SAN FRANCISCO
33rd ANNUAL
ETHNIC DANCE FESTIVAL
June 3–July 3, 2011
There are many changes at this year’s San Francisco Ethnic Dance Festival, from different venue locations to the introduction of new participatory programs. Yet, amidst all of the change, what remains constant is our commitment to sharing the beauty of the many diverse dance forms being sustained by artists living here in local communities.

We are thrilled to be presenting more dance than ever before in the Festival’s history—forty-five groups with over 750 artists collectively. These artists were selected from an impressive series of auditions in January, where over 4,000 artists brought dance from forty-five world cultures to the stage. The selection process was grueling, and I thank the panelists and artistic directors for all of their hard work curating the Festival’s programs.

This year, we are excited to be expanding the Festival outside of San Francisco—into the East Bay, presenting at Zellerbach Hall on the UC Berkeley campus. This moves us in the direction of fulfilling our dream to expand the Festival throughout the city and regionally to be able to serve more people. In addition, we are offering programs throughout California. To learn more about our plans, please visit our website and consider joining our email list to be among the first to hear about new venues. This year allows us to respond to these requests for more depth and involvement. We hope to do more public participatory programs, and, soon, to be able to bring these participatory programs into the schools.

We open the Festival at San Francisco City Hall with a special ceremony honoring Chief Tony Cerda of the Rumsen Ohlone Tribe, followed by an unprecedented series of public Ohlone presentations. In addition to the City Hall festivities, we are presenting a California Indian Big Time Gathering at Yerba Buena Forum and Gardens hosted by Chief Cerda, and a prestigious California Ohlone dance competition in the Novellus Theater at Yerba Buena Center of Arts. We are grateful for the support of the National Endowment for the Arts in nurturing the music and dance of his culture with such passion and dedication and for sharing his tribe’s traditions with us this season.

Ohlone dance traditions are at the heart of our Festival, and this year’s performance is instrumental in debunking the commonly-held belief that the Ohlone are an extinct people. In 1978, he published accounts (Heyday Books), has been seminal book The Ohlone Way that were at the very heart of the Ohlone world and that found expression—not through dogmas and religious tenets—but through the all-embracing religious experience of the dance.

The Ohlone have much to offer the 21st-century world, and we invite you to the Yerba Buena Center for the Arts Forum on June 18 at noon to hear a dialogue with Malcolm Margolin and several insightful Native American leaders, as part of the first California Indian Big Time Gathering in San Francisco. There is more information available on the following pages.

We ask that as you experience the Festival this year, please give thanks for the many people who worked so tirelessly to make it all happen—the dancers and musicians, the funders, the volunteers, the staff, the production crew, the Ohlone Profiles Project team, and the Board of Directors under the leadership of President Susan Somaya. We also ask that you give financial support to allow us to continue, if you are able to do so. We are thankful for the many people who worked so tirelessly to make it all happen.

“Throughout the entire dance the expression on their faces never altered, but an unrestrained joy made itself felt within them, an unspoken joy that spread visibly among the dancers, the singers, and the spectators, joining them to one another and indeed joining them to the world around them: a joy, an order, a balance, and a sense of the oneness of all things that were at the very heart of the Ohlone world and that found expression—not through dogmas and religious tenets—but through the all-embracing religious experience of the dance.”

Malcolm Margolin, who wrote the seminal book The Ohlone Way (Heyday Books), has been instrumental in debunking the commonly-held belief that the Ohlone are an extinct people. In 1978, he published accounts of the Ohlone’s dance traditions as reported by early European visitors:

“The dance went on for hours, sometimes for a whole day or even longer. The dancers stamped and stamped. They stamped out all sense of time and space, stamped out all thoughts of village life, even stamped out their own inner voices. Dancing for hour after hour they stamped out the ordinary world, danced themselves past the gates of common perception into the realm of the spirit world, danced themselves past the profound understanding of the universe that only a people can feel who have transcended the ordinary human condition and who find themselves moving in total synchronization with everything around them.”

“By dancing...the people could repair the world. With dance and song they could restore order and balance. They could reunite people and power once more into a deeply felt, rhythmic whole, summoning the powers of the spirit world close and returning (at least for a while) to the purity of Sacred Time.”

Julie Mushet / Executive Director

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YBCA / FORUM
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Made possible, in part, thanks to the generosity of Susan and Jitu Somaya & Margarita and Herbert Rosenthal.

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Over seven hundred and fifty performers representing dances from twenty-four countries spanning six continents.
THE ANNUAL MALONGA CASQUELOUREN LIFETIME ACHIEVEMENT AWARD

PRESENTED TO CHIEF TONY CERDA

Tony Cerda is Chief of the Rumsen Ohlone Tribe and artistic and spiritual director of the tribe’s Humsaya (Hummingbird) Singers and Dancers. Traditional dance, song, and prayer shape his daily life and his community presence. He is well known for preserving and reviving Ohlone dance forms and for furthering the continued presence of Ohlone cultural traditions.

Tony’s relationship to the preservation of Ohlone dance is a long story of a broken-apart Native American community. The people called Ohlone, or Costanoan, lived for millennia in the area from Monterey to the San Francisco Bay Area. When the Spanish arrived in the 1600s, the Rumsen were the first Ohlone people they encountered. Over fifty Ohlone villages then thrived in the region and their communities closely connected through language, ceremonies, marriage, trade, and natural resources. The Spanish helped the Spanish find food and then, many were forced to help build the Christian missions. The first Ohlone baptisms were recorded in 1771 at Mission San Carlos Borromeo (Carmel), and in 1777, at Mission Dolores in San Francisco. Ohlone who moved to the missions were enslaved. Poor and crowded conditions, mistreatment, and disease and starvation, decimated California’s Native population. The Ohlone who remained were virtually forced to migrate away and many of their Ohlone ancestors perished. The Ohlone who remained were virtually forced to migrate away and many of their Ohlone ancestors perished.

