

37TH ANNUAL

SAN FRANCISCO

ETHNIC DANCE FESTIVAL

JUNE 5 - 27, 2015



Celebrating the Centennial of the
Panama-Pacific International Exposition

This year's San Francisco Ethnic Dance Festival is dedicated in honor of Pandit Chitresh Das (1944 – 2015)

Pandit Chitresh Das was one of the foremost masters of kathak, classical dance from North India. His impact on the art form of kathak, on the field of ethnic dance and the dance field at large, was profound and far-reaching. Just last year, in January 2014, a documentary film on his collaboration with tap star Jason Samuels Smith, *UPAJ*, aired nationally on PBS, and in 2009, he received the highest honor the US government can bestow on a traditional artist, the National Heritage Fellowship. His depth and fire as an artist, his vision and scope of work as a choreographer and composer and his fearless sense of innovation, while maintaining a deep integrity and connection to the tradition, will be deeply missed. Pandit Das was a powerful Guru who dedicated himself to his students, the disciples he trained and the institutions he founded in the San Francisco Bay Area, Los Angeles, Boston, Denver, Toronto and in Mumbai and Kolkata, India. All continue to thrive in spite of this great loss.

We are grateful to Pandit Das for his instrumental contributions to the development of the *San Francisco Ethnic Dance Festival* over the years. He and his dancers performed on the *Festival* stage many times and he has left behind a vast legacy that will continue to inspire future generations.

We encourage you to visit www.kathak.org to read more about his life, his work, and news about upcoming memorials and tributes.



Photo by Edward Casati

Welcome

to the 37th Annual San Francisco Ethnic Dance Festival
CELEBRATING THE CENTENNIAL OF THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION

Throughout June, we are thrilled to present the artistry of 20 Bay Area dance companies on the *Festival's* beloved stage at the Palace of Fine Arts. Our *Festival* thrived on this stage for over 25 years, and this year is very special as we celebrate the Centennial of the opening of the Palace of Fine Arts as part of the Panama-Pacific International Exposition (PPIE).

At the 1915 Exposition, over 18 million people came to the Marina District (before the Golden Gate Bridge, the Bay Bridge, and airplane travel!), and they experienced world cultures as never before in San Francisco. The many grand buildings and exhibits from 28 foreign nations and 32 states and US territories filled 635 acres. The Exposition's Board of Directors spent more than \$620,000 for music performances (the equivalent of \$14.6 million in today's dollars) which included John Philip Sousa's famous marching band and a concert by the French composer Camille Saint-Saëns.

The most popular attraction at the entire fair was the Hawaiian Pavilion, where the Kailimai Hawaiian Quintet and the Royal Hawaiian Quartet sparked a Hawaiian music love affair. Soon, Hawaiian recordings were outselling all other types of music in the United States. The 'ukulele became so popular, that a coast-to-coast cultural phenomenon quickly propelled the 'ukulele onto the American center stage.

The unprecedented cultural breadth of the Exposition left a lasting imprint, and we currently benefit from many thousands of local artists who now sustain over 100 distinct world dance and music traditions. We are thankful to each one of this year's performers for sharing their passion and cultural heritage with us all. They are continuing a dialogue about the very essence of being human, and the diverse ways that people move together in rhythm towards a common experience of community.

We are also thankful to the many people and organizations who have contributed to making this *Festival* possible.

We hope that you enjoy your experience,

Julie Mushet
Executive Director

About the 1915 Panama-Pacific International Exposition

February 20 -
December 4, 1915



The official impetus for the Panama-Pacific International Exposition was to celebrate the opening of the Panama Canal, but it was also to show the world that San Francisco had recovered from the devastating 1906 earthquake and fire.

A miniature city was built on what is now San Francisco's Marina District, with twenty-one international pavilions, including eleven Beaux-Arts Exhibit Palaces, to showcase displays of culture and industry. Though these structures were designed to be temporary, the architecture was impressive nonetheless. The Palace of Machinery, the largest structure in the world at the time, was the first building to have a plane fly through it. The Horticulture Palace had a glass dome larger than Saint Peter's Basilica in Rome and the forty-story Tower of Jewels held 102,000 pieces of multicolored cut glass that were illuminated by electric lights at night. When the fog came in, forty-eight spotlights of seven different colors illuminated the sky to resemble the northern lights.

The Palace of Fine Arts was another one of the architectural masterpieces. Designed by Bernard Maybeck, it was so beloved that a Palace Preservation League, founded by Phoebe

Apperson Hearst, rallied to save the building from demolition after the Exposition closed.

Beyond impressive buildings, the Panama-Pacific International Exposition provided a showcase for new technologies—including cars, airplanes, telephones, and motion pictures—that were in their infancy in the early twentieth century.

During the run of the Exposition, over 18 million people experienced world cultures as never before in San Francisco. We have curated a season, February 20 – December 4, 2015, which explores many of the cultures showcased one hundred years ago. We opened our season on February 20 at San Francisco City Hall with a program that included Indonesian dancers Gamelan Sekar Jaya and Swedish dancers pictured below, who were dressed much like a set of intricately costumed dolls from the 1915 Swedish Pavilion that now reside in the collection of the Hearst Museum at UC Berkeley (visit <http://bit.ly/1LKUJTt> to see them). Each month, through the end of 2015, we will present free programs at San Francisco City Hall, and we will close our season on December 4 with a ceremony honoring the Kuna people of Panama.



Photo by Frank Jang

Swedish Consul General Barbro Osher (front, center) with Swedish dancers who performed at our February 20, 2015, opening day festivities at San Francisco City Hall.

Lineup

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San Francisco City Hall Rotunda Dance Series — June 5, 2015

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WEEKEND 3 / June 21, 2015 Marina Green, San Francisco

The Consulate General of India's International Day of Yoga Celebration

WEEKEND 4 / June 27, 2015 Palace of Fine Arts Theatre

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2015 Festival Honorary Committee

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San Francisco Mayor Edwin M. Lee

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Consul General of China

The Honorable Jay Singh

Honorary Consul General of Fiji

The Honorable Venkatesan Ashok

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United States District Court Judge (ret.)



Photo by Drew Altizer Photography

San Francisco Mayor Edwin M. Lee.

World Arts West is deeply grateful to our Festival Honorary Committee, Board of Directors, Advisory Council members, and the hundreds of volunteers who make this Festival possible.

Malonga Casquelourd Lifetime Achievement Award Recipients: Carlos Carvajal and CK Ladzekpo



CARLOS CARVAJAL, a native San Franciscan, is a distinguished dancer/choreographer of more than two hundred works for ballet, opera, musical theater and television. Beginning as a folk dancer, he went on to the San Francisco Ballet, then the Ballet of the Marquis de Cuevas, Opera of Bremen, Opera of Bordeaux and Ballet Nacional of Venezuela as soloist, principal dancer and choreographer. He created more than twenty works for the SF Ballet as its ballet master and associate choreographer. He founded San Francisco Dance Spectrum, creating over fifty works during its ten year tenure. He has also choreographed for the SF Opera, Oakland Ballet and Dance Theater of Harlem, among others. His full length ballets include Cinderella's Crystal Slipper, Totentanz, Wintermas, Carmina Burana and The Nutcracker. Honors/grants/awards include five from the National Endowment for the Arts, the SF Art Commission, the Critics' Circle and Isadora Duncan Lifetime Achievement. He holds a BA in Theater and MA in Creative Arts from SF State University.

We are proud to present this year's Malonga Casquelourd Lifetime Achievement Awards to Festival Artistic Directors Carlos Carvajal and CK Ladzekpo. Their extraordinary artistry, masterful teaching, and exemplary leadership have been beacons for hundreds of thousands of people throughout the Bay Area and beyond. The award will be presented on the Festival stage the evening of June 27, 2015.

We are deeply grateful to them for their outstanding service to the Bay Area as the Festival's Artistic Directors for the past nine years.

The affection and respect for these beloved artists is far beyond what is possible to convey within the limitations of this program book, and we encourage you to visit the Festival's Facebook page to read the many comments and congratulatory words from people who have written their appreciation and accolades there, and please feel free to add your own.

CK LADZEKPO, PhD, is the director of the African music program at the University of California, Berkeley. His is a distinguished career as a performer, choreographer, composer, teacher and published scholar in the African performing arts. He is a member of a renowned family of African musicians and dancers who traditionally serve as lead drummers and composers among the Anlo-Ewe people of southeastern Ghana in West Africa. He has been a lead drummer and instructor with the Ghana National Dance Ensemble, the University of Ghana's Institute of African Studies and the Arts Council of Ghana. He joined the music faculty of the University of California Berkeley in 1973 and continues to be an influential catalyst of the African perspective in the performing arts. Awards include two choreographers' fellowships from the National Endowment for the Arts, Irvine Choreographer's Fellowship and the Ruth Beckford Extraordinary People in Dance Award. He has been a member of the faculty council of the East Bay Center for Performing Arts since 1974.



Hālau 'o Keikiali'i

Hawai'i

Hālau o Keikiali'i presents two sets of Hawaiian hula, beginning with ancient hula pahu dances once used only for ceremony. The chants, dances, and drums honor the gods and the elements, and the drum patterns are played on a sacred pahu drum made of sharkskin and coconut. It's rare to see this sacred form on a contemporary stage.

The first song, *Ulei Pahu*, is a song with a stomping movement called ulei. It prophesizes the arrival of the outside world to Hawai'i, an event that will cause everything to change. The prophecy was fulfilled once with the Tahitian migration, and again with Captain James Cook and western migration. Next, *Kaulilua*, also handed down through an ancient line of teachers, talks about the island Kaua'i and the geography of the mountains. *Au'a 'Ia* is a foundational dance, not previously performed in public. It's about the island of Maui and a famous ancient chief. The movements are deep motions, strongly connected to the pahu drum. This song teaches us how to stand straight and walk forward in this modern world and maintain our traditions—a song used in protest and also to build harmony. The final piece, *Hamakua*, is a collection of songs to entice and continue procreation and longevity. Today it is danced to bring us some much-needed rain!

The closing set is modern hula: hula 'auana. The songs are from 1910 to the 1930s, performed with the 'ukulele and a 2015 spin. Songs like these—Hawaiian songs written in English with a few Hawaiian words—are called hapa- haole (half-foreign) songs. After the wildly-popular Royal Hawaiian Quartet performed at the 1915 Panama-Pacific International Exposition, songwriters were hooked. Everyone began writing hapa-haole songs, and in 1916, hapa-haole recordings outsold other types of music. Over the decades they were written in all popular styles—from ragtime, to 30's swing, to 60s surf-rock.

The operatic *Waikīkī* opens this set, followed by Kumu Kawika Alfiche's original song, *White Ships*, recently released on his latest CD. The song celebrates the Matson Line, the cruise ships that put Waikīkī on the map. It's a classic hapa-haole song: *It is here on the piers of San*

Francisco/Welcome aboard the White Ship to Hawai'i/ Saying Aloha 'oe to the families waving/ As streamers fly down to the sea/ Three blows of the horn says it's farewell/ Passing by Golden Gate - with the Farallon islands/ Far off in the distance/ Now were heading to Hawai'i.

The next song, *Ei Nei* is a song by the "Hawaiian Songbird" Lena Machado, who was known for her high voice and halting breath, and for bringing in a little jazz and Latin. *I'll Weave a Lei of Stars For You* was written by Jack Owens, also composer of *Hau'ula*; and *Hilo, My Home Town* is a classic hapa -haole song describing the excitement and hospitality of Hilo.

