

ZAKIR HUSSAIN (INDIA) • ALAYO DANCE COMPANY (CUBA) • LIKHA-PILIPINO FOLK

LEUNG'S WHITE CRANE LION AND DRAGON DANCE ASSOCIATION (CHINA) • THEATRE FLAMENCO (SPAIN) • BITEZO BIA KONGO (CONGO) • JOHN SANTOS SEXTET (CUBA)

39th ANNUAL

SAN FRANCISCO ETHNIC DANCE FESTIVAL

UNITING



THROUGH DANCE

SAN FRANCISCO OPERA HOUSE
JULY 8/9 & JULY 15/16

(PERSIA) • TE MANA O TE RA (TAHITI) • BALLET FOLKLÓRICO MÉXICO DANZA (MEXICO)

ENSEMBLE (PHILIPPINES) • NĀLEI HULU I KA WĒKIU (HAWAII) • SAN FRANCISCO AWAKKO REN (JAPAN) • FOGO NA ROUPA PERFORMING COMPANY (BRAZIL) • BALLET AFSANEH

Welcome

to the Opera House debut of the San Francisco Ethnic Dance Festival, the premier US summer festival featuring local artists with a global perspective.



2017 Festival Chairs:

David Lei and Judy Wilbur

2017 Festival Honorary Committee

Honorary Committee Chair:

David Tu

Aisha Ali	Malcolm Margolin
Miguel Alson	Janice Mirikitani
Zenón Barrón	Judy Mitoma
Bernard Boudreaux	Carlos Moreno
Alan Brown	RJ Muna
Blanche Brown	Bernardo Pedere
Sandy Close	Miguel Santos
Robert Cole	Seichi Tanaka
Jeanette Cool	Theresa Thornton
Bruce Davis	Deborah Vaughan
Moy Eng	Valerie Watson
Donn Harris	Brenda Way
Mythili Kumar	Ann Woo
Katherine KunhIRaman	David Young

As our nation grapples with increasing racial and ethnic tensions, this extraordinarily joyful and inspiring event serves as an important beacon for what is going right in the United States and how best to build appreciation between diverse people through experiences that highlight the depth and beauty of each other's cultures—from ALL communities.



worldartswest.org

Honorable Edwin M. Lee, Mayor

"I am honored to serve as Mayor of San Francisco, a world renowned international City that celebrates diversity."

San Francisco Board of Supervisors

President London Breed	Aaron Peskin
Malia Cohen	Hillary Ronen
Mark Farrell	Ahsha Safai
Sandra Lee Fewer	Jeff Sheehy
Jane Kim	Katy Tang
	Norman Yee

San Francisco War Memorial and Performing Arts Center War Memorial Opera House

Owned and operated by the City and County of San Francisco through the Board of Trustees of the War Memorial of San Francisco

TRUSTEES

Thomas E. Horn, President
Nancy H. Bechtle, Vice-President
Belva Davis
Lt. Col. Wallace I. Levin CSMR (Ret.)
Gorretti Lo Lui
Mrs. George R. Moscone
MajGen J. Michael Myatt, USMC (Ret.)
Paul F. Pelosi
Charlotte Mailliard Shultz
Vaughn R. Walker
Diane B. Wilsey

Elizabeth Murray, Managing Director
Jennifer E. Norris, Assistant Managing Director

Special thanks to John Boatwright, Rob Levin, Jamye Divila, Audra O'Brien, and the entire War Memorial Performing Arts Center team.

The 2017 San Francisco Ethnic Dance Festival



Parangal Dance Company

Lineup

PREVIEW EVENT / June 9, 2017

Festival Dialogue at the Commonwealth Club of San Francisco,
featuring Eric Solano, Artistic Director of Parangal Dance Company

OPERA HOUSE WEEKEND 1 / July 8 & 9, 2017

Festival Welcome Artists / pg. 11
The Academy of Danse Libre / pg. 12
De Rompe y Raja / pg. 14
Nā Lei Hulu I Ka Wēkiu + Maya Kherani and Cortez Mitchell / pg. 16 & 18
Alayo Dance Company + The John Santos Sextet / pg. 19 & 20
Antonia Minnecola + Zakir Hussain / pg. 22 & 23
San Francisco Awakko Ren / pg. 24
LIKHA - Pilipino Folk Ensemble / pg. 26
Fogo Na Roupa Performing Company / pg. 28

OPERA HOUSE WEEKEND 2 / July 15 & 16, 2017

Festival Welcome Artists / pg. 11 & 46
Ballet Afsaneh / pg. 30
YaoYong Dance / pg. 32
Ballet Folklórico México Danza / pg. 34
Gurus of Dance, an Aditya Patel Company / pg. 36
La Tania / pg. 38
Theatre Flamenco of San Francisco / pg. 40
Natya at Berkeley / pg. 42
BITEZO BIA KONGO / pg. 43
Māhealani Uchiyama + Zena Carlota / pg. 46
Te Mana O Te Ra / pg. 48

Join us in creating unique opportunities to experience the dance and music traditions of the world. Together, we can strengthen our local cultural community and sustain over 100 distinct world dance forms and the thousands of Bay Area dancers who keep them alive.

You can donate using your mobile phone today. Please send text message "SFEDF" to our special number: 56512. In response, you'll receive a text message containing a link where you can make a secure contribution to support World Arts West, producers of the San Francisco Ethnic Dance Festival.

A contribution of any amount is welcome. Thank you!  give by cell

Welcome from the Festival Artistic Directors



Carlos Carvajal and CK Ladzekpo

This annual Festival is the heart and soul of the Bay Area's multicultural fabric.

We are fortunate to work with so many passionate and talented dancers and musicians from throughout the Bay Area's diverse communities, and we wish that we could share even more with you. With over 450 local dance groups sustaining 100 world dance forms, this Festival could go on for months! And how magnificent that would be!

While attending rehearsals, we heard people reflecting on the wisdom-sharing taking place all around us. The experience and knowledge of these artists provided useful context for the unfolding political events at the forefront of national news. The dances and conversations reminded us that that real change is never brought about through acts of violence, but through courageous people coming together to inspire the needed change.

The dances presented embody centuries of world history, providing insight into the values and customs of 17 world cultures—some works directly address impacts of colonialism and globalization while others celebrate the lovely things in life.

Yes, the Opera House is our new venue, but it's the same great experience. Our hope is that presenting these local artists in the heart of San Francisco's Civic Center will prove to be an important step towards unifying the Bay Area in all ways needed.

Viva la danse,

CARLOS CARVAJAL, a native San Franciscan, is a distinguished dancer/choreographer of more than two hundred works for dance, opera, and musical theater companies, as well as television productions. 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 San Francisco 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 San Francisco 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 San Francisco Arts Commission, the Critics' Circle and an Isadora Duncan Lifetime Achievement Award. He holds a BA in Theater and MA in Creative Arts from San Francisco State University. This is his 12th season as Co-Artistic Director of the Festival.

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. This is his 12th season as Co-Artistic Director of the Festival.

Malonga Casquelourd Lifetime Achievement Award Recipient: Naomi Diouf



Naomi Diouf

We are proud to present this year's Malonga Casquelourd Lifetime Achievement Award for Excellence in World Dance and Music to Naomi Diouf. She is currently the Artistic Director of Diamano Coura West African Dance Company, dedicated to the preservation, education, and appreciation of traditional West African music, dance, theater, and culture.

Naomi was born in Monrovia, Liberia, and studied with prominent dancers and musicians from many West African countries. She was identified at 10 years of age as an exemplary

dancer and was selected to train for the national ballet company of Liberia. She toured the world performing before settling in the US, and has made California her home for over four decades.

She is a beloved teacher and has impacted at least 50,000 students in her decades of teaching dance through studio instruction, master workshops, and high school and college level classes. Naomi has said that she values each student as a whole person and demands that they be their best selves in and outside her classroom.

Naomi 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 Pacific Northwest Ballet, Ballet of Florida, the Singapore Ballet, the South African Ballet, and San Francisco Ballet, where she and her husband Dr. Zak Diouf, collaborated with Val Caniparoli in creating *Lambarena*, which premiered in 1993.

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 in Oakland.

Abhinaya Dance Company and World Arts West have established the **Mythili Kumar Emerging Artist Award**, which is presented annually to an exceptionally promising up-and-coming artist selected by the staff of the San Francisco Ethnic Dance Festival.

Abhinaya Founder and Artistic Director Mythili Kumar was the Festival's Lifetime Achievement Award recipient in 2010, and has dedicated over 50 years of her life to the performing arts community, building an impressive bharatanatyam legacy through her teaching and performing.

The 2017 recipients of the Mythili Kumar Emerging Artist Award are Luis León and Grace Torres, the directors of Nicaragua Danza, Hijos del Maíz. Luis and Grace both danced with folkloric companies in Nicaragua, and in 2011, they founded Nicaragua Danza in San Francisco to keep Nicaraguan culture and traditions alive, particularly among Nicaraguans born in the US. The company made its first appearance in our 2016 Festival, and we are proud to present Luis and Grace with this award.



Dance Origins

Over 500 Northern California artists presenting dance and music from more than 17 world cultures spanning 5 continents

Map & Page #	Group Name / Location
11	Leung's White Crane Lion & Dragon Dance Association / China + Vinic-Kay (La Gente y El Canto) / Mexico
12	The Academy of Danse Libre / Paris, France
14	De Rompe y Raja / Canete, Peru
16	Nā Lei Hulu I Ka Wēkiu / Hawaii
19	John Santos Sextet / Cuba
20	Alayo Dance Company / Cuba
22	Zakir Hussain / Mumbai, India
23	Antonia Minnecola / Benares, North India
24	San Francisco Awakko Ren / Tokushima, Japan
25	LIKHA-Pilipino Folk Ensemble / Mindanao, Philippines
28	Fogo Na Roupas Performing Company / Pernambuco, Brazil

July 8-9

Map & Page #	Group Name / Location
11	Gamelan Sekar Jaya / Bali, Indonesia
30	Ballet Afsaneh / Iran (Tehran), San Francisco/Bay Area, Afghanistan, Tajikistan
32	YaoYong Dance / Mongolia and Beijing
34	Ballet Folklórico México Danza / Chihuahua, Mexico
36	Gurus of Dance / Mumbai, India
38	La Tania / Cadiz, Spain
40	Theatre Flamenco of San Francisco / Sevilla, Spain and San Francisco
42	Natya at Berkeley / Tamil Nadu, India
44	BITEZO BIA KONGO / Republic of Congo
46	Māhealani Uchiyama + Zena Carlota / Southern and West Africa
48	Te Mana O Te Ra / Tahiti

July 15-16

*We welcome you to
the San Francisco
Ethnic Dance Festival—
and to the Opera House—
with pre-show performances!*



Festival Welcome Artists

WEEKEND 1

Leung's White Crane Lion & Dragon Dance Association / China

Weekend One offers an outdoor performance, a Chinese lion dance, by Leung's White Crane Lion & Dragon Dance Association, a company fueled by a lifelong passion in the ancient art form of Chinese lion dance and martial arts. Three brothers—Kuen, Kwan, and Allen Leung— began their Oakland school in 1971, preserving traditional art forms and promoting brotherhood and respect among young people. Now in San Francisco's Chinatown, the Leung brothers' devotion and vision has created one of North America's premier lion dancing and martial arts schools, with more than 350 students and alumni—with the founder's sons, Daniel, Jimmy, and Clifton also integral to performance, coaching, and business. Over its forty-six year span, Leung's White Crane has performed all over North America and Asia. It's famous for its annual grand finale for SF's Chinese New Year Parade, where generations of Leung's students carpet the streets with blaring drums, clashing cymbals, soaring lions, and the longest, most colossal dancing dragon recorded outside of Asia.

Vinic-Kay (La Gente y El Canto) / Mexico

The music you're enjoying in the Opera House lobby today is by Vinic-Kay (La Gente y El Canto). Founded in the 1980s by Musical Director José Roberto Hernandez, Vinic-Kay's mission is to bring to life the diverse roots of Latin America using each culture's traditional instruments, thereby preserving the rich musical traditions that exist throughout the Latin American continent so that it may continue to exist in the lives of the people of today as it has for centuries past. Born in Tabasco, Mexico, José Roberto Hernandez has dedicated most of his life to building a vast repertoire of folkloric music by learning directly from the masters of each region, and the group is made up of diverse musicians from different parts of Latin America who each bring to the group the musical traditions of their particular countries. Vinic-Kay performs a mix of traditional pieces and original compositions that keep true to the rich legacy of Latin American music.