Tony Cerda traces his Mission Dolores ancestors back to Sumu, and through mission baptismal and marriage records Tony has traced the journey of Sumu’s descendants. Sumu’s baptism was recorded in the record book at the San Francisco mission in 1811. When the missions were secularized in 1834, Sumu’s son Taberino joined Native American communities at Mission Carmel, then at Missions Santa Cruz and San Jose. In the 1850s the family was granted land in the Sierra foothills, but they fled south, to escape brutal deaths and violence. One great-grandfather found work on a vineyard, and another rode south with cattle to live, and by 1880, a Rumsen Ohlone had settled in Southern California.

In the missions, the missionaries strictly prohibited Ohlone ceremonies, and many of the dances and songs were lost. According to mission agreements, the Spanish had planned to leave the Ohlone as administrators of the missions where they lived, but Mexican gentry refused to recognize the right of indigenous occupied. The surviving Ohlone were landless and split apart, and many found work as vaqueros on ranches throughout the state. Bay Area philanthropist Phoebe Apperson Hearst was one of the early supporters of the Ohlone people during this time period, and welcomed many Ohlone at her family’s ranch in Pleasanton. Tony Cerda’s family settled on property in Pomona, located in southern California.

In the summer of 1876, Joaquin Silva led the first open Rumsen prayer dance that was attended by Indians as far away as San Juan Bautista. The龈emed Rumsen tribal members to a prayer meeting in a field in Davis, California. They built a ceremonial circle and held a prayer dance, and the circle was turned into a circle around a fire before entering the lodge. Joaquin encouraged the need to engage in tribal ceremony. They had a dinner and everyone danced around the fire, while some sang and kept rhythm with clapper sticks and rattles.

Tony Cerda says, “That’s how we started dancing again. Some of our songs and dance forms are now mixed with Pomo and Miwok and Mixtec. We have had some new influences and lived together and we had already lost some of what we knew. Also, our Rumsen Ohlone dances are different from other Ohlone groups in the north, because we came down here to Southern California in 1863, and have lived 400 miles apart.”

Today, there are nine Ohlone applicants for Federal Recognition, and Tony Cerda’s tribe is one of them. But without major reform to the Federal Government’s recognition process, many think it is unlikely that any Ohlone will ever be recognized. It is possible for San Francisco to do so, however, and regain the cultural presence and wisdom of its indigenous people.

Tony Cerda works tirelessly to keep the Rumsen Ohlone Tribe and its Ohlone story alive, teaching dance to tribal youth, hosting Big Time gatherings, and traveling with presentations to other communities. Members of the Rumsen Ohlone Tribe are working to reclaim their language, as well, which is challenging as the last fluent speaker of an Ohlone language, Rumsen speaker Isabel Meadows, died in 1969. Participating on this panel are Corina Gould, Ohlone, talking about the Shof hmounds and Sepe Te, Faith Gamill, Pitt River, talking about the role of the Ohlone in the Red Power movement, and Isuit, talking about the Sinkyone Indian Affairs settlement issues and the potential exclusion of California Indians from the Sinkyone Wilderness Area in Mendocino County.

Opening at sundown in Yerba Buena Gardens, there will be a healing dance ceremony to bring peace to the ancient burial ground that was destroyed during the construction of Yerba Buena Center for the Arts and the Moscone Convention Center. Although the human remains that were dug up have been reburied elsewhere, the Ohlone ceremonies that need to accompany such a disturbance have yet to be completed. This requires a four-day ceremony that will begin in the Presidio in San Francisco on Thursday, June 16, and will conclude on Sunday, June 19, 2011. The public is invited to the June 18 portion of the ceremony, which will conclude the Big Time gathering.

For more information about the Ohlone and Ohlone tribes, please visit the website of the Ohlone Profiles Project, a non-profit organization building support for an ongoing Ohlone cultural presence in San Francisco.

The Ohlone Profile Project's Neil MacLean, Bernadette Zambrano, and Mary Jean Robertson have been instrumental in organizing the Ohlone events for this year’s Festival, and we would like to offer them deep thanks and appreciation.

The Annual Malonga Casquelour Life-Time Achievement Award will be presented to Chief Tony Cerda on June 3, 2011, in San Francisco City Hall.

OPENING CEREMONIES
SAN FRANCISCO CITY HALL / JUNE 3, 2011

The Festival opens with special ceremonies and performances inside San Francisco City Hall on June 3, beginning at noon.

Chief Tony Cerda will be presented with the Festival’s Lifetime Achievement Award, as well as a Mayoral Proclamation proclaiming June 3, 2011, Tony Cerda Day in the City and County of San Francisco.

Photos and footage of the festivities will be posted on our Facebook page and website homepage.

CALIFORNIA INDIAN BIG TIME GATHERING
Yerba Buena Center for the Arts
June 18, 2011

This year’s Festival presents a Big Time gathering of six Central California tribes whose dance groups join the Ohlone in the dance arena. This is the first Big Time gathering hosted by Ohlone in San Francisco in over 200 years.

