of Congress and Kennedy Center's Homegrown music series. The Smithsonian Institution's traveling exhibit, *American Sabor: Latinos in U.S. Popular Music*, featured Quetzal as leaders and innovators of Chicano music. Smithsonian Folkways label released the 2013 Grammy-winning CD *Imaginaries*, marking the importance of Gonzalez's past and ongoing musical scholarship and creative work. The relevance of Quetzal's music and lyrics have been noted in a range of publications, from dissertations to scholarly books. In addition, Gonzalez and Flores have been instrumental in catalyzing the transnational dialogue between Chican@s/Latin@ communities in the U.S and Jarocho communities in Veracruz, Mexico. Quetzal is scheduled to release "The Eternal Get Down" on Folkways label in the summer of 2016.

Growing up in social movements as the son of grassroots organizers, **Quetzal Flores** inherited an undying accountability to community struggles. Since 1993, he has worked as the founder and

Brava Theater Center / 2781 24th Street San Francisco, CA 94110 / 415-641-7657 /

www.brava.org

musical director of the Grammy® Award-winning East LA Chican@ rock group, Quetzal. Through the combined practice of activism and artistic expression Flores identifies as a Chican@ Artivista. With over twenty years of experience in arts practices in community settings his work is rooted in engaging the proactive imagination of communities in struggle. Flores has been instrumental in cultivating the translocal dialogue between the fandango movement in Veracruz MX and Chican@/Latin@ US communities and is the co-founder of Seattle Fandango Project and FandangObon. He currently serves as the Southern CA Program Manager for the Alliance for California Traditional Arts (ACTA), a statewide folk arts and cultures grants and advocacy organization. He also sits on the Advisory Board for Smithsonian Folkways Recordings and the Boyle Heights Arts Conservatory.

Martha Gonzalez is a Chicana artista (artist/activist) musician, feminist music theorist and Assistant Professor in the Intercollegiate Department of Chicana/o Latina/o Studies at Scripps/Claremont College. A Fulbright (2007-2008), Ford (2012-2013) and Woodrow Wilson Fellow (2006-2017) her academic interest in music has been fueled by her own musicianship as a singer/songwriter and percussionist for Grammy Award winning band Quetzal. *Quetzal* has made considerable impact in the Los Angeles Chicano music scene. The relevance of Quetzal's music and lyrics have been noted in a range of publications, from dissertations to scholarly books. In addition, Gonzalez along with her partner Quetzal Flores has been instrumental in catalyzing the transnational dialogue between Chican@s/Latin@ communities in the U.S and Jarocho communities in Veracruz, Mexico. Most recently, and as a testament to the body of music and community work Gonzalez has accomplished on and off the stage, in the summer of 2014 Gonzalez's *tarima* (stomp box) and *zapateado* shoes were acquired by the *National Museum of American History*. Quetzal is scheduled to release "The Eternal Get Down" on Folkways label in the summer of 2016. Gonzalez is currently an Assistant Professor in the Intercollegiate Chicano/a Latino/a Studies Department at SCRIPPS/Claremont College. She lives in Los Angeles with her partner Quetzal and 11 year-old son Sandino

Gilberto Gutiérrez and Gisela Farias Luna of Mono Blanco

Gilberto Gutierrez is the director of the world renowned Mono Blanco and one of its founders. He has played the jarana and composed sones since 1979. He has been awarded numerous grants, including the Rockefeller-Bancomer-CNCA and the National Endowment for the Arts (U.S.A.). As a result of the latter, he developed the Fandango Project in the San Francisco bay area, in California, where he lived between 1993 and 1995. In 1996, the Ford Foundation and the Guadalupe Cultural Center granted him a scholarship for an internship in San Antonio, Texas, as a collaborator for the Gateway Project. There, he worked with a team of four artists who created the play *De Jarocho a Pocha - The Doloritas*. He participated as an advisor and performer in Los Lobos' "Papa's Dream" album, which was nominated for a Grammy.

Gisela Farias Luna is one of only a few women who have mastered the three components of the Jarocho tradition – singing, dancing and instrumentation. She joined Mono Blanco in 1997. Gisela Reina Farías Luna was born in 1977 into a farming and ranching family that was steeped in Son Jarocho fandango tradition. Luna's first experiences with singing was as a child, joining her older sister, singing las alabanzas -religious songs. In her home, her cousin Anastasio Utrera Luna, gave her the first instructions on the execution of the jarana. With the jarana, she translated las alabanzas to the sones and developed a career as a professional musician. Her first repertoire of popular songs were learned from the old singers close to her family.