In addition to this weekend's lobby performances, Vinic-Kay will be accompanying Ballet Folklórico México Danza on stage during weekend two of the Festival.

WEEKEND 2

Gamelan Sekar Jaya / Indonesia

Weekend Two presents an outdoor performance by Gamelan Sekar Jaya. Based in Berkeley, Gamelan Sekar Jaya is a fifty member-plus company that specializes in Balinese dance and gamelan music, with a dance group and four music ensembles featuring various combinations of bronze-keyed metallophones, bamboo marimbas, gongs, drums, and flutes. True to the Balinese tradition, musicians and dancers learn through direct imitation and training from master musicians, without the aid of notation. Formed in 1979, GSJ has performed in venues from bustling Balinese village squares to the Hollywood Bowl. The group is renowned for its exploration of traditional and contemporary forms through long-term residencies with Bali's finest artists, and is the first foreign group to receive the Dharma Kusuma, Bali's highest art-achievement award. The organization hosts an extensive educational program, offering workshops and classes in Bay Area schools and community centers, bringing understanding and appreciation of Balinese arts to diverse audiences.

Zena Carlota / West Africa Please see page 46 to read about Zena Carlota.



The Academy of Danse Libre

Europe

With their trademark vibrancy and elegance, couples from The Academy of Danse Libre swirl and twirl in colorful vests and cravats, tailcoats, bell-shaped gowns, and wrist-length gloves, presenting European Social Dances of the 1840s-1860. The polka, mazurka, and other folk forms expressed the sentiments of the Romantic Era with a new relatively natural ease, while people from the lower classes in distant, oppressed nations faced the realities of expanding colonialism. Appearing on the Paris stage, the forms quickly spread to public dance gardens, where people flocked to watch and learn from off-duty ballerinas dancing with their beaux.

The suite presents:

Polonia, Polish folk dances popular in society ballrooms, including the *Krakowiak*, from Krakow, popularized in 1839 by Viennese ballerina Fanny Elssler, featuring the galop and holubiec double-heel clicks; and the beautiful *Kujawiak*, from Kujawy, with couples calmly spinning.

Esmeralda Polka, comprised of polka forms: with a step-close-step-hop pivot in 2/4 time; the Rejdovačka pursuit; and the heel-toe polka. When 1840s Prague dance master Raab brought the Bohemian dance to Paris, polka's good-natured joyful spinning spurred a "Polkomania" sensation.

Schottische Quadrille, a remnant of Regency-Era set dancing, a country dance in 4/4, with two short runs, a hop, and turning hop steps. In this choreography, running steps are in an open position and turning steps in closed; many variations exist. The *Schottische* is actually the German Rheinlander dance set to lilting Scottish tunes during Romanticism's rage for Scottish poetry and music.

Russian Mazurka Sextille, a reconstruction by dance historian Richard Powers for six partners, from the *Russian Mazurka Quadrille* for four partners as described in 1856 by Charles Durang. The mazurka is the fast-running Polish mazur, with a driving 3/4 beat. The mid-19th century form had an untamed power, speed,

and style. This performance shows coup de talon-heel clicks; the redowa—a leaping waltz with couples flying; and the tiroir pattern, also called drawers, with all the ladies crossing through the center.

The Academy of Danse Libre was founded in 1996 by alumni of the Stanford Vintage Dance Ensemble. Named in the spirit of a quadrille choreographed by students in Paris's 1840s Latin Quarter, the group is dedicated to the lively exhibition of vintage social dances from the 19th and early 20th centuries. Each dance brings to life a historic period complete with music, dance, dress, and mannerisms of the time. Members have performed in such settings as Paris, Moscow, Prague, and Spoleto, Italy.

dancelibre.org

Dance Origin: Central Europe • **Genre:** 19th Century Social Dances • **Title:** *Polonia; Esmeralda Polka; Schottische Quadrille; Mazurka Sextille* • **Artistic Director:** Kimber Rudo • **Co-Artistic Director:** David Starke • **Managing Director:** Peling Lee • **Choreographers:** *Polonia:* Jaroslaw Wojciechowski, Monica Shen Knotts, Ryan Knotts; *Esmeralda Polka:* František Bonuš; *Schottische Quadrille and Mazurka Sextille:* Richard Powers • **Dancers:** Danielle Baiata, John Beale, Derek Chang, Craig Chen, Felicia Estrada, Lucas Garron, Peling Lee, Edoardo Maragliano, Kimber Rudo, Kunal Sahasrabudde, Sasha Soykin, David Starke, Laura Hill Temmerman, Maddy Trione, Julie Tsai, Irvin Tyan, Sade Warner, Nerissa Wong-VanHaren, Christina Wright, Jerry Yu • **Musical Director:** Christina Galisatus • **Musicians:** John d'Atri (trumpet), Benjamin deMayo (clarinet), Dan Fan (percussion), Christina Galisatus (piano), Nicole Galisatus (clarinet), Avner Kreps (trombone), Andrew Lan (violin), Levan Lo (violin), Nancy Loomba (flute), Diana Rypkema (bass), Nicole Schiavone (percussion), Ariel Witbeck (cello)

WORLD PREMIERE



De Rompe y Raja

Peru

Toromata means *The Bull Kills*, and in this famous Afro-Peruvian piece, the bull refers to the Colonial Spanish who set out to conquer Peru, and established a viceroyalty there, 1542–1824. The song was originally sung and danced by enslaved Africans in Chinchipe and Canete, Peru. This choreography, by Gabriela Shiroma, is adapted from a 1970s version—with music by Peruvian composer Caitro Soto and choreography by Ronaldo Campos and Lalo Izquierdo from Company Perú Negro. The performance is quickly recognizable as a political statement: a charged mockery of the Conquistadores' waltzes and minuets.

It begins with a solo dance representing the oppression and survival of the Afro-Peruvian people, with a lament from *De Espana* by poet Cesar Calvo:

*De Espana nos llevo Cristo,
pero tambien el patron.
El patron igual que a Cristo
al negro crucificó.
Sobre la mar de mi sangre
un toro bravo llegó.
Embistiendo el toro llegó bailando minuet!*

*Christ came to us from Spain
but so did "El Patron"
"El Patron" crucified the Negro
just as he did Christ
A wild bull arrived,
sailing over the sea of my blood
charging, that bull arrived—
and arrived dancing the minuet!*

A minuet section follows, showing the connection between *Toromata* and colonial Peru, and honoring the dynamism of culture, music, and tradition.

Afro-Peruvian musical instruments reflect a complicated history. The cajón is the center of Afro-Peruvian culture, originally played by African dock workers in the ports of Peru, who created a vibrant music with packing crates. Spanish percussionist Rubem Dantas, who played with flamenco guitarist Paco de Lucía, brought the cajón home in the 1970s as a gift

from Caitro Soto—and it's now as fundamental to flamenco as the Spanish guitar is to coastal Peruvian music. The quijada—donkey jaw—is also an invention by musicians lacking instruments. The bongo drum, conga, and cow bell—also with African and European roots—arrived with Cuban artists in the 1960s.

De Rompe y Raja, founded in 1995, is a cultural organization dedicated to preserving and promoting Afro-Peruvian traditions and culture from the coastal region of Peru. Artistic Director Gabriela Shiroma formed this company with a focus on Afro-Peruvian music and dance, a genre where indigenous Peruvian, African, and European cultures intersect. De Rompe y Raja serves as a cultural bridge, enabling Afro-Peruvian master teachers to visit and share their art; and as an umbrella organization for related projects, including the youth ensemble Huaranguito, and El Atajo de San Francisco.

Dance Origin: Peru • **Genre:** Afro-Peruvian • **Title:** *Toromata—The Bull Kills* • **Artistic Director:** Gabriela Shiroma • **Choreographers:** Julio Cesar Baluarte, Gabriela Shiroma, Carlos Venturo • **Dancers:** Braulio Barrera, Julio Cesar Baluarte, Fernanda Bustamante, Joseph Copley, Adriana Rodriguez, Gabriela Shiroma, Carlos Venturo, Tyese Wortham • **Musicians:** Maricruz Bisso (vocals), Fernanda Bustamante (violin), Max Guimarey (cajón), Jonathan Hernandez (cajón), José Roberto Hernandez (guitar), Alberto Palomino (congas), Peta Robles (cajón), Rosa Los Santos (vocals, percussion)



Nā Lei Hulu I Ka Wēkiu

Hawaii

Nā Lei Hulu opens with the intensely beautiful *Flower Duet*, a western-influenced hula 'auana performed in elaborate ball gowns. The song is from *Lakmé*, Delibes' 1883 French opera about the family of a Brahmin priest forbidden to practice their Hindu religion by the British then occupying India. Here, Lakmé, the daughter of the Brahmin priest, and her servant go to a river bank to gather flowers to practice their Hindu rituals in secret and sing the famous duet.

Next, the men dance *Ke Kumu o ke Ola*, honoring patriot Robert Kalanikahiapo Wilcox, a native Hawaiian revolutionary soldier and politician who attempted to restore Queen Lili'uokalani to the throne following the 1893 overthrow of the Hawaiian monarchy.

As the final piece, Kumu Patrick Makuakāne presents *E Ala ē*, a hula kahiko choreography accompanied by kalā'au (long and short sticks). It opens with a chant:

*Oh chiefs of time past look down upon
your offspring,
how much we love our land,
our foundation...*

Dressed as 19th-century Hawaiians, dancers aggressively beat sticks, protesting the annexation of Hawaii to the United States. They tell a compelling history, as Hawaiians unified in wisdom and strength to refuse American annexation:

It was a brief forty years between 1846—when King Kamehameha III signed treaties between the Independent Kingdom of Hawaii and major nations of the world—and 1887, when King Kalākaua was forced to sign a constitution disenfranchising most Hawaiians. In 1893 a US-supported coup deposed Hawaii's last monarch, Queen Lili'uokalani, and in 1897 President McKinley moved towards annexation. And Hawaii fought back. Patriots traveled to every corner of the islands, running horses, traveling by steamer, holding mass town meetings, obtaining signatures on an anti-annexation petition, all of Hawaii protesting.

*Mai maka'u, e kūpa'a, ma ke aloha i ka 'āina
Pūlima ē, pūlima ho'i, kau i ka palapala
ho'opi'i kū'e*

*A signature, a signature,
Affix on the petition protesting annexation
indeed*

Tens of thousands of Hawaiians signed, 90% of the native population, along with many others, convincing the US Senate not to ratify annexation. In 1998, these petitions were exhibited at the state capital, and thousands of visitors witnessed their ancestor's signatures, a spiritual transmission of the Hawaiian will. Kumu Patrick says, "History rarely tells this side of the story where our kupuna (ancestors), through monumental effort, galvanized an entire nation to speak and act in solidarity, to resist the illegal annexation attempt of our beloved homeland."

Nā Lei Hulu I Ka Wēkiu has called San Francisco home for over 30 years. They are dedicated to the preservation of Hawaiian culture through hula. Their performances are a vibrant reminder of how tradition and innovation can coexist in meaningful and surprising ways. Kumu Hula Patrick Makuakāne is the Artistic Director.

naleihulu.org

Dance Origin: Hawaii • **Genre:** Hula • **Title:** *The Flower Duet; Ke Kumu o ke Ola; 'O ke Au Hawai'i; E Ala ē* • **Artistic Director/Choreographer:** Kumu Hula Patrick Makuakāne • **Dancers:** Heather Alejandro, Jerome Borjal, Janet Auwae-McCoy, Chris Brodie, Kaipo Bush, Marleen Bush, Vivian Chu, Makani da Silva, Kimi DeCoito, Kaila DeFries, Jenny Des Jarlais, Kahala Fisher, Ryan Fuimaono, Rose Guthrie, Jo-Anne Hongo, Jason Laskey, Lola Laskey, Kiana Mabry, Heather Meacham, Edna Moran, Kailani Moran, Jason Ogao, Chris Pimentel, Tanisha Reshke, Neil Romabiles, Rebekah Samorano, Sylvia Tewes, Princess Villegos, Lehua Zane, Linda Zane • **Musician:** Kumu Hula Patrick Makuakāne (ipu heke)

Accompanying Nā Lei Hulu I Ka Wēkiu: Maya Kherani and Cortez Mitchell

We are thrilled to welcome to the Festival stage two extraordinary vocalists to sing Delibes' *Flower Duet* from *Lakmé* for Nā Lei Hulu I Ka Wēkiu—soprano Maya Kherani and countertenor Cortez Mitchell.