The Rumsen Ohlone Tribe dancers are joined by dancers from the following tribes:

Eem Indian Colony Tribe: Clearlake, Lake County, CA
Pit River Matu Tribe: Susanville, Lassen County, CA
Manchester Pomo Tribe: Paint Arena, Mendocino County, CA
Shingle Springs Miwuk Tribe: Shingle Springs, El Dorado County, CA
Stewarts Point Kashaya Band of Pomo Tribe: Stewarts Point, Sonoma County, CA
Winnemem Wintu Tribe: Mt. Shasta, Shasta County, CA

The Big Time begins at noon with a prayer, followed by storytelling and dialogue throughout the morning. We would like to thank Charlie Hill, Frank Radley Davis, Jim Brown, Clayton Duncan, and Malcolm Mongold for their participation in the morning’s activities.

Mary Jean Robertson, host for forty years of “Voices of Native Nations” on KPOO, convenes a panel dialogue focusing on the political and social history of the Ohlone community of the visiting Central California tribes. The tribes share not only their passion for their tribal histories in the Alcatraz Red Power Movement that began in San Francisco in 1969. The Alcatraz occupation occurred in San Francisco, but without Ohlone participation. The Big Time gathering is the first time the Ohlone will take their place as the hosts of an inter-tribal event in San Francisco and the panel will focus on the stories of recovery and cultural revival that each of the tribes has experienced since 1969. Participating on this panel are Corina Gould, Ohlone, talking about the Shof hmounds and Sepe Te, Faith Gamill, Pitt River, talking about the role of the Ohlone in the Red Power movement, Barbara Snyder, Washoe, talking about the protection of cave rock, Anne Marie Sayers, Ohlone, talking about current Bureau of Indian Affairs settlement issues and the potential exclusion of California Indians from the Sinkyone Wilderness Area in Mendocino County.

The Ohlone Profiles Project’s Neil MacLean, Bernadette Zambrano, and Mary Jean Robertson have been instrumental in organizing the Ohlone events for this year’s Festival, and we would like to offer them deep thanks and appreciation.

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FROM THE FESTIVAL ARTISTIC DIRECTORS

There is much change in Festival format this year, yet the artists of this year’s Festival are as inspiring as ever, and have been delightfully to work with.

Holding the Festival’s auditions at Zellerbach Hall proved to be a fantastic change that both audiences and artists loved. Yet, one additional news that would have been offered the opportunity to perform in the Festival, while sending our regrets to over 80 other fantastic companies and soloists that we would have loved to have present.

Because of the impacts of the massive Doyle Drive Reconstruction Project in the Marina, the Festival had to move from the Palace of Fine Arts Theatre to new venues. Our first theater program will be at Zellerbach Hall in Berkeley and the subsequent programs will be featured at the Novellus Theater and the Forum at the Yerba Buena Center for the Arts, in San Francisco. Both new venues are more easily reached with public transportation than the more remote Palace location, and we know that we will be helpful for many people based on feedback from previous years.

Since we joined as Co-Artistic Directors five years ago, we have watched the Festival grow and are thrilled to be part of this wonderful work that this Festival does for the community. Our goal is to see the season expand even further, and we hope to reach as many as possible, especially in the San Francisco Bay Area, where the dancers are featured at the Festival's excellent dancers and choreographers.

Grant the support needed to be able to serve more of the Bay Area. There is much change in the countries in which they evolved—where the dancers are featured at the Festival's excellent dancers and choreographers.

Working with the amazing artists, excellent staff and production team is a joy and a challenge, particularly enhanced by the restrictions we bump up against in this difficult economic climate. We encourage you to join us in the effort and to find the financial resources to keep this magnificent Festival alive.

We are thrilled to be a part of creating one of the most vibrant and exciting cultural events of the season, and we hope that you enjoy the magical performances.

Charles Carvalaj and CK Ladziko

2010 AUDITION PANELISTS

ZEÑON BARRON was born and raised in Guayaquil, Ecuador, where he began his dance training at the age of twelve. He studied with America Balbines in the Universidad Autonoma de Guayas (1981) and was honored with a scholarship in the Cultural Exchange program with Ceca Cultural Florecencia Italia in 1988. Later, he became a member of the Ballet Folklorico de la Universidad de Guayas under the direction of Carlos Ochoa. In 1992 he moved to Mexico City, attending classes at the Escuela Nacional de Danza and the Ballet Folklorico de Mexico under the direction of Carlos Ochoa. He was subsequently accepted as a member of the world famous Ballet Folklorico de Mexico de Amalia Hernandez. He moved to San Francisco in 1992, and founded Ensambles Ballet Folklorico de San Francisco later that year. Over the years, he has choreographed numerous works both for his own dance company, and as a guest choreographer, in addition to teaching workshops and dance classes throughout the country.

NAOMI DUNO is the artistic director of DanceWest Afro-Western Dance Company. She was a member of Morehouse College, where her artistic career was greatly influenced. She holds a BA in Sociology from the University of California, San Diego, and an MA in Organization Leadership from the University of Phoenix. Ms. Duno has studied with prominent dancers and musicians from many African countries, and has also engaged in extensive research on world dance genres. As an expert in West African dance, she has choreographed for the University of California, Berkeley; Dimensions Dance Theater in Oakland; and Hankon Dance Company in Washington D.C. Mr. Duno has also collaborated with the San Francisco Ballet, the Ballet of Florida, the Singapore Ballet, and the South African Ballet. A credentialed teacher with the State of California, she has conducted organized workshops that introduce youth to the performing arts. She currently teaches West African dance and culture at Berkeleyside Dance, and at the Malcolm X Casperwood Center for the Arts in Oakland.