Hālau o Keikiali'i is a Hawaiian cultural and dance group based in South San Francisco. Since 1994, its goal has been to educate people and perpetuate the rich culture of the Hawaiian people through educational workshops, performances and other cultural events. Kumu Hula Kawika Keikiali'ihwahiwa Alfiche has been a student of Hawaiian culture all of his life, and has studied with Kumu Hula Tiare Maka-Olanolan Clifford, Kumu Hula Harriet Kahalepoli Keahilihau-Spalding, and Kumu Hula Rae Kahikilaulani Fonseca. He is also a noted composer and recording artist, and his latest CD, *White Ships*, has just been released.

www.keikialii.com

Dance Origin: Hawai'i • **Genre:** Hula Pahu, Hula 'Auana • **Title:** *Ulei Pahu; Kaulilua; Au'a 'Ia; Hamakua; Waikiki; White Ships; Ei Nei; I'll Weave a Lei of Stars For You; Hilo, My Home Town* • **Artistic Director/Choreographer/ Musician:** Kumu Hula Kawika Keikiali'ihwahiwa Alfiche • **Dancers:** Vanda Baptista, Adrienne Dizon, King Ganotise, Mary Ganotise, Diane Gee, Jan Jong, Marian Kelley, Apana Lei, Kia'i Maurille, Anjal Pong, Jo Ventura, Ka'olu Vidal

This performance is made possible, in part, thanks to the generosity of Friends of the Māheua Uchiyama Center for International Dance.

Hālau 'o Ku'ulei

Hawai'i

Hawaiian mele is a form of highly evolved oral literacy. Vital cultural information is commemorated in sung poetry that is in turn visualized through hula. Among the many important cultural facets that are explored are those of identity, sovereignty, and protest.

Kumu Hula Ku'ulei Auwae-McAllister calls attention to the history of incivility leveled at Hawaiian and other indigenous peoples. "These islands have always been our home," she writes. "We were sovereign over this land before there was a United States."

Instruments used in this presentation will include the pū (conch shell) to call out to the four directions, the pahu (a sacred drum) to entreat our collective consciousness, and the ipu heke (double gourd drum) to evoke the deep energy of the Earth.

Queen's Jubilee is a contemporary style of hula (typically referred to as 'auana) which was composed by Queen Lili'uokalani in 1887 while en route to Queen Victoria's 50th Jubilee. It celebrates Hawai'i as a flourishing, sovereign kingdom.

Kamehameha Trilogy commemorates the struggle for self-determination through the depiction of the story of the first sovereign monarch of Hawai'i, King Kamehameha Pai'ea.

Oli Ka Hae Hawai'i honors the Hawaiian flag—for many, a symbol of an independent Hawai'i

Aloha 'Oe was composed by Queen Lili'uokalani in 1878 while watching an affectionate farewell.

I Kū Mau Mau is a chant originally sung by men carrying log canoes. Here, it calls for gathering and protest.

Ka Huaka'i Pele honors Pele, the volcano Goddess who continues to simultaneously destroy and create new land.

The hula regalia is representative of the story being depicted by the dancers. For example, in

signifying warfare, female dancers will wear regalia usually donned by male dancers, including sharpened hair picks and kāla'au (spears).

Hālau 'o Ku'ulei was formed in 2003 under the instruction of Kumu Hula Ku'ulei Auwae-McAllister, a longtime advocate of Hawaiian culture. Formal training in hālau (hula school) starts at age 3, when dancers begin to learn Hawaiian language, chant, customs, protocol, use of implements, and costume-making. The hālau strives to perpetuate Hawaiian culture but also to bring awareness to current day issues affecting the well-being of Hawai'i, and the greater world.

www.facebook.com/HalauOKuulei

Dance Origin: Hawai'i • **Genre:** Hula Kahiko, Hula 'Auana • **Title:** *The Hawaiian Kingdom, 21st Century: Queen's Jubilee; Kamehameha Trilogy; Oli Ka Hae Hawai'i; Aloha 'Oe; I Kū Mau Mau; Ka Huaka'i Pele* • **Artistic Director/Choreographer:** Kumu Hula Ku'ulei Auwae-McAllister • **Dancers:** Kehaulani Auwae-McAllister, Kumu Hula Ku'ulei Auwae-McAllister, Melemaikalani Auwae-McAllister, Kealoha Baclayon, Madeline Bick, Annie Brown, Monique Crawford, Rachel Hazeltine, Kealohilani Prado, Kathy Scott, Friends of Nā Hawai'i O Kaleponi Hula, Hālau Hula 'O Kauanoemakalaukoa and Friends • **Musicians:** Kumu Hula Ku'ulei Auwae-McAllister, Kehaulani Auwae-McAllister, Rachel Hazeltine • **Research Assistants:** Kumu Hula Doreena Alesna-Baclayon, Kealoha Baclayon, University of Hawai'i Professor Keoki Baclayon.



Evoking the centennial spirit of the 1915 World's Fair

This performance is made possible, in part, thanks to the generosity of Lead Donors Susan and Jitu Somaya.



The Academy of Danse Libre

US

Celebrating the Centenary of the 1915 Panama-Pacific International Exposition, The Academy of Danse Libre presents a suite of early 20th Century American dance to set the historical tone for our festivities at the Palace of Fine Arts.

The line-up is a humdinger, with dances ranging from a two-step quadrille to hesitation waltzes, with a smoldering tango thrown into the mix.

Irene and Vernon Castle give us some context about some of these dance styles, from their 1914 bestseller *Modern Dancing*:

"The hoidenish romping of the Two Step, and the swift rush of the Polka and contortions of the Turkey Trot have died a natural death because something finer has taken their place." [the Maxixe]

"The Tango as we dance it now is much modified from the first Argentine... a sublimated form of the Tango, I admit, but still the Tango."

"The Hesitation Waltz has been evolved into a graceful dance seldom equaled... It, too, marks the changing ideas and ideals of the dancers of today. Here in America we are just beginning to wake up to the possibilities of dancing. We are flinging off our lethargy, our feeling of having time for nothing outside of business, and are beginning to take our place among the nations who enjoy life."

Stanford dance historian Richard Powers describes the advent of ragtime music in 1890-1900, when rural African Americans combined spirituals and African music with popular American and European forms. Soon, some high-society ballrooms found it "modern" to dance the two-step to ragtime, while less affluent communities developed a menagerie of "animal dances"—Grizzly Bear, Turkey Trot, Bunny Hug, and Camel Walk. In 1912, the slogan, "Everybody's doing it now!" finally rang true, after Americans Irene and Vernon Castle showcased the dances in Paris.

The ladies are all dolled-up today, in dresses with flounced peplums and high waistlines. The sleek split skirt allows movement, and arms are bare or in half-length sleeves. Gentlemen wear the formal black tailcoat, dancing pumps, white bow tie and vest; and the shocking modern look of ungloved bare hands.

The Academy of Danse Libre was founded in 1996 by Stanford University graduates who had studied vintage dance with Richard Powers. For almost twenty years, Danse Libre has reconstructed popular social dances of the nineteenth and early twentieth centuries, performing in historic ballrooms in Europe and the United States.

www.danselibre.org

Dance Origin: United States • **Genre:** Ragtime Era Social Dance • **Artistic Directors:** Kimber Rudo, Irvin Tyan • **Choreographers:** Richard Powers (*Half and Half, Rio Tango, Down in Zanzibar Maxixe, Too Much Mustard*); Joan Walton (*1899 National Two-Step Lancers Quadrille, Texas Tommy, The Ragtime Walk*); Tapestry Ragtime Dancers (*Sans Souci Maxixe*); Monica Shen Knotts and Ryan Knotts (*Menagerie*); Edoardo Maragliano (*Echoes from the Snowball Club*); Fred Astaire, adapted by Peling Lee (*Waiting for the Robert E. Lee*); The Academy of Danse Libre (*Animal Dances Demonstration*) • **Dancers:** Jason Anderson, Valerie Baadh, Lee Bernard, David Chen, Laura Hill, Jeff Kelleem, Peling Lee, Edoardo Maragliano, Vincent Mei, Kimber Rudo, David Starke, Val Sinckler, Julie Tsai, Irvin Tyan, Yan Yan Wang, Molly Weiss, Christina Wright, Jerry Yu • **Musical Arrangers:** Joe Dyke, Richard Powers, David Reffkin • **Musicians (June 13 & 14):** Members of the American Ragtime Ensemble • **Director:** David Reffkin Richard Duke (bass), Drew Ford (cello), Allison Lovejoy (piano), David Reffkin (violin)

Hiyas Philippine Folk Dance Company

The Philippines

Himig Sa Nayon, or *Music of the Countryside*, presents the celebrated dances of rural Philippine farmers. This collection comes from Christian communities living in the lowland regions, and the staging is a typical festive setting in the Philippine countryside, a landscape of endless beauty. After a hard day's work, barrios host impromptu dance parties, their dances reflecting their lives: dances of animals and plants, and of the joys and dangers of rural life. The dances are, in this order:

Tupaan—meaning “to strike against.” After a hard day's work making bucayo coconut candy, the community amuses themselves by dancing with split coconut shells, striking the rims in syncopated rhythms.

Ti Silaw & Gaod combines two dances from Cabangan. *Ti silaw* means *light*, and this

dance shows women warning fisherman of an approaching storm, and guiding them to shore with their lights. *Gaod* is a paddle dance, invented by fun-loving fisherman.

Saway ed Tapew Na Bangko is literally the *dance on top of a bench*, a piece that clearly requires skill and balance.

Pasikat Na Baso, to show off with a drinking glass, also displays the dancers' balance, grace, and skill, especially when the glasses are full.

The final dance, *Tinikling*, is the well-known Filipino bamboo dance. It imitates the movements of the tikling bird, a long-legged, long-necked creature that skillfully navigates grass stems and runs over tree branches. The dancers

must step in perfect rhythm between moving bamboo poles, or they risk being caught.

The music for these dances is played by a rondalla music ensemble. Musicians play guitar, upright bass, and the bandurria and octavina, acoustic instruments with fourteen strings, Philippine renditions of the 12-string Spanish mandolin. The costumes are typical work clothes of rural lowland people.

Hiyas Philippine Folk Dance Company was formed in 2003 by dance enthusiasts who enjoy the beauty of Filipino folk dance. Following the statement of Philippine national artist and folk dance research pioneer Francisca Reyes-Aquino, “Let folk dances be as they are - of the folk. We cannot sacrifice heritage for progress,” Hiyas presents Filipino folk dance in its most traditional form in an era where authentic steps and movements are modernized or forgotten. “Hiyas” (pronounced hee-yahs) means “jewel” or “gem,” and its members truly treasure Philippine folk arts and culture. Hiyas is proudly a part of the nonprofit Filipino Youth Coalition, promoting cultural awareness.

www.hiyas.org

Dance Origin: Philippines • **Genre:** Folkloric
Title: *Himig Sa Nayon* • **Artistic Director/Choreographer/Music Director:** Justin Mambaje • **Executive Director:** Jeff Bado • **Dancers:** Justin Arce, Jeff Bado, Kyla Bado, Reyna Berania, Michelle Cruz, Romeo Culla, Allison Fernandez, Jacob Gagarin, Jayvee Mamuyac, Ian Mangulabnan, Reneé Maningding, Andrea Perez, Brandon Rabanal, Jessa Rabanal, Robert Ragazza, Janin Reyes, Jefferson Rosete, Kristynne Rulloda, Eric San Juan, Chelsea Sioxson, Jon Sioxson, Kirsten Collene Sioxson, Carla Ucol, Jocelle Valera, Jeff Vez, Joshua Vez • **Musicians:** JT Gagarin, Justin Mambaje, Ernest Maningding, Joseph Pham



Chinese Performing Arts of America

China

Chinese Performing Arts of America presents *The Court Dance of the Tang Dynasty*, the strong and elegant prelude to its full-length production, *The Chinese Emperor and the Nightingale*. Sixteen dancers loop and twirl silk scarves and sleeves—weaving together Tang history, a European fairy tale, Chinese classical dance, and the martial art of wushu.

The piece is set in the court of Tang Dynasty Emperor Tang Xuanzong, (ruler 712 to 756 C.E.), a king with a passion for music, poetry, and dance. Every night the Emperor's Pear Garden dancers performed for his entertainment. In this piece, the dancers transport the real Emperor into another story: a fairy tale by Hans Christian Andersen. This emperor pines for a wild nightingale he banished in favor of a mechanical bird. When the real nightingale returns to sing outside the window, the king's health is restored.