Maya Kherani

Praised for her “crystalline tone” by Opera News, lyric coloratura soprano Maya Kherani has sung over 30 operatic roles spanning her 6-year career. Maya recently triumphed as Susanna in *Le Nozze di Figaro* at West Bay Opera, lauded for her “sparkling” and “delightful” portrayal by San Francisco Classical Voice. At the BU Opera Institute, she sang Tytania in *A Midsummer Night's Dream* and La Fée in *Cendrillon*. In 2014, Maya made her Houston Grand Opera debut as Meera in the world première of *River of Light*. Upcoming roles include Britomarte in *The Chastity Tree* at West Edge Opera, and two roles at Opera San Jose: Despina in *Così fan tutte* and covering Lisette in *La Rondine*. Prior to her singing career, Maya graduated summa cum laude from Princeton University with a degree in Mechanical Engineering.

mayakherani.com

Cortez Mitchell

Cortez Mitchell is a native of Detroit, Michigan. He graduated from Morgan State University with a B.A. in music and a B.S. in mathematics and holds an M.M. in voice from the University of Cincinnati's College Conservatory of Music. As Minnesota Opera's first resident artist countertenor, he performed the role of Cherubino in Mozart's *Le Nozze di Figaro* and covered Nicklausse in Offenbach's *Les Contes de Hoffman*. With Urban Opera he performed the role of 1st Witch in Purcell's *Dido and Aeneas*. He has been featured in solo performances of J.S. Bach's *Cantata 147 Herz und Mund und Tat und Leben* with the Dayton Philharmonic, R. Nathaniels Dett's *The Ordering of Moses* and Adolphus Hailstork's *Done Made My Vow* with the Baltimore Symphony Orchestra, Rachmaniov's *Vespers* in St. Petersburg Russia, and Wynton Marsalis's *All Rise* with



Maya Kherani, photo by Betsy Kershner



Cortez Mitchell, photo by Lisa Kohler

the Lincoln Center Jazz Ensemble. Cortez has received awards from the National Opera Association, The Washington International competition and the Houston Grand Opera Eleanor McCollum competition. Cortez is in his tenth season with Chanticleer, the Grammy-award winning vocal ensemble based in San Francisco.

Accompanying Alayo Dance Company: The John Santos Sextet

Cuba

The John Santos Sextet and friends are today's joyful melodic force for *Festejos Caribeños*, a Cuban street party, in collaboration with Ramón Ramos Alayo and Alayo Dance Company. The musicians follow a New Orleans funeral dirge and piano interlude. Then the music builds to an all-out rumba with sung verses and a brilliant call and response from the horns, and a dense, spirited salsa and street-style Cuban Carnival rhythm, *Conga de Comparsa*—convincing the dead to dance, bringing a crowd to its feet.

This collaboration emerged as an invitation from San Francisco Ethnic Dance Festival Artistic Director CK Ladzekpo, as Cuban tradition and culture are where the worlds of Alayo and Santos intersect. Santos served on the first SF Carnival committee and—with dance legend Blanche Brown—was 2017 Parade Marshal. The music is his medley of original and traditional music: a trombone, percussion, and vocalist join the sextet's bass, piano, drums, percussion, sax, and flute.

Carnival has been delightfully adopted into American culture as a celebration that takes back the streets. Its music links us to New Orleans origins of American jazz, and to Carnival traditions in Trinidad, Brazil, and Cuba. Rumba is Cuba's seminal music and dance, an old expression of the people's voice and also a contemporary expression of unity, as rhythm, melody, and movement speak of Afro-Cuban and Afro-Latino identity.

Santos tells us, “The form has strong, long roots in Congo, Yoruba, and Abakuá societies. It expresses Cuba's violent colonial history and carries the courage of Africans and Afro-Cubans who dared play the outlawed African rhythms, and it continues to evolve as vibrant expression and living resistance. Growing up here, I know life can get homogenized, gentrified, digitized, sterilized. Music plays such an important role in the Bay Area community, in the fabric of who we are as Afro-Latinos. These art forms represent who we are in a real and visceral way: documenting our culture and our reality; carrying voices onward from ancestors who



John Santos, photo by Tom Ehrlich

lived the history; communicating our values of community, family, humanity, and commonality with all people. They are more important than ever, given our current administration.”

Multi-Grammy nominee John Santos has a 40+ year career as a bandleader, composer, producer, percussionist, and educator in Afro-Latin music. Known for contemporary innovations with traditional forms and instruments, he's performed and/or recorded with luminaries such as Tito Puente, Dizzy Gillespie, Max Roach, Cachao, Eddie Palmieri, Patato Valdés, McCoy Tyner, Bebo Valdés, and Carlos Santana. He lectures and teaches widely, and currently teaches at Berkeley Jazz School, College of San Mateo, and Jazz Camp West. Founding director (1985-2006) of Grammy-nominated Machete Ensemble, he now directs the Cubadisco-nominated John Santos Sextet and two-time Grammy-nominee Coro Folklorico Kindembo. By mayoral proclamation, November 12, 2006 was *John Santos Day* in San Francisco.

johnsantos.com

Artistic Director: John Santos • **Musicians:** John Calloway (flute, percussion), Marco Diaz (piano), David Flores (drums), Melecio Magdaluyo (saxophone), Adriana Marrero (vocals), Javier Navarrette (percussion), Ruben Sandoval (trombone), John Santos (congas, percussion), Saul Sierra (bass)

Master artists collaborate for this World Premiere celebration of Cuban culture



Alayo Dance Company

Cuba

Festejos Caribeños is a Cuban street party, where dance and music keep heritage alive, and a community gathers in friendship and joyful celebration. The piece is a world premiere, a collaboration between choreographer Ramón Ramos Alayo and renowned musician John Santos. The performance highlights secular popular Cuban dance forms, and Cuba's historic connections with Africa and Spain. It also pays tribute to the connections between the human world, worlds of the divine, and the deceased. As the piece begins, a procession carries in coffins, and three ancestors leave their beds, summoned (of course!) by the music to join the party.

The dancers celebrate, in this order, four popular forms:

Afro-Cuban modern dance, a hybrid of ballet, North American modern from Lester Horton, José Limón, and Martha Graham, Afro-Cuban folkloric, and Cuban cabaret—a national form created after the 1959 Cuban revolution by Ramiro Guerra from Teatro Nacional in Havana and Danza Contemporánea;

Rumba, a form traced back to Western Central Africa, a uniquely Cuban improvised conversation between dancer and drummer developed in colonial barrios and ports of Havana and Matanzas, where percussionists played wooden boxes. There are three forms: yambú, guaguancó, and columbía. Here we see the fast-paced guaguancó that amplifies courtship, with dancers as rooster and hen, and the (historically censored) gesticulated movements representing sexual conquest;

Salsa Cubana-casino, the popular Cuban dance originating in 1960s New York City, mainly based on the Cuban son, a folk song form;

And Cuban comparsa, a Carnival ensemble fueled by conga music originating in eastern Cuba in 1800's Afro-Cuban working-class

communities. Performers take to the streets with costumes, choreography, and lots of percussion.

Ramón Ramos Alayo founded Alayo Dance Company in 2002 to articulate his creative vision through a synthesis of Afro-Cuban modern, folkloric, and popular Cuban dance. The company has received both critical and popular acclaim. Alayo was featured in National Geographic Magazine in 2006 and in 2010 was the first American company to perform at the prestigious Annual Festival del Fuego in Santiago de Cuba at Teatro Martí. In 2016, their piece *Goodbye* was nominated as one of the five Best Premieres of the Year by Dance Europe Magazine.

Dance Origin: Cuba • **Genre:** Afro-Cuban Modern, Cuban Rumba, Cuban Salsa, Conga
Title: *Festejos Caribeños* • **Artistic Director/Choreographer:** Ramón Ramos Alayo • **Associate Choreographers:** Denmis Bain Savigne, Yismari Ramos Tellez • **Dancers:** Ramón Ramos Alayo, Royland Mora Fernandez, Felice Gomez, Fredrika Keefer, Yeni Lucero, Denmis Bain Savigne, Yismari Ramos Tellez, Judith Vandsburger

Antonia Minnecola

North India

Kathakaar presents kathak soloist Antonia Minnecola in an improvised and traditional repertoire and close rhythmic conversation with tabla master Zakir Hussain.

Antonia's performance presents two aspects of kathak dance: nritta, the aspect of pure dance; and nritya, the storytelling aspect, rendered in song, nuanced mime, and delicately powerful bhava or kathak expression called abhinaya. In the song—as taught to the dancer by Guruji Sitara Devi of the Benares gharana—Lord Krishna and the milkmaid Radha are in Vrindavan, Krishna's childhood garden. The song simultaneously names and describes techniques and aspects of the kathak style as Krishna, Radha, and friends dance and engage in raas leela, the dance of Divine Love. The pure dance section shows the dancer's subtle, vigorous movement, rhythmic expression and improvisation, intricate footwork, parhant recitation, fixed compositions, and exhilarating chakkar spins.

Kathak is the Hindustani classical dance of North India, a dynamic style that continues to refine and evolve within its ancient and medieval legacies. Among India's classical dance forms, it is unique in its deep connection to both Hinduism and Islam. The word "kathak" comes from the word "katha" meaning "storytelling." The storytelling aspect of the dance was propagated by kathaks or kathakaars who lived in or near temples and rendered the ancient, timeless mythologies of Hinduism. The dance was influenced by the bhakti movement and is called Natwari Nritya, Lord Krishna's Dance. The Mogul invasions of the 12th to 16th centuries brought a different culture and dress into India and also to dance. It also brought the distinction of secularism and kathak flourished at both Hindu and Muslim courts.

Antonia Minnecola is one of a few American artists recognized as a serious exponent of kathak dance. She is the disciple of the late kathak luminary Sitara Devi, widely considered the greatest female kathak dancer of our time, beginning her study with her Guruji under the auspices of two American Institute of Indian



Antonia Minnecola, photo by Carl Sermon

Studies fellowships. Twice a recipient of the Marin Arts Council Individual Artist Grants for Choreography, Antonia began her training in kathak with Pandit Chitresh Das at the Ali Akbar College of Music in San Rafael, where she also studied classical Hindustani music with the great maestro Ustad Ali Akbar Khan, and a serious study of taal, the rhythmic science of Indian performing arts, with Ustad Allarakha. Antonia has performed and toured with Zakir Hussain's Masters of Percussion since 2012, and she's appeared in India, the USA, and Canada in major tours, and in festivals, including Other Minds; The World Drum Festival; Asian Pacific Performing Arts Festival; Percussion Currents; SF Jazz, Montreal Jazz, and Auckland Festivals; Morocco's Sacred Music Festival; and Jacob's Pillow.

kathakar.com

Dance Origin: North India • **Genre:** Kathak
Title: *Kathakaar* • **Choreographer/Soloist:** Antonia Minnecola • **Musicians:** Pritam Bhattacharjee (vocals), Zakir Hussain (tabla), Sabir Khan (sarangi)

Accompanying Antonia Minnecola: Zakir Hussain

North India

Kathak dance is known for its spontaneous and precise rhythmic exchanges between dancer and drummer, and musicians who focus on every aspect of the dance. We are honored today with a world-class musical ensemble, led by Zakir Hussain playing the tabla, North India's classical two-piece concert drum and kathak's main accompanying instrument. He is joined by vocalist Pritam Bhattacharjee, and Sabir Khan playing sarangi.

Hindustani classical music, one of the world's major music systems, had its origins in the chants of the Sanskrit shlokas, couplets or prayers recited in the temples. About seven hundred years ago, the music of North India went through a major transformation, as Hindu devotional music and melodic systems were fused with aspects of Persian and Arabic music as a result of Islamic conquests in North India, and chants combined with Sufi songs. In the confluence of traditions, a new style emerged, now the dominant North Indian classical music of today. Hindustani music keeps the tradition of religious neutrality prevalent in Sufism: Muslim ustads may sing compositions in praise of Hindu deities, and vice versa. Both the vocalist and sarangi player in this performance represent the Hindustani style, and the music for the dance—based in a melodic mode known as raga—draws from this tradition. Sabir Khan plays the sarangi, a bowed instrument with three main strings and thirty-six sympathetic strings. In the nritta pure dance segment he maintains the lehra, a melody that repeatedly demonstrates the rhythm cycle, and in the nritya storytelling segment his instrument accompanies the vocalist and elaborates melodically on the emotional aspects of the song.