BANKY HABASHANKAR is the founder and artistic director of the Apana Dance Company that performs htheranatym. Over the past thirty years, she has created fifteen full-length productions for her company in the San Francisco Bay Area, the West Coast, Southeast Asia, the Far East, the Middle East, Europe, Australia, and North America. She has trained under legendary choreographers, like Simone Khan, Krapatov and Katarzyna. Awards include two choreography fellowships from the National Endowment for the Arts, the California Arts Council, Alliance for California Arts for Folk Culture, Hola Medoyak Cultural Legacy Award, and the Outstanding Artist of the Year by Arts Orange County. An accomplished teacher, she has trained over 250 students to become teachers. She was born in 1952. She is proud of raising nearly $100,000 for worldwide charities and presenting over forty soloists/dance companies in Southern California.

EDWARD MADRIL is an acclaimed performer, choreographer, singer and teacher of Native American dance and culture. He is the founder and current president of the American Indian Studies Association, the American Indian Studies Association, and Kachina Dance. He was born and raised in Guadalajara, Mexico, where he grew up watching the family of dancers perform in his backyard. He is the creator of American Tribal Style Belly Dance (ATS®) and the founder and director of FatChanceBellyDance based in San Francisco. He began teaching belly dance at the age of fourteen. He has authored two books on belly dance, “ Tribal Tech,” and “The Art of Belly Dance,” a special edition publication of which profits all the artists affiliated with the FatChanceBellyDance company celebrated their 20th Anniversary in 2007, making the completion of eleven discs, five cds, and a Folkwear pattern. His improvisational choreography of FatChanceBellyDance incorporates movement vocabularies and design elements from the cultures of Northern Africa, Spain, India, and the Middle East. He has appeared on television as a woman dancing together to entertain each other, this form of belly dance is a celebration of community.

HILARY ROBERTS is a Bay Area veteran dancer, choreographer, artistic director, teacher, and advocate of Eastern European and American traditional dance. She has an extensive choreography resume, including working with the ensemble’s composer, Carlos Carvajal, a San Francisco Stanislav Choreographic Center’s composition of Lerdj. Ms. Roberts has been honored with a number of recognitions, including an Isadora Duncan Award nomination, and an Embracee Excellence in Dance from the California Commission for Teacher Credentialing. She has presented a rich number of conferences, and has been a member of many panels, including the Isadora Dance Awards Committee and the San Francisco Ethnic Dance Festival Advisory Board. Ms. Roberts has performed professionally as a dancer and singer and was the artistic director of Westover International Folk Ensemble, leaving that post to found and direct Jubilee American Dance Theatre, for which she now emeritus.

MIGUEL SANCHEZ was born in Cuba, and has focused on preserving the mystic and mythological traditions of the Andes. He holds a BA from San Antonio Abad University of Cusco, and an advanced degree in Education from Pedroso Vil famed University in Lima. He is co-founder and current president of Asociación Cultural Kanchis, a non-profit folkloric group that specializes in dances from three regions of Peru. He appeared with the National University Folkloric Dance Ballet of Cusco before relocating to the San Francisco Bay Area in 1994. Miguel works in Folkloric and transitional interactions between groups and soloists from the national and transitional worlds. Miguel has been featured at numerous world music and dance festivals from 1994 through 2010, Kanchis has been presented in the Sacramento World Music and Dance Festival, Stanford University, and Beach State University, among many other cultural and academic venues.

KAIWEN YU received his education and training from the Beijing Dance Academy where he later founded the Ethnic and Folk Dance Department. He trained at Wuhan University of Science, several of which have been performed by national Chinese dance companies during international tours around the world. Mr. You has also been recognized for excellence in national dance competitions in China. His choreography has been staged at New York’s Joyce Theater. Mr. You has also authored works on Chinese Han and ethnic dance, including Learning Dance from the Masters. He has won honors at the highest level of Chinese cultural society and featured throughout Asia on television and radio. Since 1999, Mr. You has been an instructor of Chinese Dance at UC Berkeley, and is the founding artistic director of the China Dance School and Theatre. He has also developed the dance curriculum at Skyline College, which he currently teaches.

CAROLINA NERCCIO is the creator of American Tribal Style Belly Dance (ATS®) and the founder and director of FatChanceBellyDance based in San Francisco. She began teaching belly dance at the age of fourteen. She has authored two books on belly dance, “ Tribal Tech,” and “The Art of Belly Dance,” a special edition publication of which profits all the artists affiliated with the FatChanceBellyDance company celebrated their 20th Anniversary in 2007, making the completion of eleven discs, five cds, and a Folkwear pattern. His improvisational choreography of FatChanceBellyDance incorporates movement vocabularies and design elements from the cultures of Northern Africa, Spain, India, and the Middle East. He has appeared on television as a woman dancing together to entertain each other, this form of belly dance is a celebration of community.

Festivals are events that feature collaborations between and transitional interactions among groups and soloists from different ethnicities in ways that have never been seen, as group performances with breath-taking audacity, choreography, and showmanship. It is both unique and incredibly exciting that the Festival’s dancers are exclusively from this region. Most world dance festivals invite dance groups from other countries to participate in order to present international art forms. Here in the San Francisco Bay Area, we have accomplished and respected master artists who have set up our communities and who have been nurturing second and third generations of “home-grown”, expertly trained and knowledgeable dancers. This phenomenon is unparalleled anywhere in the world and inspired Alastair Macaulay, chief dance critic of The New York Times, to write, “What other city in the world has anything like the San Francisco Ethnic Dance Festival?!” Fearlessly, the Bay Area residents...

We are thrilled to be a part of creating one of the most vibrant and exciting cultural events of the season, and we hope that you enjoy the magical performances.

Vive la Danse!