The choreography includes two well-loved Chinese classical dances—the silk ribbon dance and the long sleeve dance—styles developed and performed in the Tang court. Tang aristocracy wore loose silk sleeves and flowing scarves as a sign they were above manual work. In the dances, the length of sleeves and scarves are exaggerated, demonstrating the elegant weightlessness of the finest Chinese silk. This performance also incorporates Chinese wushu, a martial art form with elements traced back to China's Stone Age people. No longer useful in hunting or warfare, wushu is now a form of extravagant display, familiar from Kung Fu films: and Chinese Performing Arts of America is known for its skillful merging of wushu with dance.

Ann Woo—choreographer, creative director, playwright, and music editor—created this drama to depict the beauty of the Tang court and the strength of China's Tang dynasty (618–690 and 705–907 C.E.). The Tang was a vast empire. Its capital city Chang'an, (now Xi'an) was the largest city in the world and Tang Emperors ruled

immense territories, 50 to 80 million people, with armies controlling Asian nomadic powers, the Silk Road, and invading neighboring regions and sharing their great culture with neighboring Korea, Japan, and Vietnam. The Tang was China's Golden Age of cosmopolitan culture, marking the invention of woodblock printing, clockworks, machines to delight, and many developments in medicines, engineering, poetry, mapmaking, and alchemy.

Founded in 1991, Chinese Performing Arts of America's mission is to introduce Chinese culture as an integral part of American society, and to promote cultural diversity through collaboration and international cultural events. CPAA's headquarters is a 14,000 square foot facility, an incubator of over 40 teachers who teach their arts to 2,000 art enthusiasts every week.

www.chineseperformingarts.org

Dance Origin: China • **Genre:** Folkloric and Martial Arts • **Title:** *The Court Dance of the Tang Dynasty* • **Artistic Director:** Ann Woo • **Dance Choreographer:** Yang Yang • **Martial Arts Choreographer:** Li Yong Zhang • **Dancers:** Christina Cheng, Audrey Cheung, Jiwen Dong, Virginia Jian, Agnes Ko, Jennifer Pan, Tammy Qiu, Pearl Wang, Jingqian Xu, Yang Yang, Wings Yeung • **Martial Artists:** Shengwei Cheng, Ding Ding, Rong Jun, Guo Ming Sun, Li Yong Zhang

This performance is made possible, in part, thanks to the generosity of David and Linda Lei.



Harsanari

West Java, Indonesia

Indonesia's 40 million Sundanese people—living mostly in West Java—have a distinctive language, alphabet, and cuisine. Their history is one of powerful Sundanese kingdoms, rural farming, and Dutch colonialism. Sundanese art is rarely performed in the US: Harsanari presents two historic forms on our stage.

The first piece, *Paleredan*, is named for the national martial arts style of pencak silat, a traditional form traced back in oral history to the Sunda kingdom (669 to 1759 C.E.). Performers with fans mark the four directions, then the spaces in between. As is traditional, music accompanies the martial arts: two drums, a double-reed woodwind tarompet, and a gong. The costume is traditional: sarong, stagen (waistband), batik head cloth, bare feet, and fans to distract and frighten opponents.

The second piece, *Bajidor Kahot*, showcases jaipongan, a popular dance form. In the 1960's, then-Indonesian President Sukarno prohibited western music and issued a call to artists to develop indigenous forms. Dr. Gugum Gumbira Tirasondjaja developed the jaipongan form, merging elements from martial arts, Sundanese classical dance, and village festival dances—especially ketuk tilu, a sensual, flirtatious dance for female dancers who often selected male partners from the audience. Jaipongan music merges Sundanese-language songs with dynamic and complex drumming patterns: the name comes from the ja-i-pong sound of the drum. Gugum Gumbira conceived jaipongan as a performance art with trained dancers. The dance form and music became a popular craze, but jaipongan as originally developed by Gugum Gumbira is recognized as a national dance form.

The woman's costume is traditional jaipongan stage dress: kebaya top, batik sarong, flowers, gold jewelry and belt, and dance sash. The man's dress is based on martial arts attire. The music is the traditional Bajidor Kahot song. SambaSunda, a Bandung group, presents a modern fusion—with elements of Balinese and Sundanese gamelan metallophones, gongs, drums, spike fiddles, suling bamboo flutes, and a singer—exemplifying the ongoing creative spirit of Sundanese art.

San Francisco-based Harsanari, founded in 1995, promotes an appreciation of traditional Sundanese dance and culture in America through participation and performance. Under the leadership of Michael Ogi since 1997, Harsanari focuses on classical and folk dance forms of West Java, performing regularly at cultural events in the San Francisco Bay Area and beyond. Michael Ogi has studied regularly in Bandung, West Java with dancer and choreographer Achmad Farmis S.Sn., and Diah Agustini S.Sn., choreographer, teacher, and principal soloist with Jugala, the jaipongan company led by Gugum Gumbira in Bandung. Both Achmad Farmis S.Sn. and Diah Agustini

S.Sn. regularly visit San Francisco to teach the company.

www.harsanari.com

Dance Origin: West Java, Indonesia • **Genre:** Sundanese, Pencak Silat and Jaipongan • **Title:** *Paleredan; Bajidor Kahot* • **Director:** Michael Ogi • **Choreographers:** *Paleredan* - Mochamad Saleh; *Bajidor Kahot* - Diah Agustini, Achmad Farmis • **Dancers:** Alice Adeboi, Diah Agustini S.Sn.(guest dancer), Rachella Farmis, Allen Ogi, Michael Ogi, Karen Pugay, Carol Sakamoto



Starchild Dance

Harlem, US

In the tradition of a Harlem Renaissance dance challenge, *Skat Skat How 'Bout That* showcases nearly a century of African American urban dance. The Harlem Renaissance was a birthplace of hip-hop dance culture, and dance tells this history with expressive eloquence: in the long continuum of merging and evolving styles and techniques, dances of the jazz age were retained and reclaimed by hip hop and house dance cultures.

Here are some of the elements in this high-energy piece:

Authentic jazz, African American dance forms born in dance halls and jazz clubs of the 1920s era;

Lindy hop, the original term for swing dance, a partner dance done to swing jazz music from 1920s;

Patting juba, or hambone, a type of African American clapping play from Georgia Sea Islands adapted by enslaved peoples in the southern United States to send coded messages of culture and survival;

The Oakland boogaloo, a street dance born in the afros and bell-bottom era of the 1960's. This mystical, free-flowing style has fluid waves, animation, and creative illusions;

Locking, a street dance invented in funk and soul party dances of the 1960's and innovated in Southern California. The dancer briefly locks into position and then relaxes and continues to dance. Fast arm and hands synchronize with the music, while hips and legs stay relaxed;

House dance, from Chicago and New York, with improvised complicated footwork, fluid torso moves, and floor work. People party together incorporating various styles of jazz, African, Latin, soul, and funk dance movement;

Get lite, a street dance born of the new millennium. It's a continuum of earlier styles: both patting

juba and the vernacular dances of the Harlem Renaissance such as toe wop, chicken noodle soup, and the Harlem shake;

Cypher, a cyclical style of freestyle dancing, where each dancer tries to outdo the previous dancer.

The costumes are a mix of fashions from the Harlem Renaissance and today's hip-hop culture.

Starchild Dance is named for the African Adinkra star symbol Nsoroma, meaning "my illumination is merely a reflection of God." Artistic director Traci Bartlow uses African, hip hop, house, praise dance, and authentic jazz dance styles in her choreography. Her mission is to document and preserve black dance and culture while forging new ground to create a unique expression. Starchild Dance Company has performed at the N.Y. Hip Hop Theater Festival; Malcolm X Jazz Arts Festival in Oakland; Illadelph Legend Dance Festival in Philadelphia; Black Choreographers Festival - Here & Now; San Francisco Hip Hop Dance Fest, and Central Parks Summer Stage Kids.

www.youtube.com/tracibartlow1

Dance Origin: Harlem, US • Genre: Jazz, Lindy Hop, Hip Hop, Get Lite • Title: *Skat Skat How 'Bout That* • Artistic Director/Choreographer: Traci Bartlow • Dancers: Traci Bartlow, Ray F. Davis • Vocal Soundscape Co-Creator: Valerie Trout • Musicians: Elandis V. Brooks (trumpet), Ajayi Jackson (drums)

This performance is made possible, in part, thanks to the generosity of Sydney Firestone.



¿Qué quiere ser mi mai?
What do you want to be?

Soy mariposa.
I am a butterfly.



Ensamblés Ballet Folklórico de San Francisco

Mexico

Mosaico Oaxaqueño is mosaic-like collection of dances from Oaxaca, Mexico's southern state. The forms are intricately diverse, evolving over four hundred years within Oaxaca's cultural communities—indigenous Zapotec and Mixtec, Spanish, and African.

The first dance, *Flor de Piña – Pineapple Flower*—is from Tuxtepec. This choreography was first performed in 1958, created by art teacher Paulina Solis to represent Tuxtepec at the famous Guelaguetza Festival. The dancers celebrate traditions (and famous fruits) of the lush tropical region. The dancers' rectangular hand-woven tunics are called huipil. Their intricate flower and bird designs tell of a woman's life—her origins, status, and sometimes even her employment.

Next, *Danza De Diablos – Dance of the Devils*—is from Collantes de Oaxaca, a piece that shows a true merging of African, ancient Mexican, and Spanish Catholic rites. (It also shows the evolution of Day of the Dead celebrations very much alive today.) Wooden masks, horns, and white pony tails suggest colonial landlords, and the dignified style dates to Mexico's colonial era, when enslaved Africans labored in Spanish haciendas. The form of the dance is believed to have originated in Africa: it's been linked to ceremonies entreating the god Ruja for liberation, and it's similar to Yoruba masked dances, forms of ancestor reverence that featured flogging and feasts for the dead. The female figure, *Maringuilla*, carries a doll to represent her child.

The final dance, *Chilena Oaxaqueña*, is from Santiago Pinotepa Nacional, on La Costa Chica in the states of Oaxaca and Guerrero. The name *Chilena* tells about the origin of the dance: Chilean sailors brought their beloved cueca or zamacueca form to Mexico, and it was quickly adapted by Mestizo Mexican communities. The lively movements pantomime a flirtation. The lady flutters her dress seductively, as the men watch every move. The musical form is the sone, songs with rhyming couplets invented on the spot.

¿Eres cubana?	Are you Cuban?
No soy cubana.	No, I am not Cuban.
¿Eres jarocho?	Are you Jarocho?
No soy jarocho.	No, I am not Jarocho.
¿Qué quiere ser mi mai?	What do you want to be?
Soy mariposa.	I am a butterfly.

Artistic Director Zénon Barrón studied these dances in Mexico. He adapted them for Ensamblés' 20th anniversary, and taught them to the dancers. The music is played on violin, guitar, cajón box drum, and harp.

Ensamblés Ballet Folklórico de San Francisco was founded in 1992 by a group of individuals committed to preserving the traditions of Mexican folk dance. The company's mission is to promote Mexican dance quality and authenticity. Mexican folklore is a continually evolving dance form based on traditions and rituals that touches the performer's and audience's soul.

www.ensambles-sf.com

Dance Origin: Oaxaca, Mexico • **Genre:** Folkloric
Title: *Mosaico Oaxaqueño: Flor de Piña; Danza de Diablos; Chilena Oaxaqueña.*
Artistic Director/Choreographer: Zenón Barrón • **Executive Director:** Amanda Almonte
Dancers: Salvador Arellano, Guadalupe Flores Aguilera, Ariana Barraza, Meredith Belany, Maricela Benavides, Marco Castellano, Manuel Cuellar, Mayra Cuevas, Arturo Flores, Linda Gamino, Jesus Gomez, Bella Gonzalez, Fiona Gray, Natalie Hernandez, Alejandro Ledesma, Priscilla Lopez, Claudia Martinez, Christian Ortega, Jeannette Quintana, Mario Sosa, Guadalupe Troncoso

This performance is made possible, in part, thanks to Amanda Almonte.

WORLD PREMIERE

Dunsmuir Scottish Dancers

Scotland

Dunsmuir Scottish Dancers transport us to *Dunsmuir's Victorian Ballroom*, to experience Scottish country and step dances that provide a glimpse into the cultural traditions practiced as much of the world prepared for the historic Panama-Pacific International Exposition.