Zakir Hussain, the preeminent classical tabla virtuoso of our time, is a national treasure in his native India and one of the world's most esteemed and influential musicians, renowned for his genre-defying collaborations. Zakir is a Grammy-award winner and recipient of countless honors, an international phenomenon who is



Zakir Hussain, photo by Jim McGuire

one of India's most renowned cultural ambassadors. He is a favorite accompanist for the greatest musicians and dancers of India. Zakir is also a chief architect of the World Music movement, collaborating with many musicians, including Shakti, Remember Shakti, Masters of Percussion, the Diga Rhythm Band, Planet Drum, Tabla Beat Science, Sangam with Charles Lloyd and Eric Harland, in trio with Bela Fleck and Edgar Meyer and, most recently, with Herbie Hancock. He has composed music for film, and for tabla and orchestra, and he lectures and teaches widely.

zakirhussain.com

Pritam Bhattacharjee is an eminent Indian classical vocalist and composer blessed with a mellifluous voice and exceptional versatility. He is one of the foremost disciples of the legendary Sangeet Martand Pandit Jasraj-ji.

pritamhattacharjee.com

Sabir Khan, one of the finest among India's younger generation of musicians, is the ninth generation of his family to play sarangi, India's premiere bowed instrument. He is the only son and disciple of the late, world-renowned Ustad Sultan Khan

facebook.com/sarangisabir

San Francisco Awakko Ren

Japan

Awa Odori is performed annually at a festival of the same name in Tokushima, Japan. The form features musicians and dancers performing a tradition associated with Tokushima culture for over four hundred years. *Awa Odori* is one of the biggest Bon Odori festivals, an August celebration of ancestors, originating when the region was called Awa. It was a royal celebration for the completion of a castle, a combination of eating, singing, drinking, and dancing that proved popular. The party has grown into one of the largest dancing festivals in the world, drawing over 1.3 million tourists to Tokushima rural prefecture.

The folk origins of the simple movements are subtly visible; mimicking tasks of raking and casting fishing nets. Performers walk to the beat and raise their arms, leading with the arm and leg on one side of the body. Dancers wear elaborations on the historic clothing of Japanese farmers, with a countryside functionality: tucking the robe into the belt for easier movement; covering the arms for sun protection; hats for protecting the women from the birds living in and near the fields; fans to cool farmers (and dancers) down; lanterns carried as festival celebrations continued late into the night.

The instruments for this performance are authentic replicas of Japanese instruments used for centuries in the *Awa Odori* festival: the big *odaiko* drum, tied *shimedaiko* drum, *kane* bell, *shamisen* stringed instruments, and *shinobue* bamboo flute. The shout, *Ayatto-saa*, *Ayatto-yatto*, is a meaningless call and response to mark the beat and ready dancers for transitions, useful when musicians are far away during a parade-style performance.

Artistic director Rimiko Berreman brings us this dance as a native of Tokushima City, Japan. Her artistic vision is drawn from childhood, originally dancing with her family and then with larger groups. *Awakko Ren* dancers and musician learned the form from diverse groups in Tokushima. In celebration of San Francisco's Japanese community, the group performs this dance at the city's annual Cherry Blossom Festival.

San Francisco *Awakko Ren* is a Bay Area dance group founded in 2011. Its main focus is *Awa Odori*, a traditional dance from Tokushima

Prefecture on the island of Shikoku, Japan. *Awa Odori* is one of the biggest dance festivals in Japan, celebrated in the streets of Tokushima City every August for over 400 years. The members of *Awakko Ren* wanted to form a group for people who loved to dance *Awa Odori* and to share the simple and cheerful dance with a larger audience.

sf-awakko.com

Dance Origin: Japan • **Genre:** Traditional (*Awa Odori*) • **Title:** *Awa Odori* • **Artistic Director/Choreographer:** Rimiko Berreman • **Assistant Coordinator:** Genki Watanabe • **Dancers:** Adam Butterworth, Akie Hashimoto, Hiroshi Kobayashi, Kristi Tsukida, Francisco Villagran, Genki Watanabe, Sachiko Yamamoto • **Musicians:** Kyle Abbott (*shamisen*), Christopher Berreman (*shimedaiko*), Rimiko Berreman (*odaiko*), Carlo Chung (*fue*), Rie Daijo (*kane*), Bill Warner (*odaiko*)



LIKHA performs this dance as a prayer for peace to all of the people struggling in Mindanao



LIKHA - Pilipino Folk Ensemble

Philippines

In Mindanao, the Philippines' largest and most southern island, the giant Lawin eagle soars above the rainforest. Below, a Tahaw bird glides low over the flooded rice paddies, and dips its beak for a drink. And smaller birds forage among mosses, orchids, and tree ferns...the forest so rich with life.

Birds in Flight is a choreography inspired by birds, two dances by indigenous groups of southern Mindanao, expressing a deep respect for the natural web of life. These communities are supported by long-held animist belief, a ritual religion practiced by only 2% of Filipinos. The dances honor the soul and spirit in all aspects of the world—humans, animals, plants, rocks, mountains, rivers, thunder, wind, shadows, and words.

The first dance, *Sayaw ng Lawin*, Dance of the Eagle, is from the Mandaya community. It mimics the Lawin as it hatches; then as it matures and lifts upward, and finally, as it glides through the air. The Lawin, with its brown and white plumage, has the widest wingspan in the world of birds. It's the Philippine national bird, rare as the rain forests, and highly protected. The Mandaya live in small communities scattered throughout north and east Davao.

In the second dance, *Kadal Blelah*, from the Tboli community in South Cotabato, dancers mimic the short hops and flock formations of smaller birds that flit about in rice paddies and forest brush. Dressed in bright sablay wraps, the dancers' wrists and arms become small wings—perhaps of a whiskered flowerpecker, hooded sunbird, or sandpiper. The Tboli, originally from the highland regions, are primarily farmers, living with a deep connection to their natural environment.

Tboli and Mandaya musicians play small lizard or goat skin drums, the two-string lute, a bamboo mouth harp, and sets of rhythm gongs—called agung in Mandaya and blowun in Tboli. The Tboli musicians also play melodies on a set of

graduated kettle gongs called kulintang. LIKHA members have taken several research-immersion trips to the Philippines: Artistic Director Rudi Soriano choreographed these pieces using movements learned in Mandayan from Michu Mordeno, Mandaya culture bearer; and from Tboli culture bearer Lyn Lambao Buti.

Founded in 1992 as a performing group by Rudi Soriano, LIKHA-Pilipino Folk Ensemble believes in the power of dance and music to share the beauty of Philippine culture. LIKHA has grown into an arts organization with a diverse breadth of programs and performances, representing the Philippines in 11 international festivals. LIKHA continually expands its repertoire and maintains authentic costuming, props, and instruments—by researching, developing, and nurturing relationships with diverse communities throughout the Philippines.

likha.org

Dance Origin: Philippines • **Genre:** Folkloric (Mandayan and Tboli) • **Title:** *Birds in Flight: Sayaw ng Lawin; Kadal Blelah* • **Artistic Director/Choreographer:** Rudi Soriano • **Music Director:** OJ Pahati • **Costume Director:** Warren Manuntag • **Properties Director:** Manuel De Vera, Jr. • **Dancers:** Eric Abad, Ashley Acosta, Janine Baluyot, Abraham Cabangbang, Cristin Carandang, Lolita Castillo, Raymond Centeno, Irene Coyco, Tina Cruz, Isabella Cuenco, Chris Dugay, Maurice Fortner, Janice Hutalla, Vincent Hutalla, Scarlet McClure, Chris Munoz, Kristin Nepacena, Cynthia Obusan, Oliver Obusan, Marie Oliveros, Michael Palad, Paulino Tamayo • **Musicians:** Beverly Cruz (kalatong), Edward Cruz (hegolung, kulintang), RP Cuenco (gimbal), Manuel De Vera, Jr. (kumbing), Angelo Macaraeg (agung), Omar Pahati (agung)



Fogo Na Roupa Performing Company

Brazil

Maracatu do Fogo reenacts a high-energy celebratory Afro-Brazilian coronation for the Rei and Rainha do Congo, the King and Queen of the Congo—a procession originated in Brazil's colonial era and still celebrated in modern-day Pernambuco. This performance is dedicated to Bay Area African diaspora dancers and to indigenous communities of Brazil, celebrating resistance to tyranny and racism, yesterday and today. The opening singer tells of the colonial senzala—where enslaved people were kept—and quilombo settlements where enslaved fugitives hid themselves, developing capoeira, resisting the Portuguese colonizers for decades:

*Foi de Lunada que me trouxeram pra ca
Vim moer cana pra sihno branco e sihna
Banque no lambo, meu banzo cantei, fiz lundu
No meu lamento cantei o maracatu
Nego sofreu na senzala, nego apanho,
Nego fufiu foi pro mato e quilombo formo...*

*It was from Lunada (Angola) that I was
brought here
I am here to cut cane for the master and his wife
Crate on my back, I sang my longing and
created dance
In my lament I sang maracatu
I, the black man, suffered in the senzala.
I was beaten. I fled to the jungle and formed
the quilombo...*

In Brazil's 16th-century, Africans, mainly Angolan, were enslaved regardless of their standing in society. The Portuguese granted leadership roles within Afro-Brazilian communities, and held ceremonies to crown Kings and Queens, known as maracatu, which drew from the African religions Candomblé, Jurema, and Macumba. After abolition in 1888, Nação groups continued the tradition as a symbol of resistance.

On our stage the Baroque court embaixado—ambassador and flag-bearer—leads drummers and singers. Two ladies-in-waiting—damas de paço—carry the sacred Calunga, a wax and wood doll that signifies the tribe's deity. The King and Queen strut in, mocking Portuguese royalty, their umbrella carried by an enslaved

person. The procession ends with Music Director Mestre Jose Rivera leading a batuqueiros team of driving percussionists.

The costumes, by Alexandra Candia, reflect Portuguese and African styles: the ladies-in-waiting's bright African prints; the Queen's elaborate beading, fabrics, and cowry shells.

Founded in 1989, Fogo Na Roupa—"Clothes On Fire"—Bay Area Grupo Carnavalesco and Performing Company combines raw community spirit with the technical expertise of its founder, Mestre Carlos Aceituno. Named for the hot energy generated by the infectious rhythms and dance, Fogo has been awarded multiple San Francisco Carnival Grand Championships, Best of the Bay 2011, and Mission Cultural Center's 2012 Corazon Del Barrio Award. Other performances include: Bay Area opener for Brazil's Olodum; collaboration with jazz ensemble Mingus Amungus; opening for Carlos Santana and Carlinhos Brown; SF Symphony's 100th Anniversary; and halftime shows for the Oakland Raiders and SF 49ers.

gofogo.org

Dance Origin: Brazil • **Genre:** Maracatu • **Title:** *Maracatu do Fogo* • **Artistic Directors:** Metzi Henriquez, Jose Rivera • **Choreographer:** Metzi Henriquez • **Musical Director:** Jose Rivera • **Costume Designer:** Alexandra Candia • **Dancers:** Breanna Aceituno, Raffe'ah Alexander, Helen Alfaro, Renee Ananda, Shagun Kaur Aulakh, Belen Bohan, Alicia Brooker, Alexandra Candia, Mayela Carrasco, Stephanie Danielle, Celeste Davila, Alex Downing, Asatu Musunama Hall, Salma Hayder, Metzi Henriquez, Eugene King, Hannah Lee, Lisa Lopez, Tara Love, Rosa Machuca, Angelica Dewitt-Moore, Erica Ramos • **Percussionists:** Jose Barajas, Hector Benitez, Victorino Cartagena, Michael Gavidia, Tajin de la Torre-Henriquez, Armando Ibarra, Pedro Marroquin, Fred Moore, Kimberly Moore, Amaru Rivera, Jose Rivera

WORLD PREMIERE



Ballet Afsaneh

Persia / Iran

From the Iranian diaspora, Ballet Afsaneh stages *The Persepolis Project*, a premiere performance honoring ancient beliefs of Persia and Eurasia. It is offered for the well-being of humanity and our fragile ecosystem.