Carlos Carvalaj and CK Ladziko

CARLOS CARVALAJ, a native San Francisco, is a distinguished dancer/choreographer of more than two hundred works for ballet, opera, musical theatre, and television. Beginning as a folk dancer, he was a member of the Ballet of the Margaret of Curzus, Opera of Bremen, Opera of Bordes, and Ballet Nacional of Venezuela as soloist, principal dancer and choreographer. He created more than twenty works for the SF Ballet as its ballet master and associate choreographer. He founded San Francisco Dance Spectrum, creating over fifty works during his ten years tenure. He has also been choreographed for the SF Opera, Oakland Ballet, and Dance Theater of Harlem, among others. His full length ballets include Cindrella’s Crystal Slipper (1994), Puccini’s Turandot (1997), and the double feature Cinderella’s Crystal Slipper and Robin Hood (2009). Honors/awards include five from the National Endowment for the Arts, the SF Art Commission, the Critics’ Circle, and Latino Dance Lifetime Achievement Award. He holds a BA in Theater and MA in Creative Arts from SF State University.

CK LADZEKO, PhD, is the director of the African music program at the University of California Berkeley. He has 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 Aso-Kpe people of southwestern Ghana in West Africa. He has been a lead drummer and instructor with the Ghana National Dance Ensemble, the University of the Arts Dance Company 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 choreography fellowships from the National Endowment for the Arts, the Irene Chocolate’s Fellowship, and the Ruth Becker’s Extraordinary People in Dance Award. He is a member of the faculty of the East Bay Center for Performing Arts since 1974.
ABHINAYA DANCE COMPANY OF SAN JOSE AND SAN JOSE TAIKO

In 1993, two of San Jose’s oldest cultural groups, Abhinaya Dance Company and San Jose Taiko, collaborated in performance. Today the next generation—choreographers Franco Imperial and Rasika Kumar—present a new collaboration. Synergy. Dynamic Japanese taiko drummers awaken South Indian bharatanatyam dancers, and a playful exploration begins . . .

The piece underscores the unique qualities of each form, and it also accentuates what is shared: an underlying spirituality and ancient connection to religion; a dignified and commanding stage presence; commitment to rhythm and movement; and an energy that extends outward, through drumsticks and fingertips.

Bharatanatyam dance originated in South India’s ancient temples, as an exquisite blend of abstract dance (nritta) and narrative storytelling (nritya). The dancers’ costumes are modeled after time sculptures and festivities in South India, with jewelry, flowers, gold brocade, and elaborate hair designs.

In North America, taiko names both the Japanese drum and the art of taiko ensemble drumming. Taiko was integral to temples, as an exquisite blend of abstract dance (nritta) and narrative storytelling (nritya). The dancers’ costumes are modeled after time sculptures and festivities in South India, with jewelry, flowers, gold brocade, and elaborate hair designs.

The art form of taiko continually integrates new rhythms, and San Jose Taiko is influenced by different meters present in Japanese classical and folk culture and religion. It only recently emerged as an ensemble art form of physical endurance and singleness of mind, body, and spirit.

The art form of taiko continually integrates new rhythms, and San Jose Taiko is influenced by different meters present in various world music traditions. Abhinaya dancers move to the intricate rhythmic cycles and changing moods of South Indian Carnatic music. To collaborate, Franco Imperial and Rasika Kumar created new rhythmic sequences within bharatanatyam signatures. The taiko drummers play hand-held uchiwa-daiko (fan drums), the mid-sized nagado-daiko drum, and the larger chu-daiko drum with back sticks. A mai-daruma (Indian drum) mirrors the dancers’ intricate footwork, along with cymbals, flute, and ankle bells.

Synergy was created in 2010. The Abhinaya Dance Company of San Jose was founded in 1980 by Mythili Kumar to transmit classical South Indian bharatanatyam dance through training and presentations of the highest quality. Through multicultural collaborations, Abhinaya honors the tradition and fosters its stylistic evolution in the U.S.

San Jose Taiko, founded in 1973, is under the artistic leadership of Franco Imperial. Inspired by traditional Japanese drumming, San Jose Taiko performs the beauty of the human spirit through the voice of taiko. www.taiko.org

Dance Origin: India and Japan • Genre: Bharatanatyam and Taiko • Title: Synergy • Choreographers: Rasika Kumar (Abhinaya Dance Company) and Franco Imperial (San Jose Taiko) • Abhinaya Dance Company: Dancers: Yrise Ayte, Alyse Dias, Erika Khae, Malalika Kumar, Rasika Kumar, Shilpik Maitram, Anu Ramaprathan, Neerja Verdi, Deepa Voors • San Jose Taiko: Dancers: Diana Prendergrast, Shabnam • Dancers: Diana Prendergrast, Shabnam • www.abhinaya.org

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

SHABNAM DANCE COMPANY

The Flirtation of Girls—Homage to Badia is a four-part performance of belly dance fusion. Inspired by the 1949 Egyptian film “Ghazal Al Banat”, it honors the elegance of a bygone era and the dynamism of contemporary belly dance. The piece begins with an original finger-cymbal routine, with a fast-flowing malfuf “Ghazal Al Banat”, it honors the elegance of a bygone era and the dynamism of contemporary belly dance. The piece begins with an original finger-cymbal routine, with a fast-flowing malfuf 2/4 rhythm, a 4/4 baladi rhythm, and percussive riffs commonly played by Egyptian drummers. Next—the dancers perform a veil dance with spirals, body extensions, and tosses. The third piece is a unique goblet dance, daringly performed on overturned wine glasses. Choreographer Shabnam’s inspiration was a vintage photograph of Fatma Aasaf, a dancer from a circus family. The set ends with a raks sharqi drum solo, with accentuated hip isolations, shimmies, and line formations reminiscent of Cairo’s Golden Era.