The performance begins with country dances, social dances performed with couples tracing progressive patterns. Progression is an essential feature of most Scottish dances, as dancers move through the patterns that they perform at least once in each position of the set.

The first dance is *Waltz Country Dance*, a Scots style progressive around-the-room dance.

Next, we see the *Royal Scots Quadrille* and the *New Caledonian Quadrille*, presented in

different rhythms – reel, strathspey (unique to Scotland), and back to reel. The quadrille is performed by four couples in a square, the head couple performing a dance figure repeated by the side couples. Phrasing is everything: the execution of figures in perfect time to the music. This dance was a French import, and the French contribution to Scottish dance in the Victorian era was profound. Enmity between France and England solidified a Scottish-France alliance, and many upper class Scots went to France for “finishing.” From elite Parisian ballrooms, they brought back fashionable new forms of dance. They put French steps and patterns to their own music, and within a generation, the quadrille was part of the fabric of the Scottish social dance scene.

The Strathspey and Highland Reel is a step dance, a dance with fancy steps. Scottish reels

were very popular during this era. They gave the performers the opportunity to attract a potential partner.

La Tempete, or *The Tempest*, highlights the popularity of the galop and the Victorian passion for group dances in longwise sets. Here the dancers face each other in lines, each dancer beside his or her partner. For the galop, a couple faces another couple holding both hands and steps in the same direction, moving quickly with synchronized traveling steps, couples passing back to back as they travel.

The men wear Scottish tartans, with plaids delineating clans. On stage we have a MacDonald plaid muted with antique dyes; an ancient Gunn Highland clan pattern of muted colors; and a modern style purple with red periwinkle Montgomery kilt. The women wear replicas of historic Victorian gowns.

Dunsmuir Scottish Dancers, founded in 1981, is a company dedicated to keeping alive the spirit and form of Scottish dances, old and new. Their repertoire spans four centuries of dance tradition. In addition to the traditional Scottish country dances and Highland dances

familiar to most audiences, they also include historic period dance and step dances.

www.dunsmuirscottishdancers.org

Dance Origin: Scotland • **Genre:** Scottish Victorian Ballroom • **Title:** *Dunsmuir's Victorian Ballroom: Waltz Country Dance; Royal Scots Quadrille and New Caledonian Quadrille; Strathspey and Highland Reel; La Tempete* • **Artistic Director:** Ron Wallace • **Choreographers:** Ron Wallace and Gary Thomas • **Dancers:** Christopher Amy, Glenn Brownton, Mark Burt, Kristi Closser, Mary Counihan, Morris Fung, Ann Glenn, Eleanor Hotchkies, John McComas, Dwayne McQuilliams, Mary McQuilliams, Jane Muirhead, Irma Novak, Pat O'Brien, Sylvain Pelletier, Donald Robertson, Shari Salis, Lisa Strouse, Michael Turano, Linda Turner, Victoria Williams, Tim Wilson, Tom Winter, Helen Wood • **Musicians:** Gary Thomas (piano), Michele Winter (fiddle), Steve Wyrick (fiddle)



Jikelele Dance Theater

South Africa

These dances from the Zulu and Xhosa (Bantu language) communities of South Africa are traditional and also choreographed with a modern twist. They reflect a culture both broken and intact, its people living within a traditional culture and also a modern one. In 1970, the Bantu Homeland Citizenship Act bound Zulus together as citizens of KwaZulu-Natal. Five million Zulu live there, and two million live in disconnected territories. Twenty percent of Johannesburg residents speak Zulu. Thamsanqa Hlatywayo—originally from Johannesburg—leads this powerful performance.

Sizolihamba is a dance of confidence with traditional hip movements, leg lifting, and stamping, dance to overcome obstacles—"The world is yours. Anything you do, do it with assurance and confidence!"

*Jikelele'umhlaba wonke
Sihlala kulo, Thina sonke
Siyinto enye*

*We're going to travel all over the world.
We live in it. All of us being one.*

Gijima—To Run—is a Zulu men's celebration dance for war victories and weddings. This old form brings out the intense beauty of men dancing in unified rhythm.

Bhul'ubethe, meaning to move even the morning dew out of the path of an important person, is danced in traditional Zulu ceremony by a soloist to clear the way for a royal procession. Today it's an introduction, an opening dance.

Amangwevu, or *Upper Cut*, from the Xhosa people, is named for its physical power. This solid dance is packed with jumps and kicks and surprises (in this case, good ones). Rhythms change quickly from the opening mellow mood, to a warrior beat, wide sweep, and—suddenly—trickery.

Jikelele's Zulu maidens wear skirts of South African cloth, cut above the knee to represent their availability for marriage. (Newly-married women wear dresses to the ankles; all married

women cover knees.) Beads of stone, seeds, glass, wood, and bone are gifts honoring a girl's coming-of-age, engagement, or a friendship. The furry umgobo stick symbolizes celebration. The male dancers wear skins—traditionally from impala or zebra hunted for food and accented with feathers and bone and teeth necklaces. The cowhide shields (made in South Africa) symbolize protection and celebration.

It is said that the spirit of the Zulu and Xhosa people is "in the voice." Most dancers accompany themselves by singing in harmony or a cappella, or with the "calling" style. The drum is always an inseparable partner to dance. The drummers must also dance in their minds, shaping intricate poly-rhythms on the dikosha drums.

Founded in 2012, Jikelele Dance Theater performs traditional dance and Township Theater, a form of Black Urban Theater developed during the apartheid era in South Africa. Thamsanqa Hlatywayo is Artistic Director. Jikelele Dance Theater made its debut in November, 2012 with the World Premiere of "Life in a Shanty Town," in Oakland. The company was created to teach, inspire, and create artistic works to revive Black Township Theater and other African-derived cultural traditions that are either rarely experienced or in danger of being lost entirely.

www.Facebook.com/JikeleleDanceTheater

Dance Origin: South Africa • **Genre:** Zulu and Xhosa Traditional • **Title:** *Sizolihamba; Gijima; Bhul'ubethe; Amangwevu* • **Artistic Director and Choreographer:** Thamsanqa Hlatywayo • **Associate Director:** Andrea Lee • **Dancers:** Shay Australia, Alexander Brown, Ammar Lee-Fowler, Halima Mahdee, Sade Monette, Tommy Nguyen, Tiffany Rabb, Dezi Solèy, Matthew Wickett • **Musicians:** Thamsanqa Hlatywayo (drums), Tacuma King (drums)



WORLD PREMIERE

Shabnam Shirvani

Middle East and US

Shabnam Shirvani presents *Arabian Ostrich: Plumes, Maqsoom, and Doumbek Tunes*, a performance of US belly dance fusion that pays homage to the now-extinct Arabian ostrich. The piece also honors the themes of balance, rebirth, and lightness of the heart. For centuries Middle Eastern dance—it is called by various names including raks sharqi or belly dance—has been performed by women to mark the ceremonies of life. The stage form, with its two-part beladi costume, was developed in Cairo clubs in the mid-1900s. Today, many US women, including Shabnam, present this stage form with a feminist philosophy: to express the sensuality and power of a mature woman.

Shabnam is known for her open, balletic, and physically demanding choreographies. This theatrical presentation of an animal is also a

western approach. It's inspired by observing ostriches and by an illustration of the "camel bird" from the amazing 9th-century *Book of Animals* by Arabic scholar Al-Jahiz. The central theme of the piece, honoring the ostrich as a symbol of balance, endurance, and spiritual renewal, comes from Ancient Egypt. It was believed the goddess Ma'at weighed the heart after death. Anyone whose heart was lighter than an ostrich feather could enter the afterlife.

Shabnam brings alive the ostrich with snaking arms, hair tosses, and backbends. Her movements refer to the bird's strength and speed, its wild and beautiful mating dance, and its stunning presence and majesty.

The glamorous black and white costume honors the Arabian ostrich in an Orientale theatrical style, with jeweled neckpiece, feathers, and

yin-yang colors. The musicians' costumes are based on Egyptian raqs sharqi dress of mid 20th-century, the era of the last sightings of the Arabian ostrich.

Egyptian percussive rhythms include the soulful 4/4 saidi, maqsoom, the earthy beledi, and the enchanting 10/8 samai, a rhythm common to classical Egyptian compositions. Instruments are the goblet doumbek drum; bell-shaped sagat finger cymbals; and the tambourine. This is a world premiere.

Persian-American Shabnam Shirvani is a multi award-winning, critically acclaimed performer, internationally recognized for bringing athleticism to belly dance with forward-thinking, groundbreaking choreographies. A pioneer of modern movement in belly dance, she is creator of a comprehensive training system for dancers wanting to dance on theatrical stages. An in-demand performer, she performs at weddings and high-profile events throughout the San Francisco Bay Area. All musicians in *Arabian Ostrich* are disciplined students from Shabnam Studio.

www.shabnamdancecompany.com

Dance Origin: Middle East and US • **Genre:** Belly Dance • **Title:** *Arabian Ostrich: Plumes, Maqsoom and Doumbek Tunes* • **Artistic Director/Choreographer/Soloist:** Shabnam Shirvani • **Musicians:** Mandanah Gallegos (drum, finger cymbals), Dawn Harrell (drum), Jules Huang (drum) Karimah Keene (drum), Heaven Mousalem (lead musician - drum), Paula Mitchell (drum), Deidre Quick (drum, finger cymbals), Karen Torres (drum)

This performance is made possible, in part, thanks to the generosity of Ladies Who Do.



*Hula is the language of the heart,
and therefore the heartbeat
of the Hawaiian people
— King David Kalākaua*



Academy of Hawaiian Arts

Hawai'i

Kumu Hula Mark Keali'i Ho'omalulu is known as an intellectual historian of hula. Like a master sculptor he begins, abandons, breaks, discard, recovers—and presents—powerful visions of indigenous Hawai'i. He leads this performance with oli, mele, and drum.

This hula selection uniquely reflects the Kalākaua-era in poetic styling. One of the dances presented today honors High Chief Kaumuali'i—the last independent ruler of Kaua'i and Ni'i'hau. An honoree of a mele is often compared to the beauty and grandeur of his or her island home.

Throughout its history, hula as the native dance of Hawai'i has been revered and rejected, praised and prohibited. Descriptions of its grace and beauty were noted in the journals of Captain James Cook, the first westerner to make contact (1774). But by 1820, with the arrival of missionaries and foreign beliefs, hula was deemed dangerous, a heathen dance to honor old gods and rulers, living, dead, or deified. For fifty years, public hula performances were banned. Secretly, traditions were kept alive, and they surfaced again publicly in 1883, at the coronation and jubilee of King David Kalākaua. In his words, "Hula is the language of the heart, and therefore the heartbeat of the Hawaiian people."

In describing the company's costumes, Ho'omalulu writes: "Western contact had an unavoidably crippling effect on Hawaiian culture, changing centuries of indigenous developments, language, cultural traditions and beliefs. Traditional clothing and adornments suffered greatly. In the late 1800s, Hawaiian sovereigns sailed abroad, and the best-known traveler was the Merrie Monarch, King David Kalākaua, reputedly responsible for influencing the revival of hula and other Hawaiian cultural practices. During this renaissance period came the introduction of unique fashions from around the world. Today, in Hawaiian dance, European and non-native regalia is still commonly referred to as 'of the Kalākaua era.'"