Around 8,000 BCE, Persia's early societies had a sophisticated relationship with the land, which was developed in the centuries that followed by the prophet Zoroaster, who codified the human relationship to nature and called it Mithraism. At the heart of this cosmology was the importance of balance, and the desire of human beings to live with compassion for others and for the Earth. These concepts traveled from Central Asia/Persia into European thought, as reverence for cycles of nature; the eternal struggle between light and dark forces, both in the greater universe and within humanity; between truth and chaos, hope and despair, and the connections between the material and spiritual planes.

The dance choreography is grounded yet ethereal, reflecting both an earthbound and mystical point of view. It begins with a soloist alone in the vast universe, a mote of stardust, the originating universal spark. Then the dancers symbolize matter coalescing: the universe takes shape as galaxies, stars, and planets, the cells and strands of life. Next arrive chaos and destruction, the struggle between the light and dark forces in the universe, in Earth's environment, in every human soul. The next section is based on *Bani Adam*, a 13th century Persian poem by Sa'adi engraved at the entrance to the United Nations, that emphasizes the interdependence of all people—comparing all of humanity to a single tree where if one member is afflicted with pain, all members will suffer.

Artistic Director Sharlyn Sawyer researched background for this dance with teachers in remote areas of Central Asia. She developed the choreography with Assistant Director Aisan Hoss, using traditional and contemporary

vocabularies. She says, "When we began this trajectory in the early 2000s, we had no idea this theme would be so relevant today. The ancient Persian relationship with nature, this yearning to live in harmony, has long been an element in our work."

Founded in 1986 by Sharlyn Sawyer, Ballet Afsaneh melds ancient art forms with modern dance and theater using an imagistic approach ranging from glittering fairytale to cutting edge, thought-provoking work. The company's reputation for artistic innovation is informed by a traditional repertory including folkloric and classical art forms of Iran, Tajikistan, Afghanistan, Armenia, Uzbekistan, Azerbaijan, China and India. Ballet Afsaneh seeks to promote positive visibility, by drawing on cultural heritage in the creation of artwork that resonates with universal ideas.

dancesilkroad.org

Dance Origin: Persia/Iran • **Genre:** Contemporary (Persian/Eurasian) • **Title:** *The Persepolis Project* • **Artistic Director:** Sharlyn Sawyer • **Choreographers:** Aisan Hoss, Sharlyn Sawyer • **Dancers:** Caroline Hamel, Aisan Hoss, Robin Nasatir, Neela Reed, Marta Serra-Marti, Jennifer Smith, Annie Spirka, Oona Wong-Danders • **Composers:** Neema Hekmat, Diana Rowan, Moses Sedler • **Musicians:** Sonja Drakulich (vocals), Neema Hekmat (santur), Diana Rowan (harp), Moses Sedler (cello), Katrina Wreede (viola), Sarah Jo Zaharako (violin) • **Recitation:** Leila Aliyari, Eve Bradford

This piece made possible, in part, by:

CREATIVWORKFUND

YaoYong Dance

China

Song of the Nomads joyfully celebrates life on the Mongolian plains. In blue dresses evoking the vast northern sky, the graceful YaoYong dancers mirror the beating of an eagle's wings, and activities such as milking, playing an instrument, riding horses, and spinning in spiritual trance.

This folk dance choreography is by Artistic Director Yong Yao, based on choreography from the Department of Chinese Ethnic and Folk Dance at the distinguished Beijing Dance Academy, where he trained. The traditional Mongolian movements include:

- tang bou shou, the forearm rotating outward and making a sudden circular throw, as if playing a two-string instrument.
- tang bu: walking in a straight line with the whole foot close to the ground, confidently leaning back slightly as if viewing the boundless prairie.

- yin jian: shoulders moving forward and back in crisp rhythm as dancers face each other in friendliness.

- ji nai shou: mimicking milking a cow and goat

- yin wan: short, quick movements of the wrists.

Within nomadic communities of the Chinese autonomous region of Mongolia, culture bearers are mostly elderly. Most old dance forms—traditionally passed down in apprenticeships—are disappearing, or merging with other traditions, preserved in institutions as folk dance. Mongolian biyelgee dance, for example, is listed by UNESCO as a Critically Endangered Intangible World Heritage. Biyelgee originated in compact spaces: round, felt-lined tents called gers. It's performed half sitting or cross-legged. Hand, shoulder, and leg movements—we see some of them in today's performance—mimic

activities of work and religion. Nomadic dancing expresses ethnic identity. According to UNESCO, Dörvöd and Torguud groups sing while dancing; Buryat dancers circle in the direction of the sun and a soloist improvises verses; Bayid dancers squat while balancing mugs of milk on their knees; Dörvöd dancers balance milk mugs on their heads and hands.

The dancers' costumes are based on Mongolian dress, with beaded headpieces and long dresses with round skirts, a Mongolian style to showcase spinning. Traditional Mongolian dancers decorate clothing with furs and various patterns and decorations to show their local identities.

YaoYong Dance was founded in 1999, with a mission to provide an environment where the beauty and the philosophy of Chinese culture can be learned and appreciated through the history and the elegant movement of Chinese dance. YaoYong Dance's curriculum is based mainly on the systematic approach of the Beijing Dance Academy, where learning dance is an art as well as a science. With an emphasis on basic training and body rhythm, students are introduced to various Chinese folk dances, ethnic dances, and Chinese classical dances. The school also offers training in ballet and contemporary dance.

yaoyongdance.org

Dance Origin: China • **Genre:** Folkloric (Mongolian) • **Title:** *Song of the Nomads* • **Artistic Director/Choreographer:** Yong Yao • **Dancers:** Grace Chen, Jill Chen, Janice Cheng, Carol Han, Chieko Honma, Cherry Liu, Yi Liu, Lucy Lu, Cindy Pan, Jennifer Wong, Maggie Xu, Yvonne Zhong



*¡Viva la Revolución!
Embodying the ongoing struggle
for freedom*



Ballet Folklórico México Danza

Mexico

La Revolución is a suite from the Mexican Revolution, a folklórico choreography of battle and celebration. The dances highlight the strength of women on the battlefield and their key roles in the revolution—with both the European waltz and intricate Mexican zapateado footwork.

There are three dances in this suite, each showing the determination and courage of Mexico's revolutionaries. The suite begins with *Jesúsita en Chihuahua*, a song used by the revolutionary Pancho Villa during combat and celebration. Here, men in tuxedos and women in fancy dresses gather at a celebration typical for wealthy Mexicans.

Next, in *Juana Gallo*, men and women dance with equal levels of intensity, evoking the toughness and grit of Juana Gallo, a woman celebrated in folklore and song as one of Mexico's revolutionary leaders. The lyrics sing this salute:

*Abranla que ahí viene Juana Gallo
Va gritando en su caballo
Viva la revolución
Para los que son calumniadores
Para todos los traidores trae bien puesto
el corazón...*

*Open up, here comes Juana Gallo
She is screaming on her horse
Viva la revolución
For those who are slanderers
For all traitors, she has a place in her heart...*

The last dance, *Coronelas*, is an all-female piece for the coronelas warriors of the Revolution. Women dance with rifles to remind the audience that the Mexican revolution was not a "man's war," but a heroic effort by all the people resisting oppression.

Dark costumes represent the oppression of the Mexican people from 1910 to 1920; bullet bandoliers are for the armed struggle to overthrow Porfirio Díaz's regime. The original choreography is by Ballet Folklórico de México's director Amalia Hernandez in the late

1950's, here modified by Martín Romero and Ballet Folklórico México Danza. The songs are corridos, revolutionary ballads.

Ballet Folklórico Compañía México Danza, a Hayward-based Mexican Folk Dance Company, was founded in 1991 by René González. With the collaboration of Martín Romero, the company has grown to include individuals of all ages and nationalities from diverse Bay Area communities. González and Romero each have over thirty years dance experience at the national and international level. The group originated as an after-school program to keep children safe from gang activities. México Danza continues to help students of all ages develop as artists in a unique, disciplined, and culturally-enriching environment.

mexicodanza.com

Dance Origin: Mexico • **Genre:** Folkloric • **Title:** *La Revolución* • **Artistic Directors:** René Gonzalez, Martín Romero • **Choreographer:** Martín Romero • **Dancers:** Bianca Alvarez, Elyssia Alvarez, Estela Alvarez, Iliana Alvarez, Rigo Amador, Alberto Anguiano, Alexa Chavez, Steven Ekejiuba, Melissa Flores, Humberto Gutierrez, Jena Macias, Natalia Macias, Nina Morillo, Magdalena Nevel, Arianna Perez, Samantha Romero, Rurik Sanchez, Sergio Segura, Sofia Segura, Rafael Valero • **Musicians:** Vinic-Kay (*La Gente y El Canto*): Fernanda Bustamante (violin, vocals), Manuel Constancio, Jr. (bass, vocals), Kyla Danysh (violin, vocals), Miguel Govea (trumpet), José Roberto Hernandez (vihuela, snare drum, vocals).



Gurus of Dance, an Aditya Patel Company

India

Shri Ganesha is an exuberant Bollywood-folk-fusion choreography, staging a celebration for Ganesh Chaturthi, the Hindu festival for Lord Ganesha. This procession, traditional in India's western state of Maharashtra, also brings high-energy inspiration from Maharashtra's city of Mumbai and Bollywood film. Dancers flood the streets, raising lanterns in prayer. They perform the Maharashtrian lezim dance with cymbals and dholki drums, striking bharatanatyam poses to symbolize Lord Ganesha.

Ganesha, the Hindu elephant-headed god, son of Shiva and Parvati, is one of India's favorite deities. Ganesha is god of beginnings, remover of obstacles, and patron of arts, sciences, intellect, and wisdom. The Ganesha Chaturthi Festival is an auspicious time to pray to him, asking that new activities be completed without obstacles. For the festival days, people make clay images of Ganesha and place them in shrines in their homes, at work, and public places. After ten days, people form huge street processions to carry the clay idols into the nearest body of water, and leave them to disintegrate. The lezim dance is named for small lezim cymbals. It attracts hundreds, even thousands, of dancers: the 2014 world record—set by Maharashtra students—was 7,338 cymbal-playing dancers.

The costumes were designed and created as an expression of traditional warrior dress. Male dancers wear shoulder pads and the traditional fold; the women's dress—male-themed dress with half-fold—symbolize equality in the fight for good over evil.

Gurus of Dance is a Bollywood dance, drama, and entertainment company founded by Aditya Patel. Students are taught multiple forms of dance and are given an opportunity to perform at the student Bollywood musical productions twice a year. The musical acts are scripted, directed, and enacted by artistically skilled professionals and students who are given opportunities to contribute and merge the diverse elements of dance and drama.

gurusofdance.com

Dance Origin: Maharashtra, India • **Genre:** Bollywood • **Title:** *Shri Ganesha* • **Artistic Director/Choreographer:** Aditya Patel • **Dancers:** Shaina Ambashta, Aarushi Anjaria, Shravya Anjaria, Nishesh Arora, Ayushi Batwara, Aashna Bhandari, Ankit Bhanot, Ananya Bhardwaj, Eesha Bhasin, Ajeenkya Bhatakar, Riya Bhatia, Shruti Mitesh Bhawsar, Tanya Chadha, Riya Chopra, Annika Debar, Ankita Deep, Anya Desai, Ashka Desai, Jui Deshpande, Saie Deshpande, Sanika Gadam, Ritika Gandhi, Naveli Garg, Jonathan Gomez, Shriya Gore, Raghav Goswami, Nikita Gourabathina, Amber Gupta, Anya Gupta, Koena Gupta, Mahika Gupta, Priya Gupta, Juhi Jadav, Shubhi Jain, Ria Kalluri, Sonia Kalwit, Aruushi Kaur, Paayal Khabiya, Aditi Khire, Avishi Kukreja, Annalitha Kumar, Raveena Kumar, Shreya Kumar, Khushi Loomba, Shreya Madhireddy, Lovlean Kaur Mann, Samika Mathada, Meghna Mehta, Shashwat Mehta, Sonal Mohanty, Snehal Pachigar, Sanika Pande, Pooja Parikh, Aarya Pradhan, Kiara Parker, Aastha Patel, Maahi Patel, Mahek Patel, Uday Patel, Anita Puthenparambil, Sahana Raja, Anjali Sadarangani, Anya Saini, Amrutha Sampath, Niyati Sanghrajka, Mahi Saraf, Akshaya Sathbhai, Siya Shah, Praachi Shelgikar, Rhea Shetty, Deepika Shingwekar, Saanjh Shukla, Belita Solanki, Swarada Sontakke, Adwaith Sreenivasan, Avnita Sreenivasan, Reena Srivastava, Aadi Sutar, Tanvi Syed, Juhi Tanniru, Shijin Thomas, Nitya Tripathi, Soundarya Vasudevan, Sunanditha Vempati, Sura Vemula, Aanya Virmani



La Tania

Spain

Imagine an evening in the Mediterranean port of Cadiz. Perhaps you will catch the scent of the salt sea air, the rustle of the wind in the sails, the rhythm of the waves, the seductive rhythm of flamenco...