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SHABNAM DANCE COMPANY

Middle East and United States

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From the 1930s to the 1960s, Cairo attracted western and wealthy Arab tourists with sophisticated nighttime acts, orchestras, and belly dance culture. The Abibic recording industry was born, as was Egypt’s Golden Age of Cinema. Badia’s dancers became film stars, and the world fell in love with belly dance. Today, early development of the style can be traced in Egyptian movies and on YouTube: from Tahia Carioca’s awalim style, danced drunkenly in one spot; to Samia Ghanim’s bawdy Hollywood-style performances; to Naima Akef’s artistic choreography (also from the Abib family), to Sohrah Zak’s belly solo with their precise hip movements and, to Nafisa Alwall’s expansive spectacles. Belly dance choreographers continue to shape the traditional form.

Persian American dancer/choreographer Shabnam is celebrated for her unique choreographies, dynamism, and imaginative, artistic approach to Middle Eastern dance. She formed Shabnam Dance Company to perform her interpretations of Near Eastern dance and to elevate the art form for presentation on the theatrical stage. All company members are apprentices and award-winning dancers from Shabnam Studio located in Oakland, CA. www.ooaklandbellydance.com

Dance Origin: Middle East and United States • Genre: Belly Dance Fusion • Title: The Flirtation of Girls—Homage to Badia • Choreographer: Shabnam • Dancers: Sumaisa De La Camara, Mandy Catolico, Asia Grasse, Diana Prendergrast, Shabnam

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In the fifteenth century, the King of Notsie (an area now in Togo) had killed Ewe elders and imprisoned the Ewe. A hidden elder named Teg devised an escape: the women threw wash water on the city wall, softening the mud brick. With the women’s help, Teg broke through.

In Fon and Ewe communities, dance-drumming rites shape religion, warfare, social life, and collective destiny. The rites are performed for consecration, centering oneself in the divine, invocations, and expressing gratitude and reverence. Everyone participates. Elders guide performances, helped by (in decreasing importance) composers, lead drummers, drummers, support drummers, keepers of order, and supporting drummers.

The Ewe say of the drum: a dead animal screams louder than a live one, a dead animal. The drum is a super-voice-surrogate, employing the forces of humans, animal skins, and tree trunks. Drums awaken human consciousness to new patterns of consciousness. The lead drum (atsimevu) is supported by sogu, kidi, and kagan drums. The bell (gankogui) provides a metronome-like structure, and performers who can’t follow its patterns are called “blind”.

African Heritage Ensemble was formed in 2008 by young professional musicians and dancers who migrated from Ghana to the Bay Area. The group preserves and researches West African dance for stage performance, and creates unique choreography fusing traditional and modern movements. African Heritage Ensemble is by Noel Asatico.

Founded in 2008, Parangal Dance Company is a Bay Area Filipino folk dance company under the leadership of Eric Esparitez Solano. The group brings to the Bay Area Filipino heritage by preserving and promoting ethnic attire, music, and dance. Through research, workshops, and performances, Parangal proudly connects Filipino Americans to their roots, while educating diverse communities to an awareness and appreciation of Philippine culture.
From Bali’s lush, evergreen landscape of terraced farms comes an offering dance inspired by elements of a traditional temple ceremony. The dance is from the small village of Ngis in East Bali, the birthplace of choreographer/dancer Kompiang Metri Davies. It is called Nyapuh Jagat, which means “sweeping the world”, and it portrays the preparation of a Balinese temple. A Balinese temple’s annual anniversary celebration occurs every two hundred and ten days (a year in the Bali Hindu calendar), and in preparation for this ceremony, the entire temple is cleansed and decorated.

The dancers wear white cloths on their foreheads to summon only good thoughts, and they carry flower petals and bamboo flutes, over the complex rhythms of symbols, drums, and gongs. The music for this dance showcases a lead instrument, the Iriomote, a row of tuned gong pots played by one person. A single stroke on the largest gong marks the end of a rhythmic cycle.

Gadung Kasturi Balinese Dance and Music Inc. was conceived in 1994 to promote and preserve Balinese culture, and it was incorporated in 2007. Kompiang Metri Davies is a dancer, director, composer, choreographer, and primary dancer. She created Nyapuh Jagat in 2009-2010.


GADUNG KASTURI BALINESE DANCE AND MUSIC INC.

GADUNG KASTURI BALINESE DANCE AND MUSIC INC.

THEATRE FLAMENCO OF SAN FRANCISCO

Spain

Una Nota Para Dos summons nostalgia for the beauty of the ultra-feminine, with an unusually soft and dreamlike performance of flamenco. The dancers are barefoot and they dress as elegant Spanish women. The dramatic bata de cola dress adds stunning and graceful curves as its long ruffled train lifts and flies around with the dancers. With an air of graceful sensuality, the dancers kick the cola behind them or lift it up into their hands. Spanish fans convey pride and power, as they echo the movement of the skirts and punctuate the rhythms.

The dance form is a milonga. In the Americas, the milonga is known as an Argentine, Uruguayan, and Southern Brazilian form which preceded the tango. In Spanish flamenco, the form musically derives from the Cantos de Ida y Vuelta, literally, the roundtrip songs.

The essence of flamenco is cante, or song. Cantos de Ida y Vuelta are flamenco forms that were born in Spain, carried to Latin America by Spanish immigrants and softened and sculpted by America’s African and Indigenous rhythms. The songs were then carried back to Spain and reintroduced to flamenco. They are known for their slow and easy rhythms.