Academy of Hawaiian Arts Kumu Hula Mark Keali'i Ho'omalulu has taught hula in the Bay Area since 1979 when he moved from Aiea, Hawai'i. In 1983, Kumu Mark took a team of dancers to the Olympics of Hula competition at Merrie Monarch Festival in Hilo, Hawai'i; and has since taken teams to Merrie Monarch Festival numerous times. While a fierce competitor, Kumu Mark crafts emotional theater and intricate hula. Kumu Hula Patrick Makuakāne of San Francisco's Nā Lei Hula I Ka Wēkiu writes Kumu Mark "has clearly broken the mold, crafting a unique aesthetic that is visceral, aggressive, and unequivocally commanding."

www.academyofhawaiianarts.org

Dance Origin: Hawai'i • **Genre:** Hula • **Title:** *Wai'oli; Aloha e Ke Kai 'O Kalalau; E Ho'i Ke Aloha I Ni'i'hau; Maika'i Kaua'i; Halekaula* • **Artistic Director/Choreographer:** Kumu Hula Mark Keali'i Ho'omalulu • **Featured Dancers:** Johnelle Baculpo, Martini Eke, Oliver Eusebio, Christina Fua, Stephanie Gonsalves, Sarah Ho, Maile Ho'omalulu, Micah Ho'omalulu, Jazzlyn Kaleohano, Jennifer Santos, Aileen Sapiandante, Art Sapiandante • **Dancers:** Kamali'i Bingham, Samantha Briseno, Helene Campbell, Marlo Caramat, Brian Fitz, Chris Haw, Charles Ho'omalulu, Kolu Ho'omalulu, Melia Ho'omalulu, Nicole Jung, Stacy Kaleikini, Pono Kaleohano, Yoko Kojima, Byron Pulu, Sierra Steinwert, Alawna Sullivan, Alayah Torres, Annie Torres, Malia Villanueva, Asia Wang • **Musician:** Kumu Hula Mark Keali'i Ho'omalulu (ipu heke)

This performance is made possible, in part, thanks to the generosity of Herb Rosenthal.

WORLD PREMIERE

LIKHA – Pilipino Folk Ensemble

The Philippines

Among the emerald valleys of the Philippines' Cordillera mountains, diverse groups of people live and work. Tribes of various languages are famous for their expert terracing of the mountainsides, as well as their fierce warfare. Their ceremonies show a keen observation of the land and animals around them.

Cordillerans view land as the source of life, of sustenance, a sacred and integral part of their cultural identity. For Cordillerans, the loss of their land, or their alienation from it, is considered equivalent to taking their lives. This is why Cordillerans have willingly shed blood to defend their lands from colonizers, and have fought for the right to remain on their ancestral lands.

LIKHA's *Kanyaw* is a staged celebration for peace and unity, featuring dances from three Cordillera ethnic groups, showing a peaceful side to life among the rice farmers. *Kanyaw* is the name of the community gathering of the Kalinga people who dance together, play gongs, enjoy festival foods, and present offerings to benevolent spirits. The ceremony opens with a peace offering. From valley to valley, musical gongs signal a call to gather.

In the first dance, *Chalichog*, from Lubuagan, Kalinga women dance a peace pact. They stomp with their feet, reinforcing a pathway between tribes, a road to peace.

Next, in *Manmanok*, a Bago dance dramatizes two male roosters courting a hen. In feathers, blankets, and wings, male dancers claw the ground with rooster-like steps.

The third dance, *Banawol*, named for the chicken-eating banawol hawk, is a rousing Ifugao dance, honoring guests with crowns of bright plumage.

The finale brings tribal groups together to acknowledge their shared traditions and history. In trust, male and females from different tribal groups can now dance together.

The cotton costume fabric is woven in the Philippines on hand looms, with colors of red, orange, white, black, and yellow to represent

roosters and other birds. The musical group plays Cordillera instruments: a bamboo xylophone called a tongatong and a solibao drum made from the hide of a goat. They also play handheld gangsa gongs. Each gong is tuned to one note, and a tribe's melodies depend on the number of gongs in their set and how they are tuned.

LIKHA brings authentic Filipino dances and costumes to us through onsite research in remote villages. LIKHA's Director Rudi Soriano learned Cordillera dances from Cirilo "Manong Sapi" Bawer, a Kalinga elder in Lubuagan, Kalinga Province, in the Philippines.

LIKHA – Pilipino Folk Ensemble is a San Francisco-based non-profit cultural organization. LIKHA is a Tagalog word meaning "creativity," and the company was established in 1992 by a collective of individuals who came together to celebrate Philippine dance and culture. Believing in the power of dance, LIKHA's mission is to propagate Philippine folk traditions by practicing and educating community members and diverse audiences about Philippine culture through music and dance.

www.likha.org

Dance Origin: Philippines • **Genre:** Folkloric • **Title:** *Kanyaw* • **Artistic Director/Choreographer:** Rudi C. Soriano • **Costume Director:** Warren T. Manuntag • **Dancers:** Eric Abad, Ashley Acosta, Kevin Alicbusan, Liza Allen, Nikko Beltran, Emmanuel Benisano, Abraham Cabangbang, Christin Carandang, Lolita Castillo, Raymond Centeno, Beverly Cruz, Janice Cruz, Tina Cruz, Isabella Cuenco, Manuel deVera Jr., Maurice Fortner, Vincent Hutalla, Chariss Ilarina, Patrice Katigbak, Cynthia Lucero-Obusan, Elsa Manlangit, Scarlet McClure, Christopher Munoz, Oliver Obusan, Marie Oliveros, Kristin Pahati, Michael Palad, Ida Parcon, Paulino Tamayo • **Musicians:** Ernesto Andrade, Andrew Capule, Edward Cruz, RP Cuenco, Angelo Macaraeg, Omar Pahati

A celebration for peace and unity, featuring dances from three Cordillera ethnic groups



Expressing the suffering of Sephardic Jews in Spain



Hilit Maniv

Spain

Soloist Hilit Maniv presents *Petenera*, an example of a flamenco *cante jondo*, an intensely sad song of loss and suffering. *Petenera* is a beautiful woman who leads men to their deaths, a story so dark that many Roma believe they'll die from singing it.

Flamenco is a unique form, a hybrid of Andalusia's rich music and dance history. Some say it was born in protest and hope during Spain's Inquisition, among the poor and subjugated communities—groups of outlaw Christians; nomadic Roma people (who are said to have brought Indian ragas and dance forms to Spain); Arabic and Spanish dancers and musicians; and Sephardic Jews, with their plaintive religious prayer. Flamenco is also known as a positive, fierce, and strong art form created by artists in the 1800s in Seville's *Cafe Cantantes*.

Petenera is especially connected to the Jews of old Spain. In some lyrics, *Petenera* is a Jewish woman, and the association of danger with Sephardic Jews has been connected to the danger of singing Jewish songs in 1500s Spain. Another connection evidently comes from groups of Sephardic Jews living in the Middle East: they speak Ladino (old Spanish-Hebrew) and sing a *Petenera* they say was passed on generation to generation for five hundred years.

Hilit Maniv was first drawn to the *Petenera* by a recording by Carmen Linares. The lyrics told of the Jews in Spain, and Hilit recognized the melody as a Jewish prayer sung at the synagogue and Saturday dinner tables, the well-known *piyyut* (Jewish liturgical poem) *Tsur mishelo*.

Hilit says, "I was extremely touched when I first heard this melody, since I've been dancing flamenco for many years and here was a real connection to my own culture as an Israeli Jew, a spiritual connection, a prayer I knew when I was a child."

The flamenco song for this performance is part Jewish Ladino (Ladino refers to Spanish-Jewish culture). The Hebrew lyrics, Hilit's translation, tell both the story of a seductive and dangerous woman, and the difficulties of Sephardic Jews in Spain: *For their faith and the word/Many thousand would suffer. And if God wanted it that way/Many thousand would suffer. What a cry all over Spain/All over the Juderias!*

Hilit Maniv has danced in Northern California best venues with flamenco's premiere artists, including La Tania, Carole Zertuche, Yaelisa, and Fanny Ara. She formed "Mi Alma Flamenca" with Masako Yura, performing in a *tablaó* setting with contemporary dancer Anna Halprin. Originally from Israel, Hilit studied in Spain with leading flamenco artists, including Juana Amaya, Alicia Marquez, and Manolo Main. In Israel, she formed the "Cinco Palmas Flamenco Ensemble" as lead dancer and choreographer. Her classes led to the formation of "Solo Flamenco Dance," one of the largest dance schools in northern Israel.

www.hilitmaniv.com

Dance Origin: Spain • **Genre:** Flamenco and Jewish Ladino • **Title:** *Petenera* • **Artistic Director/Choreographer/Soloist:** Hilit Maniv • **Musicians:** Roberto Aguilar (guitar), Azriel "El Moreno" Goldschmidt (vocals), Masako Yura (*cajón*)

This performance is made possible, in part, thanks to the generosity of The Honorable Marilyn Hall Patel and Magan Patel.

Ballet Folklórico Mexicano Fuego Nuevo

Mexico

Eighteen local Ballet Folklórico dancers grace our stage, presenting *Carnival in Campeche: Unique Dances and Traditions*. They dance to celebrate Campeche, the Mexican state that lies west of the Yucatan, bordering on the Caribbean, the state that boasts the oldest Carnival in Mexico. Founded in 1582, the Campeche Carnival expanded at the turn of the 20th century, as neighborhoods organized street events, and eventually created a marvelous city-wide party. Now a regional showcase of culture, visitors can enjoy Spanish folklore, old-world elegance, and Mayan music in pentatonic scales. The festivities begin with a funeral procession and burial of the bad mood—a rag doll dressed as a pirate. When the bad mood is gone, a flower float parade passes, and musicians play guitar-like jaranas, as people dance and eat all night long.

This suite of dances begins with *La Cananga*, evoking old Spain with a slow, fluttering of the rebozo, the iconic, versatile garment worn throughout Mexico. This is a sareo, dating from 1815, when elite Spanish families hosted formal dances—called sareos—in their elegant homes. Next is *Rondeña*, a visually colorful dance with double footwork and circular movements. Next, *Jarabe Criollo*, is from the 18th century, with footwork imitating church bells! A *jarabe* is a traditional mariachi song, and this is one of the oldest known in Mexico. The final two dances are *Fandango Campechano*, showing a strong 18th century Spanish style, performed with lively cheer; and *Campechanita Habanera*, a classic Cuban habanera from 1861, a spicy dance with strong footwork.

Artistic Director Miguel Ángel Martínez brings these dance forms to us directly from Campeche, Mexico. They were developed by Capullo Sosa, first ballerina of the First Folkloric Ballet of Campeche. This choreography was developed in 2013. The Campeche women's dress shows a mix of colonial Spanish style and pre-Columbian Mayan symbols and colors. Women wear braided hair and blouses with hand-embroidered

onion flowers and pumpkins. Symbols on the coat represent city walls and ships. The Santa Maria shawl replaces the Catholic mantilla. Red coral rosaries honor San Francisco and the black rosaries honor the Lord of San Román. The men's costumes are traditional white, with wide trousers, long shirts, gold buttons, and patent leather shoes.

Ballet Folklórico Mexicano Fuego Nuevo was founded in 2005 under the direction of Miguel Ángel Martínez and José Luis Juárez, two former members of the Ballet Folklórico Nacional de México Aztlán/Xcaret. The dance company's mission is to express and transmit the rich array of the Mexican folklore. BFMFN dancers bring diverse styles and talents together to form this unique dance group, presenting numerous performances throughout the Bay Area. Fuego Nuevo is dedicated to those who embrace their roots, live them, or would like to be part of them.

www.fuegonuevobfm.com

Dance Origin: Campeche, Mexico • **Genre:** Folkloric • **Title:** *Carnival in Campeche: Unique Dances and Traditions* • **Artistic Directors:** José Luis Juárez, Miguel Ángel Martínez • **Choreographer:** Miguel Ángel Martínez • **Dancers:** Iris Altamirano, José Baldovinos, Diana Cárdenas, Olé Castro, Abraham Carillo, Humberto Carrillo, Marianita Carrillo, Antonio Cervantes, Laura Frías, Marcial Hurtado, Norma Jiménez, José Luis Juárez, Miguel Ángel Martínez, Jacqueline Moreira, Daisy Pérez, Detsy Reyna, Georgina Ruíz, Artemisa Ulloa

This performance is made possible, in part, thanks to the generosity of ASN Stone, Inc.



Gurus of Dance

India

In this opening act of an original Bollywood musical called *Roarr*, thirty-four young, joyful, talented dancers celebrate the birth of the lion king. It's easy to see why India's raas-garba Bollywood fusion is immensely popular in India and the US!

The form merges two beloved devotional dances—raas and garba—from the west coast state of Gujarati. And then it adds more than a little bit of Bollywood. Both raas and garba are usually danced to honor the protective Hindu goddess Durga during the Navratri, or Nine Night Festival. Durga is a fierce and beautiful warrior. She rides into battle on a lion, carrying weapons in each of her eight-to-ten hands, attracting demons and annihilating them.