Flamenco artist La Tania gives the final stage performance of her career with *Alas Al Viento*, a lively flamenco alegrías from southern coastal Spain. Strong and elegant in her bata de cola dress, La Tania demonstrates expert escobilla footwork, floating and spinning a delicate mantón de Manila shawl. In flamenco, dance and music are one art, a tightly improvised collaboration between dancer, singer, and guitarist.

Flamenco's elements can be traced to the Spanish Inquisition in Andalusia, where marginalized communities of Romani, Greeks, Visigoths, Sephardic Jews, Africans, and Moors expressed protest and hope in song. Today's polished form developed in Spain's sophisticated 19th-century cities. Artists gathered in lively Café Cantantes, shaping spontaneous dances into forms with choreography and improvisation, and flamenco continued to evolve. It's now a UNESCO World Heritage Treasure and is often presented in large theatrical productions.

In Spanish, "alegría" means "happy," and this palo (song form) with its 12-beat rhythm tends to be happy and loud. The form emerged in Cadiz around 1812, with faster-paced soleá rhythm, influenced by the jota aragonesa style of dance and music during French occupation. Its sections are: the salida entrance; the paseo walking around and/or letra verse; silencio, where adagio guitar invites the dancer to highlight a graceful upper body; castellana, accelerated dancing; escobilla virtuoso footwork; and finally, the Bulerías de Cadiz, where the dancer plays with the traditional song. These lyrics are from the letra/verse section: *Last night at sea a sailor cried and sang the Soleá/What do you want from me, even the water that I drink I have to beg you for...*

La Tania's dress is a style now considered traditional Andalusian. It was adopted at the turn of the 20th century, when Spanish-Romani women wore ruffled calico gowns to the Prado de San Sebastián, the annual Sevilla Fair.

La Tania is an international flamenco dancer and choreographer. She grew up in Andalusia, Spain, and became a professional dancer in Madrid, performing in traditional tablaos and with Mario Maya, and Paco Peña, and sharing the stage with El Cigala, Javier Baron, Juana Maya, Alejandro Granados, and Belen Maya. In 1993 La Tania moved to the US and toured with her company, earning many awards, including the Guggenheim Fellowship; James Irvine Fellowship in Dance; National Endowments for the Arts; and two Bay Area "Izzie" awards. She directs the La Tania Baile Flamenco Company and school.

lataniaflamenco.com

Dance Origin: Andalusia, Spain • **Genre:** Flamenco • **Title:** *Alas Al Viento* • **Artistic Director/Choreographer/Soloist:** La Tania • **Musicians:** Roberto Aguilar (guitar), David McLean (guitar), Jesus Montoya (vocals)

WORLD PREMIERE

Passionate cante inspires
strong flamenco rondeñas



Theatre Flamenco of San Francisco

Spain

Rondeñas Compás presents a flamenco time-machine of sorts, as it looks simultaneously to past and future. Dancers in contemporary dress join vocalist, guitar, and percussion. This new choreography—by Artistic Director Carola Zertuche—reinterprets a famous flamenco cante (song). It redefines the flirtatious language of flamenco, and adds streamlined, strong movements. The dancers expand on traditional flamenco repertoire, playfully creating new shapes and forms with a bright palette of flamenco abanico fans.

Theatre Flamenco's performance also honors traditional music as the heart of flamenco performance. *Rondeñas* has origins in the fandango malagueño, perhaps the oldest fandango known. Today's musicians—guitarists Roberto Aguilar and David McLean, and vocalist Jesus Montoya—are inspired by Ramón Montoya's famous *Rondeñas* for solo guitar. Montoya (born 1880) performed with flamenco singer Antonio Chacón in Spain's 19th-century Cafe Cantantes, creating most forms of flamenco cantes. When he composed *Rondeñas*, Montoya was following the lead of the great Spanish guitarist Julián Arcas (1832 -1882), who created variations on familiar airs. Ramón Montoya introduced arpeggios to flamenco guitar music; his nephew Carlos Montoya made solo flamenco guitar music famous.

Many flamenco songs are older than we know, with sources in old songs of Spanish Gitano/Roma people; Persian-Arab forms; classical Andalusian orchestras of the Islamic Empire; Jewish synagogue chants; Arab forms, like the zayal foundation for the fandango; and Andalusian folk songs. A song style is a palo, each with a typical hand-clapping pattern. *Rondeñas* has a generally free beat and a returning 3-count compás, or unit of rhythm.

Founded in 1966 by Adela Clara, now directed by Carola Zertuche, Theatre Flamenco was conceived during a flowering of cultural pride in the 1960's that led to the revival of Latino

arts; the company's purpose was to fill what was then a dearth of Spanish dances in the Bay Area. The first American dance company to stage full productions of Spanish dance in the US, it is one of the oldest dance companies in California. Theatre Flamenco presents an annual performance season in San Francisco, serving as a beacon of cultural pride, a reservoir for diverse traditions of Spanish culture, and a vital source for artistic collaboration. Carola teaches flamenco classes for adults and children at her San Francisco studio.

theatreflamenco.org

Dance Origin: Spain • **Genre:** Flamenco •
Title: *Rondeñas Compás* • **Artistic Director/Choreographer:** Carola Zertuche • **Dancers:** Bianca Rodríguez, Cynthia Sanchez, Radha Svetnicka, Carola Zertuche • **Musicians:** Roberto Aguilar (guitar), David McLean (guitar), Jesus Montoya (vocals)

Natya at Berkeley

South India

*Asathoma Sadgamaya,
tamaso ma jyotirgamaya*

Lead me from darkness to light

To satisfy a devotee's request, Brahma ordered the goddess Ganga, who lived in the Heavens, to go to Earth. Furious at his demeaning command, the goddess unleashed her river waters, wreaking havoc. The villagers prayed to Lord Shiva to calm Ganga's destructive waves, and Shiva confronted Ganga, knotting her waters in his own matted locks, calming the sacred River Ganges.

The Descent of Ganga tells this Hindu story in dramatic dance. The form is India's classical dance bharatanatyam, a form originating in ancient Tamil Nadu, where devadasi temple artists danced in worship, ritual, and prayer. The dancers open with classic bharatanatyam stage formations to depict Ganga's intense waters. They then strike iconic dance poses for Lord Shiva, demonstrating the Celestial Savior's strength as he pulls away the floods. Finally, the waters calm and dancers evoke the river's feminine and continuous nature with fluid steps.

According to the ancient Sanskrit text Natya Shastra, the gods Brahma, Shiva, and Parvati developed bharatanatyam dance for us, for everyone, as both entertainment and education. Brahma created the Natya Veda, a written record of dance-drama's moral and spiritual truth. Shiva, Lord of Dance, created masculine and rigid steps and movements, and Parvati brought femininity and grace. Classical Indian dance is highly codified, requiring years of training. This choreography is based on the building blocks—or, *adavus*—of bharatanatyam, with an emphasis on: *sthanakam*—leg positions; *mandalam*—posture; *chari*—walking movement; and *mudra*—hand gesture.

Company members—classically trained for at least 12 years—learned this art form in the US and India from: Guru Mythili Kumar, Guru



Natya, photo by Rachael Garner

Shreelata Suresh, Guru Vishal Ramani, Guru Padmini Vasan, Guru Nirupama Vaidhyanathan, Guru Vidya Subramaniam, Guru Parvatha Chidambaram, Guru Shirisha Shashank, Guru Radica Giri, Guru Navia Natarajan, Guru Indumathy Ganesh, and Guru Padmini Ramachandran.

Natya at Berkeley is the premier bharatanatyam team at UC Berkeley. Founded in 2013, Natya cultivates artistic talent and cultural awareness within the community. The team was founded for students highly experienced in bharatanatyam to continue their art form while in college and spread the appreciation to larger audiences. The team invites members to incorporate their extensive bharatanatyam training by contributing to choreographies.

bit.ly/edf_natya

Dance Origin: Tamil Nadu, India • **Genre:** Bharatanatyam • **Title:** *The Descent of Ganga* • **Artistic Directors:** Ishani Joshi, Sameeha Rau • **Choreographers:** Ilakya Palanisamy, Sameeha Rau, Lalli Venkat • **Assistant Choreographers:** Soumita Bose, Ishani Joshi, Neve Keshav, Suhasini Ramakrishna, Kartiga Selvaganesan • **Dancers:** Susmitha Bhat, Soumita Bose, Keerthana Chetlapalli, Ishani Joshi, Abirami Murugappan, Kavya Nambiar, Sameeha Rau, Swathi Ramesh, Nidhi Swamy, Shruthi Thatikunta, Janani Vijaykumar

BITEZO BIA KONGO

Congo

*When I dance, I am not a body anymore.
Dance is prayer, I am the dance, dance
is my blood, my energy, my emotion. -
Arnaud Loubayi*

Ntela, “Tell Me” in Congolese Lari language, is a spiritual journey and awakening from northern Republic of Congo: from Kongo culture, where drum is dance is voice. The dancers assemble for a wedding, sweep the space clean, gather around a calabash, and place a chair for the women who are cooking. As the dance begins, steps and song intertwine inseparably with rhythms of ngoma drums, rising in powerful, unified voice.

The first piece, *Zebola*, is a traditional drum rhythm from Likuala in northern Congo-Brazzaville, a high-energy dance for joyful celebrations. The dancers' bitezo jumps and the tina na mibambu steps with bamboo send prayers into the universe. Red tsamina candles represent spiritual power, and the red soutane robe shows transformation. A whistle and bamboo sticks lead dancers into trance and they soar out of bodily expression, attaining spiritual awakening, becoming mediums of light and healing. Called by the drums, Artistic Director Arnaud Loubayi steps to the forefront. He dances with an everyday object—a simple stool—teaching us that everything that surrounds us connects our spirits to those of each other and those of our ancestors.

The second piece, *Ngoundza*, danced with brooms, is a healing prayer from Brazzaville. In *Ngoundza*, it's acknowledged that each person prays differently according to the light in their spirit, and together, everyone is transformed by the rhythm, blessed, and healed. Loubayi says, “The dance was revealed to our ancestors in our spiritual system, as in Africa we believe everything is spiritual to begin with, before it materializes in the physical world. *Ngoundza* is a prayer, part of the healing process of a society. Anytime there was a birth, a disease, a problem, our ancestors used *Ngoundza* to ask Tata Nzambi (God) to heal, guide, and protect them.”

The ngoma drum is the principal musical instrument of the Kongo people. The song “Eeee Mwana Munu” speaks of the power parents have to invoke blessings for their children, for the achievement of dreams.

BITEZO BIA KONGO Dance Company, created in 2014 by Arnaud Loubayi and Arnold Balekita, spreads awareness of Congolese culture through drumming and dance around the USA and beyond. Loubayi began dancing professionally in Brazzaville in 2003 with Ballet National of Congo and Ngoma za Kongo Dance Company. He studied with Congolese, Burkinabe, and French choreographers and toured the world with Ngoma za Kongo and independent choreographers, and created choreography for Ballet National du Congo, Ngoma za Kongo, and others. BITEZO BIA KONGO believes that dance connects people from different backgrounds, fostering peace and understanding; the company aims to bring Africa to America, one dancer at a time.

facebook.com/BITEZO-BIA-KONGO

Dance Origin: Congo • **Genre:** Traditional • **Title:** *Ntela-Tell Me* • **Artistic Director/Choreographer:** Arnaud Loubayi • **Dancers:** Yashmeen Abdusami, Miyuku Boukaka, Arnaud Loubayi, Lungusu Malonga, Valerie Catacora Phipps, Ayana Wicker • **Musicians:** Tommy Agarwal (ngoma), Arnold Balekita (ngoma), Rocssy Mahania (ngoma), Armel Mampouya (ngoma)

Photo of BITEZO BIA KONGO
on the next page

BITEZO BIA KONGO



Māhealani Uchiyama and Zena Carlota

Southern Africa and West Africa

Māhealani Uchiyama and Zena Carlota step to the front of our stage for an extended musical transition. The instrumental music is *A'ia Ke—God's Will*, a traditional song played throughout West Africa. The song tells of a true and inspirational event, where two brothers feud and one is finally able to accept and forgive. Zena Carlota plays the kora, a 21-string West African bridge harp originating in the 13th-century Malian Empire. Māhealani Uchiyama plays a Southern African nyunga nyunga or karimba, popular in Mozambique and Zimbabwe. Kora music is traditionally improvised: we can hear this as the musicians create new melodies and return to the central song, and

they combine these two instruments to create this contemporary fusion.