The origin of flamenco is traced to the time of the Spanish Inquisition in Andalusia, southern Spain. For centuries, persecuted and marginalized communities of Romans, Greeks, Visigoths, Sephardic Jews, and Moors expressed their suffering, protest, and hope in song. In the nineteenth century, in Spain’s sophisticated cities, flamenco artists gathered in lively Café Cantantes. There, their spontaneous dances evolved into today’s highly-polished art form, a tightly improvised collaboration between dancer, singer, and musicians.

Theatre Flamenco of San Francisco, founded in 1966 by Adela Clara, was the first U.S. company to stage full productions of Spanish dance. It remains a beacon of cultural pride, Spanish tradition, and artistic collaboration. In 2008, longtime artistic director Miguel Bouzit was honored with the Isadora Duncan Dance Award and the Lifetime Achievement Award from World Arts West. Current artistic director Carola Zertuche’s vision continues for a highly professional company with a home season, touring schedules, and community outreach.

Dance Origins: Andalusia, Spain • Genres: Flamenco, Latin American • Title: Una Nota Para Dos • Artistic Director: Carola Zertuche • Choreographers/Dancers: Cristina Hall and Carola Zertuche • Musicians: Juli Valde “Chromatic” keyboard/producer, Alix Coste Garcia, Cristo Chaves (sax), Trieger Olton (voice)
A joyful performance of Mexican folklórico dance brings life to the busy port town of Veracruz, Mexico. Zapataledo footwork and spoolcoc configurations add to the sophistication of Veracruz society and a people’s vibrant zest for life. The first dance, Fanfango Jarocho is a paso, a musical walk-through, danced to a love song about the coastal region’s lush vegetation, wine, and candies. (Fanfango refers to the rhythmic structure and verse of the song, and “jarocho” is the name for the people of Veracruz.) Some sones are about love and the pleasures of rural life, and others poke fun at or taunt competitors. Jarocho musicians continue to improvise new harmonies, melodies, and verses, so sones are often invented on the spot.

The company learned the dances from Omar Angeles of Fort Worth, Texas, and set the piece for this stage. The state of Veracruz is hot and tropical, so the dancers’ traditional costumes are white and loose-fitting. The women’s dresses reflect a Spanish influence—white and floral hair pieces, wave-like ruffles—as do the men’s. The women’s costume is the state dance of Veracruz, and the men’s is the folklorico. The next number, La Tuza (Omar Angeles), is a courtship dance that mimics the Spanish guitar and harp. The music is also eclectic, as electric guitar and ukulele meet Tahiti’s earliest polynesian music as an evolving performing art.

**Ballet Folklórico Mexico Danza**

**New**

The Jarocho song about the coastal region’s lush vegetation, wine, and candies. (Fandangos refers to the rhythmic structure and verse of the song, and “jarocho” is the name for the people of Veracruz.) Some sones are about love and the pleasures of rural life, and others poke fun at or taunt competitors. Jarocho musicians continue to improvise new harmonies, melodies, and verses, so sones are often invented on the spot.

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**Hui Tama Nui**

From French Polynesia and San Francisco, over eighty dancers and musicians celebrate peace and love, tradition and diversity. Rumia is named for the dark egg in which Ta’aroa, the Tahitian god of creation, sat before breaking his bounds and creating the land, sea, moon, and stars. In this modern interpretation, bound, mute, and blind dancers break out of their shells. They celebrate self-discovery, and then return to community and tradition. The piece asks: Who will you become when you leave this shell? and ends with a prayer for acceptance: Ia faaite ia‘ara’a ‘aroa, ‘aroa — merges tradition with contemporary inspiration. Rumia references rice and bamboo as it presents the Tahitian forms: ‘aparima (interpretive hand-dance); ‘otera va’ina (women’s dance with circular and side-to-side leg movements); ‘etana (men’s) dance with scissors-like legs; and ‘otera ‘amua Polynesian storytelling dance with percussion and rapid choreography. The music is also eclectic, as electric guitar and ukulele meet Tahiti’s earliest chant and drumming on pahu, pahu tapa, and two tulas, as the ancient conch shell calls a contemporary choir-like ‘aparima song (composed by Aaron Sencil and Tahitian dance masters, Lorenzo Schmidt and Tasi Vinatji). The costumes evoke nearly everything: the delicate beginnings of life; Mother Earth’s ratha, tapa, and coconut bark, and today’s brightly-colored individuality. Ancient style, hula dance pulls us to tradition, with tamau headaddresses of ancestral human hair and feather rosettes; and white fine costumes evolve a new age.

Rumia was conceived by Aaron Sencil and created by Hui Tama Nui’s directors in collaboration with Les Grands Ballets de Tahiti. The company accounts for the emotion in this performance: Our theme of rebirth inspired the dancers personally—some were coming out, others undergoing changes in marriages or careers. Singing about a coconut is one thing, but singing about your life is another.

Hui Tama Nui is the professional dance company of the newly formed non-profit organization, the Conservatory of Polynesian Performing Arts. Artistic director is Aaron Sencil, and Hui Tama Nui specializes in traditional and contemporary Tahitian dance and music. The company creates original avant-garde performances, understanding the culture’s dance and music as an evolving performing art.
GAMelan Sekar Jaya

Full Indonesia

Classical Balinese dance has three genders: male, female, and—honoring human complexity—androgynous. Teruna Jaya—Victorious Youth, is a beloved masterpiece in the androgynous babatan-style. Three female dancers depict a vital, and moody character: a young man going through puberty. The piece was created in the 1930s by Gado Masih from North Bali. The character quickly became popular, regions adopted the dance, and it became a virtuous piece. Putting on the costume takes about two hours, with layers of gold-painted cloth, leather, and male make-up. The head dress is a masculine style, as is the loose-fitting kamben saron.