The first piece, *Shubh Arambh*, or *A New Beginning*, shows us the raas form, traditionally a men's-only dance dramatizing Durga's fight

with the mighty demon-king Mahishasura. Wooden dandiya sticks (or brilliant light sabers in this Bollywood-style production) represent the swords of Durga. They are wielded skillfully as dancers execute fast whirls while gesturing and stepping to complex rhythms. The lyrics are contemporary, honoring new beginnings:

*Rangeen Parodh aavi, khushiyo sange laavi..
harkhaaye haiyu haay haay*

*That colorful dawn has come, what happiness
it brought, the heart is filled with joy!*

*Aasha ni kirano vikharaay, umang evi
chhalkaay, mann hal ve thi gungunaaye.....
haaye haaye haaye....*

*Rays of hope everywhere, excitement is flowing,
heart is humming lightly...*

The second piece, *Dholna*, or *Celebration*, shows the garba form, traditionally danced by women, carrying earthen lamps to a statue of the goddess. The dancers' slow, complex circle patterns represent the cyclic nature of birth, life, death, and reincarnation. To lively Bollywood music, dancers sing out their joy that their beloved king has finally arrived.

The women wear colorful dresses, heavy jewelry, brightly embroidered ghagra choli blouses and long dupatta scarves exhibiting amazing patchwork. The men wear scarves and special kedias with embroidered patchwork.

Gurus of Dance is the Bay Area's first Broadway-style Bollywood musical school which offers Indian folk and Bollywood dance training, along with a unique acting program, to over 1,000 students every year. It was founded in 2009 by Aditya Patel, who is also the director of the professional Bollywood musical company Solskrit and the Bollywood event company SplashoMania. The school has produced twelve Bollywood student musicals and its professional company has produced the Bay Area's first Broadway-style Bollywood musicals such as *Spotlight*, *Genie*, and *Roarr*.

www.gurusofdance.com

Dance Origin: India • **Genre:** Bollywood •
Title: *Shubh Arambh; Dholna* • **Artistic Director/**
Choreographer: Aditya Patel • **Assistant**
Choreographer: Shruti Mitesh Bhawsar •
Pro company dancers: Ajeenkya Bhatalkar,
Neha Dadbhawala, Sanika Divekar, Pankaj
Dubey, Gohar Jaffer, Payal Joshi, Sonia
Kalwit, Shruti Mitesh, Candice Newnes,
Tripti Pai, Priyanka Patel, Uday Patel, Veena
Ramachandran, Neeru Sehgal, Swarada
Sontakke, Vishal Vedula • **Youth company**
dancers: Tanya Chadha, Shreya Guha, Pawan
Jariwala, Ria Kalluri, Yash Khadiolkar, Aviral
Kukreja, Reva Kulkarni, Khushi Loomba, Neha
Mannem, Aayushi Mehta, Shashwat Mehta,
Pooja Parikh, Ashna Pattanayak, Anita
Puthenparambil, Sarisha Sabhlok, Anjali
Sadarangani, Neha Sanghrajka,
Niyati Sanghrajka

*This performance is made possible, in part,
thanks to the generosity of Sabeer Bhatia.*



*Fluttering handkerchiefs reveal
what happens in the heart*



El Tunante

Peru

Peruvian-born Nestor Ruiz is known as one of the best marinera dancers of all time. Today he brings us eighteen dancers, presenting his choreography of *Marinera Norteña*.

Jose Antonio is coming down the path on his walking horse, dressed with his white linen poncho. He is coming from the cliff to see the flowers of Amancaes... He knows marinera is "the lovers' dance," and it can make partners fall in love...

Within a tight sequence of sweet coquettish dancing, partners enact a romantic game of cat and mouse. The men move close and the women move closer. The partners never touch, and never take their eyes off one another. The dance is intense and formal, with fluttering handkerchiefs to reveal what happens in the heart. Male dancers sometimes perform the marinera on the back of a dancing horse, and in the men's cepillado and zapateo footwork, high steps mimic the prancing of a horse. The women dance barefoot, with especially expressive footwork.

The Marinera derived from the zamacueca, a dance form born around 1800 during Peru's struggle for independence from Spain. The zamacueca originated in crowded colonial ports, merging stylized Spanish court dance, lively African rhythms and footwork, and indigenous Peruvian forms. The zamacueca spread throughout Latin America during the wars of independence and returned to Peru as a dance form called chilena. In the late 1870s, amid political tensions between Peru and Chile, journalist and songwriter Abelardo Gamarra proposed the name change from chilena to marinera, as a way to honor the Marina de Guerra del Perú, the Peruvian Navy, for its efforts in the war against Chile. Today, the marinera is considered Peru's national dance.

The colonial style of this dance was restrained, with women's bare feet adding to the simplicity, and the dance gradually evolved its quick expressiveness. Various provinces in Peru have also interpreted the form over the years with unique regional styles. *The Marinera Norteña* is from the northern city of Trujillo, and it's an especially lively form of the dance.

The men wear traditional wide-brimmed hats and ponchos. The women's dresses are from cities of northern Peru, adorned with indigenous Moche lace that is famed for its fragile elegance. The music, influenced by African rhythms, is played in 6/8, accompanied by Spanish guitars and the Afro-Peruvian cajón box drum. For today's performance, the traditional group consists of a singer, guitar player, and the national female champion Peta Robles Izquierdo on cajón.

El Tunante, the first dance academy of marinera norteña in Northern California, was formed in Peru thirty years ago to promote the Peruvian marinera nationally and internationally. The group has been in the US since 1998. Artistic Director Nestor Ruiz, four-time national champion and renowned Peruvian dancer and teacher, danced professionally in Peru for many years. A championship award named him one of the best marinera dancers of all time, and he is responsible for what many call "The Marinera Movement" in the US. The company produces quality dancers that compete at an international level and Ruiz dedicates his time to teach and mentor professional dancers.

Dance Origin: Peru • **Genre:** Marinera • **Title:** *Marinera Norteña: A Visual History* • **Artistic Director/Choreographer:** Nestor Ruiz • **Artistic Support and Advisors:** Gabriela Shiroma and De Rompe y Raja Cultural Association • **Dancers:** Jasslie Altamirano, Henry Dugarte, Melissa Feik, Luciana Fernandini, Daniella Magán, Diego Magán, Jose Miralles, Diego Oliva, Samantha Payne, Ashley Peña, Christopher Peña, Marjorie Quispe, Saya Quiroz, Jacky Rivera, Nestor Ruiz, Rubi Sarmiento, Nicholás Tuccio, Sebastian Tuccio • **Musicians:** Marina Marchena (lead vocals), Peta Robles Izquierdo (lead cajón), Vladimir Vucanovich (guitar)

This performance is made possible, in part, thanks to the generosity of The Ministry of Foreign Affairs of Peru and the Consulate General of Peru in San Francisco.

Korean pansori opera— a UNESCO Oral and Intangible Heritage



Photo by Dongmin Yang

OngDance Company

Korea

This elegant performance, *Tales of Spring Beauties*, is a picturesque encounter of glamour, beauty, and romance. The dancers tell an old story in three parts: *Kisaeng Dance*, a geisha dance; *Sarang ga*, a love duet; and *Seven Drum Dance*, a celebration of the lovers' union.

When Artistic Director Kyoungil Ong created this piece, she was inspired by two great works of Korean art. The first was the masterpiece *Hyewon pungsokdo*, an album of 30 watercolors by the painter Shin Yunbok (born 1758) now in the Gansong Museum in Seoul. The paintings are sensitive portrayals of daily life in old Korea (well worth looking at online). Ong's admiration of the scenes, especially "An amusing day in a spring field," and "The lovers under the moon" led to her second inspiration: a well-known love story from the pansori opera, *Chunhyang ga*, known for its beautiful music and high literary content. The story protests the constraints of a class-based society: Chunhyang, the daughter of a kisaeng (lower class) entertainer, is raised as a woman of chaste reputation. She falls in love with a district magistrate, and they marry in defiance of law and societal norms.

In *Kisaeng Dance*, a mother, who is an entertainer, hopes to raise her daughter, Chunhyang, for a better life. The elegantly-styled and brightly-colored costumes are based on the dresses in the *Hyewon pungsokdo* painting. They were designed and created in Korea under Kyoungil Ong's direction. Chunhyang's high-waisted dress shows her modesty.

The second dance, *Sarang ga*, is a duet directly from the pansori opera *Chunhyang Ga*. Here, Chunhyang falls in love with her handsome magistrate. Korean pansori opera—a UNESCO Oral and Intangible Heritage—evolved in the 17th century from the narrative songs of shamans. Vocalists accompanied by a barrel drummer use expressive song, speech, and gesture to tell stories from Korea's Joseon period (1392-1910)—from the earliest folk tales to late nineteenth-century sophisticated literature. Pansori singers undergo long and

rigorous training to master vocal timbres and memorize complex repertoire, and the form is constantly evolving

The final celebration, *Seven Drum Dance*, is an original choreography of the traditional Korean samgo-mu (traditional drum) dance—here with extra drums. This form also originated in ancient shamanic rituals thousands of years ago, and evolved into a sophisticated dance performed in courts, academies, and ministries. It represents the symbolic merging of the spirits on earth.

OngDance Company and School was founded in 2004. Artistic Director Kyoungil Ong achieved national acclaim as principal dancer for the National Dance Company of Korea. OngDance has been the recipient an Isadora Duncan Award, and awards from the San Francisco Foundation Choreography Commission; Art Council Korea; San Francisco Art Commission; Korea Foundation; Zellerbach Family Foundation; CA\$H; ACTA; and the 24th Barcelona International Dance Competition. This contemporary and traditional Korean dance and drum company and school promotes cross-cultural understanding and appreciation of Korean artistry, engaging communities and connecting individuals to their cultural backgrounds.

www.ongdance.com

Dance Origin: Korea • **Genre:** Traditional • **Title:** *Tales of Spring Beauties* • **Artistic Director/Choreographer:** Kyoungil Ong • **Guest Dancer:** Hyuckjoon Cheong • **Dancers:** Ajin Choi, Jiwon Kim, Julia Kim, Janet Lee, Kyoungil Ong • **Musicians:** Audreyanne Covarrubias, Seungik Lee • **Costume Design:** Hyesoon Kim, Hojun Lee

This performance is made possible, in part, thanks to the generosity of the Consulate General of the Republic of Korea in San Francisco and the Overseas Koreans Foundation.

WORLD PREMIERE

Tara Catherine Pandeya and Abbos Kosimov Ensemble

Uzbekistan

This beautiful piece from Uzbekistan, *Sehirli Doira—Enchanted Doira*—was created as a world premiere for our festival by choreographers Tara Pandeya and Farohat Saidova. It's a light-hearted take on *The Red Shoes* ballet, where a pair of shoes takes command of a dancer. This time, it's the doira—the Central Asian frame drum—that's enchanted, and its rhythm pulls drummer and dancer on an unpredictable journey. In Bukharan classical dance (from the region of Bukhara) this dance form is called larzon, meaning "unsteady rhythm." The duo must surrender to the enchanted drum's desire, following shifting rhythms from the slow and measured to a wild, complex abandon.

They do so with a lively sense of humor and soon it is the audience that is enchanted—as graceful gestures and drummed heartbeats transport us magically to distant Uzbekistan, to the Bukharan courts of emirs of Tamerlane, to the ancient Silk Road.

Uzbekistan's three classical dance styles, Ferghana, Bukhara, and Khorezm, employ abstract movement to express emotional aspects of life's journey, the beauty of nature, and the grandeur of the elements. The highly rhythmic Bukharan style is known distinctly for its forceful footwork, sharp gestures, and boldly embellished dress.

The style is also known for its great physical demands, seen here in Tara's expert knee slides, plunging backbends, turn sequences, and spinning drops to the floor. Renowned percussionist Abbos Kosimov also demonstrates the height of Uzbek cultural tradition. His doira drum is the expressive, round, white, brass-ringed drum—said to represent the moon or sun, traditionally played by women for celebrations, rituals, and rites of passage. Tara's wrist and ankle bells are also audible, and her subtle body movements contribute to the precise, joyful percussion.