The kora, popular in Mali, Senegal, Guinea, Gambia, and Burkina Faso, is known as a container of history. It is played by plucking the strings with the index finger and thumb to accompany virtuoso storytellers—called griots, or jali—who serve in communities as powerful, trusted advisors. The nyunga nyunga is constructed of a wooden soundboard with metal keys, placed inside a resonating deze gourd. Musicians throughout sub-Saharan Africa play similar instruments—the Congolese likembe, the Ugandan akogo, and the

Zimbabwean mbira dzavadzimu used in ancestral ceremonies for healing. The nyunga nyunga is a secular instrument, easily incorporated into performances of merged musical styles.

Māhealani Uchiyama is a recognized expert in Polynesian performing arts and has studied mbira locally and in Zimbabwe. She has received a Hawai'i Music Award for Best World Music and her book, "The Haumāna Hula Handbook for Students of Hawaiian Dance," was published by North Atlantic Books. She has two CDs of mbira music and she's currently writing "The Mbira Book."

Zena Carlota is a composer, multi-instrumentalist, visual, and theater artist whose work navigates the space between dreams, ancestry, and memory through sound and imagery. Her practice as an artist is to weave the tenuous boundaries of matter and spirit into form through storytelling, puppetry, mask-making, and sonic ceremonies inspired by West African Jaliyaa tradition. She has extensively studied ritual and experimental forms of indigenous

music and storytelling in the US, West Africa, and Europe, including a recent intensive training with Mali's kora virtuoso, Toumani Diabate.

mahea.com
zenacarlota.com



Te Mana O Te Ra

Tahiti

Te Mana O Te Ra responds to a year of turmoil, chaos, and uncertainty with *Te Tiaturira'a—Believe!* The dance form is the Tahitian 'ō'tea from French Polynesia, where everything is expressed through dance, from love to political protest.

The dancers open with unsmiling gestures of disappointment and disdain for what is happening in the world today. But the theme of awareness, confidence, and strength soon shines within the sequence. "Let us believe," say the dancers, "and make this world a better place. The spiritual strength within can help us achieve anything!"

Within this world, within ourselves, these are our hopes:

- to be loved and respected for who we are
- for peace and harmony in life and the world
- for our lives to be wholesome and good for everyone
- to be the best we can be for ourselves and for others
- to be thankful for life and everything given
- for strength to survive challenges put before us

Tahitian dance requires great stamina, with a focus on posture, upper body control, bent knees, flat feet, and expression of story. The circular hip movement fa'arapu is profound and central to the form, performed continuously while standing or moving within the choreography. Rhythms from Cook Islands and Tokelau join old Tahitian beats. Rey Aguilar leads the percussion, with musicians on bamboo, toere and tahape drums of milo wood, and skin drums, including the standing pahu tapai, the "heartbeat of Tahiti." The music is traditionally performed in the round so the sounds rise as one, and dancers synchronize hip movements and footwork precisely.

Tahitian elders honor their heritage by passing on history, music, and dance only through demonstration. Ra'atira Pūpū (Director) Lisa

Aguilar has returned to Tahiti annually for nearly forty years to study with Coco Hotahota, Makau Foster, and Lorenzo Schmidt. Her *Believe!* choreography includes the dancing style from the Cook Islands where dancers perform up on their toes. The costumes are traditional—comprised of shells, natural fibers, feathers, greenery, and flowers.

Established in 1997, Te Mana O Te Ra has a mission to share and teach the genres of Tahiti, perpetuating culture in the most authentic way possible and educating not only themselves but many people worldwide. Members of this company have competed far and wide, performed in dance festivals, local activities, and at Golden State Warriors and SF Giants games. The name means "energy of the sun." for the force that provides for us, gives us life, strength and unity—to be family.

bit.ly/edf_temana

Dance Origin: Tahiti, French Polynesia • **Genre:** 'Ōte'a • **Title:** *Te Tiaturira'a—Believe!* • **Ra'atira Pūpū (Director)/Choreographer:** Lisa Aguilar • **Dancers:** Lisa Aguilar, Nikki Arenal, Alyssa Asuncion, Desirae Bill, Ina Catap, Krystle Cocadiz, Tiana Dolorfino, Tamara Durley, Leandra Figueroa, Alakoka Kailahi, Leyla Lopez, Meaghan McVeigh, Charity Offril, Vanessa Padrones, Chrissy Raymundo, Jacqueline Reyes, Jo-Anmarie Ricasata, Mariah Salinas, Nicole Smith, Nicole VanHatten • **Musicians:** Rey Aguilar (toere, pahu, djembe, bamboo), Virgil Asuncion (toere, pahu tupai), Leía delos Santos (fa'atete, bamboo, pahu tupai), Jackie Guerrero (toere, djembe, bamboo), Andy Gutierrez (pahu tupai, bamboo), Rick Isaac (pahu), Zachary Isaac (tahape, bamboo), Frank Lopez (pahu tupai), Arne Ragadio (fa'atete, bamboo), Jeffrey Raymundo (pahu), Soane Veamatahau (fa'atete, bamboo), Ahmad Yamato (pahu)



The Mission of World Arts West:



The mission of World Arts West is to support local artists sustaining diverse world dance and music traditions by providing needed services and performance opportunities, while deepening the public's support of and engagement with these inspiring culture bearers.

BOARD OF DIRECTORS

Amanda Almonte
Esha Bandyopadhyay
Sydney Firestone, Treasurer
Prabha Gopal
Eddie Madril
Herb Rosenthal
Chandre Sarkar-Singhal,
Vice President
Māhealani Uchiyama, President

Bookkeeper

Fred Tse

Intern

Hannah Hebl

Core Volunteers

Gigi Jensen
Sadie McFarlane
Bobbie Mendes
Janie Revelo
Gloria Vlachos

Hospitality

Patina Catering

Donor Services Manager

Sara Moncada

Front of House Liaison

Eyla Moore

Patron Services Manager

Rob Taylor

Patron Services Associate

Trishya Movilla

Volunteer & Merchandise Manager

Andréa Spearman

Public Relations

Scott Horton

Videographer

Rapt Productions

ADVISORY COUNCIL

Brenda Berlin
Bernard Boudreaux
Blanche Brown
Julia Cheng
Lanie Denslow
Diane Goldsmith
Dennis Jang
David Lei
Esther Li
Lynn Luckow
Fiona Ma, Honorary Member
David Roche

FESTIVAL SEASON PRODUCTION TEAM

Festival Artistic Directors

Carlos Carvajal
CK Ladzekpo

Scenic Designer/ Technical Director

Sean Riley

Lighting Designer

Patty Ann Farrell

Sound Designer

Calvin LL Jones

Stage Manager

Janeen Johnson

Assistant Stage Manager

Nikita Kadam

Backstage Manager

Sonia D. Pina

Backstage Merchandise Manager

Amy Wang

Backstage Crew

Kilian Farrell-Alvarado
Preston Justice
Krista Lane
Jessica Rodriguez

Graphic Design

Jason Fuges,
Basic 8 Creative

Program Book Writer

Patti Trimble

WORLD ARTS WEST STAFF

Executive Director

Julie Mushet

Festival Managing Director

Arlene Kato

Production Manager

Micaela Nerguizian

Senior Production Consultant

Jack Carpenter

Production Assistant

Sonia D. Pina

Marketing and Communications Director

Terry Conway

Development Director

Anne Huang

GRANTS FOR THE ARTS STAFF

The San Francisco Ethnic Dance Festival is presented in partnership with Grants for the Arts.

Director

Kary Schulman

Associate Director

Renee Hayes

Senior Program Manager

Khan Wong

Senior Finance and Operations Manager

Valerie Tookes

Operations and Program Associate

Kara Owens

ALL PHOTOS BY RJ MUNA EXCEPT WHERE NOTED

Auditions Panelists

BRENDA WONG AOKI is a storyteller, anthologized playwright, producer, and artistic director. Known for her agility across disciplines, she creates monodramas for symphony, dance, solo performance, taiko, and jazz ensembles. Aoki's multidisciplinary performances combine Japanese Noh, Kyogen Theater, Commedia dell'arte, movement and voice. She has performed in such as venues as the Kennedy Center, New Victory Theater on Broadway, Hong Kong Performing Arts Center, the Adelaide International Festival in Australia, the Esplanade in Singapore, the Graz Festival Austria, and the International House in Tokyo. Aoki was also a key artist in World Arts West's education program, People Like Me, performing to over 14,000 children in a dance-centered version of the Japanese folktale of Amaterasu, the Sun Goddess. Aoki's plays have been produced worldwide, and her works have received widespread critical acclaim and recognition, including Drama-Logue Awards, Critics Circle Awards, and she has been honored with awards from the National Endowment for the Arts, the American Society for Composers, Authors, and Publishers, the Asian American Arts Foundation, and the US Pan Asian Chamber of Commerce. Her work has been commissioned by the US Congressional Civil Liberties Public Education Fund, Asian Arts Council, Japan Foundation, MAP Fund, Dramatist Guild, SF Arts Commission, California Arts Council, Zellerbach Foundation, Rockefeller Foundation and National Endowment for the Arts. Aoki is a founding faculty member of the Institute for Diversity in the Arts at Stanford University, has been a member of the faculty at USF, UC Santa Cruz, and an Artist-in-Residence at over 50 universities throughout the US and Japan. She currently serves on the Board of Directors for California Humanities.

ZENÓN BARRÓN is the founder and Artistic Director of Ensembles Ballet Folklórico de San Francisco. He began his career as a dancer at the age of four in the group Matlachines, and has studied classical and folkloric dance in depth all of his life. Zenón is a researcher of Mexican and Latin American folklore, costume design and scenic design, and has taught workshops and dance classes throughout the country. He graduated from Instituto de Artes Escenicas in Guadalajara, Jalisco, Mexico, and in 2009, he earned his certificate from the Instituto Nacional de Bellas Artes in Mexico City. In 2012, he received the Malonga Casquelourd Lifetime Achievement Award from the San Francisco Ethnic Dance Festival. Prior to founding Ensembles, Zenón toured throughout the United States and Europe as a member of the world renowned Ballet Folklórico de Mexico de Amalia Hernandez. He has been a member of dance companies in Mexico: Ballet Folklórico de la Universidad de Guadalajara, Ballet Folklórico de Jaime Bernal, and Ballet Folklórico Xochiquetzalli.

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.

XIAOMU HOU is the fourth generation descendant of a Chinese opera performing arts family from Beijing. She graduated with Top Honors from Beijing Dance Academy, where she specialized in classical, tribal, and folk Chinese dance and also studied dances from India, Africa, and the Middle East. In 1991, she became a National Dancer with the China Oriental Song & Dance Ensemble, the most prestigious dance performance group in China. She has performed, taught and choreographed extensively in China and other countries. In 2003, she co-founded Peony Performing Arts, which promotes Chinese cultural values through the performing arts with an emphasis in classical dance and Chinese opera. PPA performances have included appearances at the San Francisco Ethnic Dance Festival, Asian Art Museum, ODC, the Herbst Theater, and the Flint Center for the Performing Arts. In 2005, as a lead dancer and choreographer, she performed in a musical tribute to her grandfather, Hou Yongkui, in Beijing. In 2016, she started to teach at the Academy of Chinese Performing Arts in Fremont.