In 1995 she participated in the workshops of El Hato and with colleagues founded the group Son de la Loma. In 1997 was invited to Richmond, California to work with East Bay children and adolescents. In 1998 she was invited by Richmond's Los Cenzontles Mexican Arts Center, for an artistic residence of three months. In 1999 she first performed with the group, Mono Blanco and in 2000 she officially joined the group. Groupo Mono Blanco has performed in Morocco, Tunisia, South Africa, Australia, China, Japan, Malaysia, the United States of America, Canada, Cuba, Paraguay, Brazil, Colombia, Spain and France. With Mono Blanco, Gisela Farias Luna has recorded two albums: Matanga 2008 edited by the Xquenda label and Orquesta Jarocho; edited by the label Casete SDL 29336. In 2016 she recorded an album with Mono Blanco for Smithsonian Folkways Recordings

The internationally acclaimed **Mono Blanco** is a leader in the revival that son jarocho - the traditional music of the southern mexican State of Veracruz - is now experiencing. Since its formation in 1978, Mono Blanco has performed all around Mexico and also in Europe, Asia, Northern Africa, Central and South America, the United States and Canada. Mono Blanco has a unique sound firmly rooted in an ancient and rich tradition, supported by a group of musicians endowed with great talent and inspiration. Aside from their work as performers, Mono Blanco participates in many activities related to the development and promotion of the son jarocho. They organize workshops about every aspect of the son: making and playing jarocho instruments, "versada" (the art of writing jarocho verses) and dance. The jarocho instruments – jaranas and guitarras de son– built by Mono Blanco members and apprentices are crafted according to very old traditional methods with roots in the "rural interpretation" of barroque and renaissance traditions.

Russell Rodriguez

Russell Rodríguez is a culturall worker, academic and accomplished artist. He has worked as a professional mariachi musician for over 20 years throughout the southwest U.S., Washington, DC, San Juan, Puerto Rico, and Guadalajara, Jalisco. He began his musical career under the guidance of maestro Artemio Posadas in the group Los Trovadores de La Costa and has also

studied folk dance from Mexico and has performed with, taught, and directed groups such as Los Lupeños de San José, Grupo Folklórico Xochipilli and Los Mestizos. In 2004 Rodríguez worked as a co-curator for the Smithsonian Center for Folklife and Cultural Heritage's annual American Festival, Latino Music Program, and co-produced a Smithsonian Folkways Recordings CD compilation "Rolas de Aztlán: Songs of the Chicano Movement. Rodríguez received his Ph.D. from the department of Anthropology at the University of California, Santa Cruz. Rodríguez is an accomplished musician, composer, and dancer specializing in performance styles of huasteca, jarocho, mariachi, and other traditional music forms of Mexico. In 2010, he completed work as the assistant producer and musical director for the documentary La Danza Escenica: El Sello de Rafael Zamarripa. Rodríguez plays music professionally with Mariachi Mundial de Mexico and Los Hijos de José.

Cuicacalli Dance Company

Cuicacalli meaning "House of Culture" in Nahuatl language, is a dance company based in San Francisco, California, founded and directed by Mexican native, Jesus Jacob Cortes. Inspired by cultural traditions and their development to the modern days, Cuicacalli develops choreographies to revive traditions, social and environmental situations, or simply give a look to the daily life with an abstract motion. Cuicacalli is a multi disciplinary dance company that fuse various styles into a unique story of their own. By including dance styles such as Indigenous, Folkloric, Contemporary, Cuicacalli hopes to expose, sustain, and expand traditional and modern dancing with a new lens. In order to reach new levels of artistic innovation and exposure to importance of these cultural traditions, Cuicacalli believes in collaboration and opening its doors to musicians, singers, graphic designers, aerialist, and more in and outside of the bay area. Cuicacalli holds its own annual performance "Tradicion, Movimiento y Pasion," at their home theater, BRAVA, located in San Francisco's Mission District. Cuicacalli has also developed relationships and performed with San Francisco's Exploratorium, San Francisco's Earth Day celebrations at Civic Center as well as been invited as guests with the Ballet Folklorico of Stanford University. Cuicacalli Dance Company.