For eighteen years, Tara Catherine Pandeya, an acclaimed second-generation performing artist and choreographer, has worked to preserve and promote Central Asian culture through research, performance, and residencies in East Turkestan, Uzbekistan, and Tajikistan. In 2015, she completed a five-year world tour as a principle dancer with Cirque du Soleil. Tara has received grants from the California Arts Council, the Alliance for Traditional Arts, Chime Choreography Fellowship, and Marin Arts Council. Her Central Asian dance mentors are Farohat Saidova and Zaragol Iskandarova.

www.taradances.weebly.com

Abbos Kosimov is recognized globally as doira master and Uzbek cultural ambassador, and also as "The People's Artist" in his home county of Uzbekistan. He was born in Tashkent to musicians, trained from age ten with Uzbek national artist Ustad Tuychi Inagomov, and has collaborated with Stevie Wonder, Zakir Hussein, Kronos Quartet, Simon Shaheen, Omar Sosa, Homayun Sakhi, and Hassan Hakmoun, among others.

www.abboskosimov.com

Dance Origin: Uzbekistan • **Genre:** Bukharan Larzon • **Title:** *Sehirli Doira* • **Artistic Director:** Tara Catherine Pandeya • **Choreographers:** Tara Catherine Pandeya and Farohat Saidova • **Soloist:** Tara Catherine Pandeya • **Musicians:** Abbos Kosimov (doira), Akhror Rakhmatov (doira)



Diamano Coura West African Dance Company

West Africa: Guinea, Liberia, and Senegal

In *Djembe Love*, five bright dances from West Africa pay homage to the djembe drum—the inseparable partner of African dance. The djembe's rhythm commands the dance, as it signals rejoicing, healing, and connection in community.

Drum Talk is an improvised dialogue between the charismatic drummer and utopia-bound dancer.

The Breaking of the Sande Bush, from the Lorma ethnic group, celebrates a girl's rite-of-passage from the secret Sande society. In Liberia's remote, mountainous Lofa County, girls return from a sequestered bush school for their initiation into adulthood. Under the sacred guidance of zoe, spiritual leaders of the female society, they display new skills. Lorma initiates wear threaded skirts woven on a hand-held loom. Beads around their waists represent protection and show their status. Dangling threads hide the girls' faces, as no one except family should see them. The white chalk signifies purity.

Macru is a fast-paced flirtation dance from the Susu group of Guinea.

Sokho, a celebration dance from the Komanko group in Faranah, Guinea, was originally a male initiation dance.

Mandingo is a celebratory dance from the Mandingo people, Africa's prominent ethno-linguistic group, (Gambia, Mali, Guinea, Sierra Leone, Senegal, Cote d'Ivoire, Liberia, Burkina Faso, Niger, Chad, Guinea Bissau, Mauritania.) The Mandingo are descendants of the Mali Empire, founded 1235, once one of the world's largest. Wealthy in gold and salt, the empire had an army second only to the Mongols' and over four hundred cities, including the great Middle Eastern-African cultural center, Timbuktu. Mandingo musical and spiritual tradition is known for its griots, poets who pass down history through song, and for its exquisite music on drums and banjo-like kora.

The djembe hand drum is carved from one piece of wood and has an animal-skin head. It

also descends from the Mali Empire—traditionally housed in a shrine, used only for ceremony. In the 1950s, Les Ballets Africains, Fodéba Keïta, and the National Ballet of Senegal brought the djembe on tour, and now it inspires musicians and dancers around the world. It is the drum that talks, the drum that opens hearts. For *Sande Bush*, a kingi log drum speaks a language of the forest.

Diamano Coura West African Dance Company was founded in 1975 with the vision that performing arts can save lives, revitalize communities, and strengthen our cultural economy. One of the longest lasting African dance companies in the US, the company has touched the lives of over 50,000 youth, adults, and seniors through cultural exchanges, arts-in-education programming, and apprenticeships. Diamano Coura performs and tours extensively in the U.S., Canada, and Europe. Diamano Coura offers classes in music and dance, arts advocacy and information sessions, serving as a community hub for African Diaspora artists.

www.diamanocoura.org

Dance Origin: Liberia, Guinea, and Senegal • **Genre:** Lorma, Sousou, and Mandingo Celebration Dances • **Title:** *Djembe Love* • **Director:** Dr. Zakarya Sao Diouf • **Artistic Director:** Naomi Diouf • **Choreographer:** Ibrahima Ouseynou Diouf • **Dancers:** Tavita Bass, LaTashia Bell, Marcus Cathay, Tamika Davis, Danielle DeLane, Esailama Diouf, Ibrahima Diouf, Kine Diouf, Jessica Harden, Kimberly Harvey-Scott, Patrice Henderson, LaDonna Higgins, Antoinette Holland, Dedeh LaFoucade, Bismillah Loving, Christopher Scott • **Musicians:** Madiou Diouf (djembe, krin), Dr. Zakarya Sao Diouf (djembe), Mohammed Kouyate (djembe, balafon), Darian LaFoucade (dunun set)

This performance is made possible, in part, thanks to the generosity of Lead Donors Susan and Jitu Somaya.



The Supreme Lord Vishnu, who holds the conch and discus, manifests himself in five forms: as para, the transcendent reality; as vyuha, creator and sustainer of the universe; as vibhava, who assumed ten incarnations on this earth; as antaryamin, who dwells within the heart; and as archa, the sacred image of Lord Venkateswara.

Abhinaya Dance Company

South India

Abhinaya Dance Company presents bharatanatyam dance—South Indian’s classical dance form originating more than 2,000 years ago in Tamil Nadu’s Hindu temples. This form is an exquisite blend of abstract nritta dance and nritya expression, and it’s known for sculptural poses and for expressions of religion and metaphysics. Bharatanatyam is named for Sage Bharata, who first recorded the form and for three integrated components: bhava—expression; raga—melody; and tala—rhythm.

The first piece, *Venkateswara Pushpanjali—Flower Offering to the God Venkateswara*—was created by artistic director Mythili Kumar in 1994, and restaged by Rasika Kumar in 2006. The dancers pay homage to the Supreme Lord Vishnu, beginning with flower offerings and sanctification. They then depict Vishnu as he reclines on the serpent Adishesha, kills demons with his discus, and sits on the eagle Garuda. The lyrics tell us additional manifestations of the Hindu Lord:

The Supreme Lord Vishnu, who holds the conch and discus, manifests himself in five forms: as para, the transcendent reality; as vyuha, creator and sustainer of the universe; as vibhava, who assumed ten incarnations on this earth; as antaryamin, who dwells within the heart; and as archa, the sacred image of Lord Venkateswara.

The second piece is a pure dance item, *Swaralaya Sangati or Rhythmic Variations*, created in 2009 and 2014 by Rasika Kumar. The choreography explores the myriad ways dancers can move across the stage, and shows the elegant proficiency required for the form. The musical composition juxtaposes sung notes (swarams) and spoken rhythmic syllables (jathis) that increase in complexity.

The costumes are traditional silk with gold brocade borders, and they are modeled from ancient temple sculptures. Their jewelry is also modeled after ancient sculptures: gold-plated and embellished with rubies and semi-precious stones. The dancers also wear henna markings and flowers, while bells around their ankles accentuate the intricate footwork.

The music is in South Indian Carnatic classical form, a melody-based system in which a melodic scale called a raga allows for unique and varied compositions. Each raga has its own mood and flavor, created by a unique vocabulary of notes, ornamentations, microtones, and nuances. Musicians play melodies within the raga *Shanmukhapriya* and *Ragamalika*—the latter meaning “a garland of ragas,” since it links more than one raga together. The horizontal mridangam drum and cymbals closely follow dancers’ feet; and everyone follows the laya—the raga’s rhythm and pace.

Founded by Artistic Director Mythili Kumar in 1980, Abhinaya Dance Company provides training in classical South Indian dance to Bay Area children and adults, maintains a performing ensemble of professional dancers, and presents traditional and innovative dance productions. Mythili Kumar was honored by World Arts West with the Malonga Casquelourd Lifetime Achievement Award in June 2010 and was recently named a Legacy Laureate for Lifetime Achievement by SVCCreates in March 2015.

www.abhinaya.org

Dance Origin: South India • **Genre:** Bharatanatyam • **Title:** *Venkateswara Pushpanjali; Swaralaya Sangati* • **Artistic Director:** Mythili Kumar • **Associate Artistic Director:** Rasika Kumar • **Choreographers:** Mythili Kumar and Rasika Kumar • **Dancers:** Krishna Advaryu, Yatrika Ajaya, Renuka Belwalkar, Rasika Kumar, Malavika Kumar, Sweeya Raj, Sweta Ravishankar, Lipika Sadaram, Goonja Shah, Santosh Sivakumar, Janany Subramaniam, Shruthi Thatikunta, Aishwarya Venkat, Vidhya Vijayakumar, Sahana Vishwanath • **Music:** (Recorded) Malavika Kumar (nattuvangam), Mythili Kumar (nattuvangam), N. Narayan (mridangam), Shanthi Narayan (violin), Asha Ramesh (vocal), Raja Sivamani (veena)

This performance is made possible, in part, thanks to the generosity of Chandre Sarkar-Singhal and Nikhyl Singhal.



Nā Lei Hulu I Ka Wēkiu

Hawai'i

Kumu Hula Patrick Makuakāne dedicates this suite to Hawai'i's friendship with San Francisco. The program honors Hawaiian royals and patriots who visited San Francisco in the late 1800s and San Francisco's vibrant Hawaiian community from the 1800s to today.

The Palace of Fine Arts Theatre, a performance home to this company, has hosted many well-loved Hawaiian performers over the years. For example, At the 1915 World's Fair, the performances at the Hawaiian Pavilion were a runaway favorite.

Three of this program's chants were written by renowned University of Hawai'i Language Professor and composer Puakea Nogelmeier.

The entrance mele, *Pā Mai Ka Makani A He Moa'e*—*The wind blows, a Moa'e breeze*—tells of the heady perfume of the maile flower, blown from Ko'iahi's deep forest to the San Francisco Bay Area.

The next mele is *Mālamalama 'O Kapalakiko*—*Luminous is San Francisco*. Some of the lyrics appear on the opposite page.

Hanohano Ka Uka I Pihanakalani—*The uplands of Pihanakalani*—is an old chant honoring Queen Kapi'olani, wife of King Kalākaua, comparing her to a legendary queen in the home of the birds in heavenly Pihanakalani. She visited San Francisco in 1887 enroute to Queen Victoria's jubilee.

Ke Kumu O Ke Ola—*The Reason for Living*—is dedicated to Robert Kalanikahiapo Wilcox, US Congressional delegate representing the territory of Hawai'i. He's known for his unsuccessful 1895 attempt to restore Queen Lili'uokalani to the throne. He lived in San Francisco the year prior to his rebellion.

Oli Aloha No Ka 'Īpuka Kula—*Welcome Chant for the Golden Gate*—is a heart-rending ode to San Francisco.

Aloha 'Oe—*Farewell to Thee*—was written by Queen Lili'uokalani, Hawai'i's last ruling monarch. The Kailimai Hawaiian Quintet sang this

well-loved song at the 1915 Panama-Pacific International Exposition.

I Left My Heart in San Francisco, just like the best Hawaiian mele, describes a beloved natural geography.