CHARLOTTE MORAGA, a dancer from the age of nine, studied with Pandit Chitresh Das for 25 years and is deeply rooted in the tradition of North Indian Classical dance, kathak. She has dedicated her life to educating people about, and promoting, kathak –both as a performer and a teacher. She is currently the artistic director of the Chitresh Das Institute and Chitresh Das Youth Company. She has contributed choreography for some of Pandit Das' productions, for CYDC, and solo works as well. She has toured nationally and internationally to critical acclaim since 1998, her first tour in India. She has written articles on kathak that have been published in magazines such as Dance Spirit, Dance Magazine, Dancers' Group's In Dance, and online for Narthaki and DanceUSA's eJournal. She has been a guest teacher at many universities and museums and is currently teaching dance in the San Francisco Unified School District while continuing to perform and create new work.

SHARLYN SAWYER is a prolific dance artist, choreographer and director whose career in the performing arts spans 45+ years. As the Artistic/ Executive Director of Afsaneh Art & Culture Society – Ballet Afsaneh, a company she founded in 1986, she has choreographed and produced dozens of original works, as well as expanding traditional Central Asian dance forms for contemporary theater presentations. Her knowledge of many world dance forms, lifelong intensive study, and creative passion have allowed her to make significant contributions to world dance. Her company has had a major influence on the preservation and development of Persian/Afghan/Central Asian dance at a critical time in its history. The company garners the support of many prestigious grant awards, has presented its work locally and internationally at major venues, and has participated in the San Francisco Ethnic Dance Festival since the early '70s. Afsaneh Art & Culture Society – Ballet Afsaneh also produces world dance/music events and concerts in the Bay Area, including Festival of the Silk Road, and the NeekOn Festival in Golden Gate Park.

SAVE THE DATES!

Auditions for the 40th Anniversary
San Francisco Ethnic Dance Festival:
November 4-5 and November 11-12, 2017
Palace of Fine Arts Theatre

We dedicate this year's Festival to Elaine Connell

Individual Donors (6/5/2016 – 6/5/2017)

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 40th Annual San Francisco Ethnic Dance Festival in July 2018. For details, please stop at one of the donation tables in the lobby today, or visit worldartswest.org.

LUMINARIES

Anonymous
Linda and David Lei
Herb Rosenthal
Chandre Sarkar-Singhal
and Nikhyl Singhal
Judy Wilbur

FAMILY

Stephen Bicknese
Julia Cheng
Sydney Firestone
Norman Hersch
Fred M. Levin and
Nancy Livingston,
The Shenson Foundation
Katie Qi and Steve Pinkoski
(matched by HP)
Reena and Vishal Shah
Michael Shpizner

PARTNERS

Lilli Alberga
Anonymous (4 donors,
one matched by Craigslist)
Audrey Barris and
Randall Barkan
Gail Barton
Gautam Biswas
Alan Brown
Mirta and Randy Cali
Claire and Dan Carlevaro
Chinese Performing Arts
of America
Kenneth Co
Lanie Denslow
Krista Farey
Jean Fraser and
Geoff Gordon-Creed
Prabha Gopal
Ann Saunders Gordon
Gloria and Ron Greenwald
Vijay Gupta
John Hagopian
Judith Harding
Adrienne Hirt
and Jeffrey Rodman
Marilyn Hohbach
Marilyn Jaffe
Julie L. Jang
Karla Jones
The Joondeph
- Srinivasan Family
Pauline Jue
Susan and Sidney Kass
Krista Lane and Tony Perez
(matched by Yelp)

Anna Lee
Diane and Roberto Lobo
Lynn Luckow
Lynn MacDonald
Kei Matsuda and Chuck Rick
Joan McElroy
Anupama Menon
and Akash Garg
Wallace Mersereau
Miss Karen Patrice Oakley
Agata Opalach
Joseph Puthussery
Sal Beressi Fabrics
Bruce Smith (matched by Intuit)
Saroja Srinivasan
Emily Stoper
Susan Sutherland
and David Mustelie
Theresa Thornton
Sylvia and Thomas Tuttle
Ram Vemuri
(matched by LinkedIn)
Cesar Viajar
Beany Wezelman
Debbie Wu
(from a Silicon Valley Community
Foundation donor-advised fund)
Peggy and Lee Zeigler

FRIENDS

Amanda Almonte • Kathryn
Amacher • Phyllis Anderson •
Anonymous (9 donors) • Kari
Arellano • Diana Arsenian •
Susan Asghari • Emmanuel
Asiatico • Linda Avendaño •
Atsuko Awaya • Shadan Azali
• Connie Bauer • Susanna M.
Benningfield • Mauna Berkov
• Amy and Mohit Bhatnagar •
Magdalena Blackmer (matched
by the Morrison and Foer-
ster Foundation) • Clarise A.
Blanchard • Sharada Bose •
Don Bowden • Laverne Braxton
• Elaine Brunken • Marian
Miller Buckhart • Peggy Burns
• Miguel Bustos • Brook Byrne
• Joseph Cadiz • Leslie Kirk
Campbell • Torri Campbell
• Carolyn Carvajal • Robert
Champlain • Elaine Chan • Hang
Chan • Theresa Ju-Chin Chang
• Holly Chapin • Rose Chapman
• Andrew and David Charnack
• Prafull Chordiya • Shivani
Choudhary • Jennifer Chu •
Sandra Churchill • Anil Comelo

• Jeanette Cool and Georges
Lammam • Al Crowell • Sol and
Ramon Cuenco • Brigitte
Cullem, in memory of Violet
Lake • Anne Cullinane •
Clarence A. Dahlin • Julian Davis
• Howard E. Davis, Jr. • Dolores
DeCampos • Antonio Diaz •
Janice Dickson, in honor of
Pampa Cortés • Hugh Douglas,
Jr. • Lew Douglas • Wendy and
Bill Dreskin • Vicki and Marc
Duffett • K.J. Dugan • Laura Ellis
• Kevin Farey • Sara Farrand •
Darlene Dreschler-Fernandez •
Charles Flynn • Kevin John Fong
• James Fousekis • RT Freebairn-
Smith • Robert Friedman • Craig
Gaines • Molly Gamble • Rose
M. Garcia • Gary Gathman
• Paul Gessford • Joanne F.
Giardello • Vanessa and Matt
Ginzton • Global Hands Artisans
• Susan and Robert Godes •
Michael A. Gonzalez • Nandini
and Deepak Gopal • Susanna
Gordon • Walter Gordon • Karin
and Patrick Graney • James
Gray • Ergin Guney • Renee
Renouf Hall • Ellen Mina Ham •
Audrey Han • Monica and Steve
Henderson • Natalie and Arnold
Henderson • David Hermeyer
• Maddie and Jim Hogan • Tim
Holmes • Katya Hope • Marie
Howson • Michael Hughes •
Beatriz Infante and Sheldon
Finkelstein • Nikolene and E.K.
Isely • Subbalakshmi Iyer •
Jenny Jacobs • Nancy and Mark
Jacobs • Terry and Daniel
Jacobs • Chris Jacobson •
Robert Javan • Herbert Jeong
• Reggie Johnson • Muriel
Johnstone • Barbara Kadri •
Linda Kanarek • Katherine Kates
and Jack Andrews • Margaret
Kavounas • Erin Kellerhals •
Virginia Kiley • Kira Kmetz •
Mahadevan and Martine Krishnan
• Faith and Paul Kroeger •
Rasika Kumar and Mukul
Sheopory • Mary Kyriopoulos •
La Mediterranee • Greg Lang •
Diana Marie Lee, Sweet Livity
LLC • Mary K. Lee • Elizabeth
Lerner • Hilary Lerner • Herb
Leung • Marilyn Levine • Susan
Lieu • Dorian Lok • Stephanie

FRIENDS *continued*

Low • Yen Wha Long • Catherine
Macay • Justine Madara •
Joyce Malia • Mary and Bob
Marshall • Sara Matlin and Jay
Laefer, (matched by Google)
• Mihaela Mattes • Thomas
Mayock • Eric McCluskey •
Colleen McCoy • Robert
McKenna • Meghan and Brennen
McKenzie • Marjorie McLaughlan
• Angela Meeker • Bobbie
Mendes • Rachel Mendoza
• Pam Mensah • Maryann
Messina-Doerning • Jacqueline
Minor • Judy Mitoma • Niharika
Mohanty • Marlayne Morgan •
Melissa Murphy and Bill Barish
• Dr. Ted A. Murray • Srinivas
Murthy • Anuradha Nag • Ruth
Nazario • Lynn and Andrew
Newman • Anna Dido Nordeson
• Jules Olaso and Dan Miller •
Lester Olmstead-Rose • Anita
and Arun Pai • Brian Pangilinan
• Deborah Parker • Pratibha Patel

• Jose Luis Perez • Andrew J.
Peterson • Frances Phillips •
Benjamin Porter • Precision
Data, Inc. • Dale G. Quadros •
Derrick Que • Sonya R. • Suyash
Ramineni • Melinda Ramm •
Donna and Mark Rand • Pat and
Gil Raposo • Kathryn Rasmussen
• Joel Reger • Janie and
Randy Revelo • Eileen Richey
• David Roche • Teresa and
Burt Rosensweig • Ada and
Don Sadler • Ophelia Salazar •
Luisa Santos • Laura Saponara
• Rajashree Sarukkai • Lauren
Schlezinger • Anne Scott •
Lisbeth Scott • Vernice Scott •
Stephanie Seymour • Patricia
Shelton • Susan Shi • Myron
Siegel • Ralph Silber • Regina
Sleater and Dean Dunsmore •
Martin Soto • Frances Spector
• Pushpa and K.S. Sreeharsha •
Anupama Srivastava (matched
by Oracle) • Tatiana Starostina

• Eunice L. Stephens • Michelle
Suarez • David Swanson • Mona
Tekchandani and Vikram Krishnan
• Rick Thng • Rosalyn Tonai
and Grant Din • Carolyn Uno •
Jennifer and Cliff Vaida • Cyrena
Valladares • Linda Vallee • Pauline
and Luis Vargas • Nanette Vides
• Alberto Villareal • Nancy Villegas
• Dyana Helen Vuckovich • Luveen
Wadhvani • Anne Warren and
Leonard Susskind • Patricia
Warren • Valerie and John Watson
• Rebecca Webb • Fabiola
Weeks • Randall Whitehead
• Emilia Wilkins and Alex
Nerguizian • Patricia Warren •
Sue Willows-Raznikov • Jamie
C. Wilson • Tim Wilson • Wise
Women Circles • Susan Wong
• Amelia Wu • Luiselle Yakas •
Anne and Danny Yanow •
Desiree Yip • Evette Youssef

Thanks to the hundreds of people who contributed in smaller but significant amounts. We are deeply grateful to you all.

Thanks to the following:

Richard Aldag • Adrián Arias • Alonzo King LINES Ballet • American Conservatory Theater • Arts for a Better Bay Area • Autumn Press • Abby Bauss • Abbey Rents • BBI • Steven Blumenkranz • Katherin Canton • City Box Office • Dakota Chase • City College of San Francisco Dance Department • Claridad and Crowe • Robert Cole • Copyworld Berkeley • Dancers' Group • Tom DeCaigny • Direct Mail Center • Vicki Duffett • Moy Eng • Fort Mason Center • Ghirardelli Chocolate Company • Graphic Sportswear • Norman Hersch • Jeanie Hirokane • Jeanne-Marie Hughes • Island Creative Management • Frank Jang • Gigi Jensen • William Lee • Sadie McFarlane • John McGuirk • Ebony McKinney • Bobbie Mendes • Barbara Mumby • RJ Muna • Mark Muntean • ODC • Pacetek Computers • Palace of Fine Arts Staff and Crew • Patina Catering • Frances Phillips • Rapt Productions • Richard Ressman • Janie Revelo • Rhythm & Motion Dance Program • Reuben Roqueñi • San Francisco Ballet • San Francisco City Hall Events • San Francisco Gay Men's Chorus • San Francisco Opera • San Francisco Travel • Susan Scott • SFMOMA • Artists Gallery • Dr. Anh Than Dao-Shah • Shotgun Players • Karen Smith • TechBrains • Theatre Bay Area • Diane Theodorelos • Third Strand • Gloria Vlachos • Ashraf Youssef

Special thanks to the following Festival Funders and Sponsors:



WALTER & ELISE HAAS FUND





Join us next year for the
40th Anniversary of the
San Francisco Ethnic Dance Festival
July 14–22, 2018
War Memorial Opera House

SPECIAL THANKS TO THE THOUSANDS OF
LOCAL ARTISTS WHO ARE SUSTAINING THE WORLD'S
ARTS AND CULTURAL HERITAGE

WORLDARTSWEST.ORG