Nā Lei Hulu I Ka Wēkiu is a hālau hula, or hula school, based in San Francisco. Led by Director/Kumu Hula Patrick Makuakāne, the hālau features a dance company of 40 performers and offers Hawaiian dance classes. Founded in 1985, the hālau's mission is to preserve the Hawaiian culture through hula. What makes the company unique is its trademark style, hula mua. Meaning "hula that evolves," the style blends traditional movements with non-Hawaiian music. The company showcases a mix of hula mua and authentic, traditional pieces in its performances.

www.naleihulu.org

Dance Origin: Hawai'i • **Genre:** Hula Kahiko, Hula 'Auana, Hula Mua • **Title:** *Pā Mai Ka Makani A He Moa'e*; *Mālamalama 'O Kapalakiko*; *Hanohano Ka Uka I Pihanakalani*; *Ke Kumu O Ke Ola*; *Oli Aloha No Ka 'Īpuka Kula*; *Aloha 'Oe*; *I Left My Heart in San Francisco* • **Artistic Director/Choreographer:** Kumu Hula Patrick Makuakāne • **Featured Dancer:** Kumu Hula Shawna Alapa'i • **Dancers:** Heather Alejandro, Maile Apau Norris, Nicole Arguello, Janet Auwae-McCoy, Jerome Borjal, Chris Brodie, Kaipō Bush, Marleen Bush, Vivian Chu, Makani da Silva, Manny Dacalano, Kimi DeCoito, Kahala Fisher, Ryan Fuimaono, Mano Gilman, Rose Guthrie, Jo-Anne Hongo, Malia King, Jason Laskey, Kiana Mabry, Stacey Mabuhay, Edna Moran, Kailani Moran, Jason Ogao, Chris Pimentel, Tanisha Reshke, Neil Romabiles, Rebekah Samorano, Sylvia Tewes, Joycelyn Torres-Sprague, Princess Villegos, Desiree Woodward-Lee • **Musicians:** Rosalie Baker ('ukulele), Arleen Fernando ('ukulele), Karen Gehrman ('ukulele), Kris Lee ('ukulele), Kumu Hula Patrick Makuakāne (ipu'heke, 'ukulele), John Shima ('ukulele)

*Kaulana mai nei 'o Kapalakiko
Renowned is San Francisco*

*Hāweoweo mai ka mālamalama
The brilliance gleams and shines*

*Au a'e ka mana'o, kau ka hali'a
It inspires sweet recollections*



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Dance Origins

Over 300 artists presenting dance from 16 world cultures spanning 5 continents

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	8	Hālau 'o Ku'ulei / Hawai'i
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	12	Hiyas Philippine Folk Dance Company / Luzon, Philippines
	14	Chinese Performing Arts of America / City of Xian, China
	16	Harsanari / West Java, Indonesia
	18	Starchild Dance / US (Harlem)
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	22	Dunsmuir Scottish Dancers / Scotland
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Our mission is to support local artists sustaining the world's diverse dance traditions by providing needed services and performance opportunities, and to create opportunities to experience and learn more about world arts and cultures.

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The *San Francisco Ethnic Dance Festival* is presented in partnership with the Grants for the Arts / SF Hotel Tax Fund.

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Auditions Panelists

AISHA ALI has contributed to the field of dance as a performer, teacher, documentary filmmaker, and recording producer. She was one of the first Middle Eastern dancers to do independent research throughout Egypt, North Africa, and parts of Syria and Lebanon. She directed The Aisha Ali Dance Company from 1972 thru 2001. Presently, Ms. Ali is working on her latest collection of field materials for upcoming productions. She tours internationally, teaching workshops, performing and lecturing. She has written articles for *Arabesque*, *Habibi*, and other publications, including text for the Egyptian footage included in the JVC/Smithsonian Anthology of World Music and Dance, and the Oxford University Press edition of the International Encyclopedia of Dance.

YVONNE DANIEL is a Professor Emerita of Dance and Afro-American Studies from Smith College in Massachusetts who trained mainly in the Bay Area. She is a specialist in cross-cultural dance performance and Circum-Caribbean societies. Her credits include three books: *Rumba; Dancing Wisdom; and Caribbean and Atlantic Diaspora Dance*; four documentary videos; over 35 juried and solicited articles on Caribbean dance; and many choreographies based on Caribbean dance practices. Dr. Daniel was awarded a Ford Foundation Fellowship, a Rockefeller Foundation Fellowship, and has won Visiting Scholar positions at the Mills College Women's Leadership Institute and the Smithsonian. Her book on sacred performance in Haitian Vodou, Cuban Yoruba, and Brazilian Candomblé won the de la Torre Bueno prize from the Society of Dance History Scholars for best dance research in 2006. Dr. Daniel continues to write and give presentations in both academic and community settings.

NAOMI DIOUF is the Artistic Director of Diamano Coura West African Dance Company. She was born in Monrovia, Liberia, and studied with prominent dancers and musicians from many West African countries. She has done extensive research and comparative analysis of dance forms from around the world and has assisted and choreographed works for numerous performing companies, including the Dutch Theater Van Osten, UC Berkeley Drama Department, Dimensions Dance Theater in Oakland, and Kankoran Dance Company in Washington D.C. She has collaborated with the San Francisco Ballet, Ballet for Utah, Pacific Northwest Ballet, Ballet of Florida, the Singapore Ballet, and the South African Ballet. Naomi is a strong advocate of arts in education and currently teaches West African dance and culture at Berkeley High School, Laney College, and the Malonga Casquelourd Center for the Arts in Oakland.

SANDHIYA KALYANASUNDARAM is a writer, choreographer, and visual artist with over 20 years of experience as a professional bharatanatyam dancer. She has trained in odissi, the Indian martial art kalaripayattu, flamenco, and butoh with the goal of intercultural translation and collaborated with ballet and butoh dancers to create experimental and contemplative work. She is the founder and artistic director of the Blue Flute, where she teaches bharatanatyam and painting. Sandhiya also co-founded Sangam Arts, a non-profit organization with the mission of creating meaningful and lasting connections between communities using classical arts. She has collaborated and published with cognitive scientist Dr.

Frank Pollick on understanding dance perception. She has eight years of research experience in neuroscience and recently received the Milpitas city grant to curate an exhibit on neuroscience-based visual and performing art. She enjoys working at the intersection of science and art and has served as a mentor for the Stanford University Course, Senior Reflection in Biology. She is an advisor to Fooniferse, an arts-in-education company based in India.

GREGORY LI has a deep knowledge of Chinese dance, and has been involved with the Chinese performing arts for over 40 years. He is a respected advisor for several Chinese dance and martial arts organizations. With an undergraduate degree from UC Berkeley in Oriental Languages and a law degree from the UCLA School of Law, his legal practice has helped numerous top ranked performing artists, instructors, choreographers and directors from China, Taiwan, Hong Kong, and Singapore to obtain visas, extensions, and permanent resident status in the U.S. Fluent in Cantonese and Mandarin, he translates for visiting artists and touring groups. He has facilitated and organized many programs within the Bay Area Chinese community and is a founder, officer and director of the Chinese Performing Arts Foundation

CARLOS GARCIA MORENO is Artistic Director of Ballet Folklórico Mexicano de Carlos Moreno. Carlos launched his artistic and performing career at the age of three when he began studying the fundamentals of Mexican folk dance under the tutelage of his father. While a teenager, he received further training in Mexican folk dance, music, and costuming at the Academia de Danza Tizoc in Mexico City. From 1989 to 1992, he was a corps dancer with the renowned Ballet Folklórico de Mexico of Amalia Hernandez, with whom he toured North and Central America, Europe, and throughout Asia. He returned permanently to the San Francisco Bay Area in 1992 to devote himself to his first love - the Ballet Folklórico Mexicano (BFM). The company's primary choreographer since the late 1980's, Carlos works full-time on artistic repertoire and training dancers. Additionally, he teaches at Saint Mary's College in Moraga, and gives workshops to individuals, schools and dance groups.

ALLELUIA PANIS is the driving force behind Kulintang Arts, Inc. (Kularts) and the Alleluia Panis Dance Theatre. As an artist, she has worked in both Pilipino tribal and traditional arts and American contemporary forms. She has received commissioning awards from the Rockefeller Foundation, the National Endowment for the Arts, New Langton Arts, the San Francisco Arts Commission, and the California Arts Council. She has created fifteen full-length dance theater works since 1980, which have been performed on main stages in the US, Europe and Asia. She has collaborated with numerous artists, including National Heritage Fellow Danongan Kalanduyan, composers Jon Jang and Fred Ho, and visual artist Santiago Bose. Her twenty-five years of dance performance experience includes the San Francisco Opera Ballet, Asian American Jazz Ensemble, the San Francisco Ethnic Dance Festival, Philippine Dance Company of New York, and Bagong Diwa Dance Company. Each year, Panis returns to the Philippines for a month of cultural study and research with tribal elders and communities of Mindanao.

Individual Donors (6/5/2014 – 5/22/2015)

This year's *Festival* would not have been possible without the contributions of the many individuals listed below. We urge you to consider making a tax-deductible contribution to allow us to present the 38th Annual *San Francisco Ethnic Dance Festival* in June 2016. For details, please visit www.sfethnicedancefestival.org.

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Thank You for Your Support

The San Francisco Bay Area has emerged as the cultural epicenter for dance from around the world. Dance is thriving throughout our diverse communities and the *San Francisco Ethnic Dance Festival* is the hub, often credited for being a key factor in creating the vibrant dance environment.

The *Festival* is a portal that reveals the face of America and serves as a beacon for creating a new, broader sense of “we” that will serve the future well— strengthening our communities, our region, and our country.

Please join us and consider supporting the *Festival* in one of the following ways:

- Tell people about what you have seen at the *Festival*
- Use the envelope inserted into your program book to send us a donation to support our programs
- Become involved as a dancer, volunteer, or sponsor
- Buy a raffle ticket

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Special thanks to Anne Huang, for her efforts to further develop our World Dance Leadership Council.



Bill Fraser, 1960 – 2015

Our hearts are heavy with the untimely passing of longtime San Francisco Ethnic Dance Festival House Manager Bill Fraser. Bill was beloved by audience members as well as the entire Festival family. His warmth, wisdom, humor, and bear hugs are sorely missed by us all.

We are excited to announce
our vision for the future:

A Center for Global Arts and Culture at the Palace of Fine Arts

A matchless venue for the public's experience of arts and cultures from around the world,
and a secure home for the *San Francisco Ethnic Dance Festival*.

The San Francisco Recreation and Parks Department has called for competing concept proposals for a Master Lease for the Palace of Fine Arts:

San Francisco's Recreation and Parks Department is seeking a single, master tenant for the entire Palace of Fine Arts hall beginning in mid-2016. The Department is conducting a competition for a long-term tenant and steward that will provide:

- "significant and meaningful public access to the Palace"
- a desired use "befitting the cultural history of the Palace," and
- "necessary upgrades to the building" totaling \$15 million, of which \$5 million is for recommended seismic work.

We drafted a concept proposal in response and we are awaiting news of the next steps. The plan was for the City to select three proposals for a final round, and we hope that we are one of them! Our vision is the region's best chance to keep the entire, incomparable Palace of Fine Arts in vital use for arts and cultural programming for the general public. We will integrate the iconic exterior with a range of interior offerings that will showcase our richly diverse region's interests and traditions in performance, cuisine, art, architecture, and history.

Anchored by the Theater (home of the Festival for 25 years!) presenting performances that feature both local and touring artists, the Center for Global Arts and Cultures will include an Exhibition Pavilion for large-scale performances and events, and a Grand Atrium with an International Cuisines Pavilion, an Arts Technology Lab, Rehearsal Studios/Classrooms, and a History Gallery & Gift Shop.

World Arts West and our *Festival* programs need a reliable home, and the vast community that the Festival showcases needs the *Festival* to have a reliable venue for performances and education programs.

World Arts West is part of creating a new Palace of Fine Arts Foundation, which includes the leadership of Robert Cole, long-time Director of Cal Performances and Mark Heiser, newly installed as the Palace of Fine Arts Theater's Managing Director following twelve years in a similar role at the David H. Koch Theater at New York's Lincoln Center.

Special thanks to J.R. "Eddie" Orton, Alice Waters, Nabih Youssef, Marilyn Bancel, Sheila Lewis, Michael "Mickey" Luckoff, John Meyer, Māhealani Uchiyama, Laura Hitchcock, and Kary Schulman.

We would appreciate your support and encourage you to visit our website for more information and how you can help us: www.worldartswest.org.

Save the Dates: 2016 Festival Auditions

Join us this fall at the Palace of Fine Arts Theater for the auditions for the 2016 *San Francisco Ethnic Dance Festival*, November 7-8 and November 14-15, 2015.

More than 100 Bay Area dance companies will perform on the Palace stage, hoping for a spot in our 38th annual *Festival* in June 2016. As always, the auditions are open to the public and free for children under 12.



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