The Indonesian gamelan orchestra has bronze, iron, wood, and/or bamboo percussion instruments, and from two to thirty players. Today’s performance is drawn from the villages of Pangosekan and Pepeus in South Central Bali, areas known for intricate drumming and dance. The musicians are said to marry players. The headdress is a masculine style, as is the dance, and it became a virtuosic piece. Putting on the costume takes about two hours, with layers of gold-painted cloth, leather, and male make-up. The head dress is a masculine style, as is the loose-fitting kamben saron.

Several teachers worked with Gamelan Sekar Jaya to bring this piece to the stage, primarily: Ni Luh Andarawati, beloved teacher and featured soloist; Made Arwana, internationally revered composer and spiritual leader; Dewa Putu Beraida, seasoned performer and teacher; and Ketut Wirtawan, renowned Balinese dancer, musician, vocalist, puppeteer, painter, and master of the complicated dance-drama form, gambuh.

Gamelan Sekar Jaya is a Bay Area-based company of musicians and dancers, specializing in the performing arts of Bali. Founded in 1978, Sekar Jaya has performed throughout California, the U.S., and Bali—from New York’s Symphony Space to Bali’s remote village squares. Central to the group’s success are the more than fifty of Bali’s most brilliant performers who have joined Sekar Jaya as artists-in-residence for periods of one month to two years.

Thanks to Bali Advisor (www.BaliAdvisor.com) and the Alliance for California Traditional Arts for their support in making this possible.

Dance Director: Gado Masih \nDance Origin: Bali • Dance: kebyar \nTitle: Teruna Jaya (Victorious Youth) \nGenre: Neo-Classical • Company: Gamelan Sekar Jaya • Choreographer: Made Arwana • Dancers: Made Arwana, I Made Arnawa, I Ketut Wirtawan, I Dewa Putu Beraida, Ni Luh Andarawati, Made Arwana, Kebyar Gongo

KiYonomoto Ryu USA Classical Dance Group

Edo no Shi—The Four Seasons of Edo, presents a neo-classical women’s dance from Japan. Edo, now Tokyo, was the seat of the ruling Tokugawa Shogunate from 1603 to 1868. KiYonomoto Ryu dancers transport us back to that time, as they dance gracefully with sensu fans, katsura wigs, and traditional make-up and kimono. The text below is a summary of each seasonal scene described by the Edo no Shi song. The descriptions are followed by translations of haiku from the seventeenth century poet Basho: the poems will be read aloud in this performance.

Spring: Sailing through the city of Edo on Sumida River in a rowboat, gazing at cherry blossoms. The spring wind is blowing the blossoms when the bell rings to signal spring—the bell of the famous Senso-ji Buddhist temple dedicated to bodhisattva Kannon.

The flowers bloom everywhere like pink clouds. Was it the bell from Ueno or Asakusa that I just heard?

Summer: A fun summer night, enjoying fireworks on Sumida River in a brand-new summer kimono. Famous makers of fireworks—Tamaya and Magay—compete with their beautiful displays.

The wind of Mount Fuji that my fan offers

Autumn: Viewing the moon in a calm and pensive mood, surrounded by lilies and kiri ryokan. Thanks to Bali Advisor (www.BaliAdvisor.com) and the Alliance for California Traditional Arts for their support in making this possible.

KiYonomoto Ryu USA Classical Dance Group, Kagoshima, Kyushu Prefecture, Japan, and set for this stage by dance masters, KiYonomoto Katsuho and KiYonomoto Katsuno. The KiYonomoto Ryu USA Classical Dance Group was established in 1995 in San Mateo as a branch of KiYonomoto Ryu Classical Dance Group, Kagoshima, Kyushu Prefecture, Japan, led by Headmaster KiYonomoto Katsuho. The group studies Japanese classical dance, Japanese traditional contemporary dance, and Japanese minyo (folkloric dance), and performs them annually at Cherry Blossom, Obon, and other Japanese cultural festivals, in an effort to honor promote, and introduce Japanese culture throughout the Bay Area.

Dance Director: KiYonomoto Katsuno \nDance Origin: Japan • Dance: Neo-Classical • Title: Edo no Shi—The Four Seasons of Edo • Artistic Directors: KiYonomoto Katsuho and KiYonomoto Katsuno • Choreographer: KiYonomoto Sensho • Company Administrator: Annie Le • Dancers: KiYonomoto Made, KiYonomoto Katsuno, KiYonomoto Maiho, KiYonomoto Katsuno, KiYonomoto Katsuho, KiYonomoto Sensho, KiYonomoto Kusumito, KiYonomoto Kiyonomoto, KiYonomoto Katsuno, and KiYonomoto, the Kiyonomoto Ryu USA Classical Dance Group
JENNY FONG

China

Jenny Fong presents a traditional Korean solo dance: Salp’uri. This performance is a concert form of the dance, a choreography Salp’uri. Jenny Fong studied the form under Mrs. Guan-Shan Wang at YaoYong Dance in San Jose, CA.

In Korea, the concert form of Salp’uri is often attributed to 1930’s choreographer Han Song-jun in Seoul. This Korean Chinese version was first performed and choreographed for China’s National (2009) Taoli Cup Competition by the Minzu University of China. Jenny Fong studied the form under Mrs. Guan-Shan Wang at YaoYong Dance in San Jose, CA.

Jenny Fong began her dance training when she was six years old, studying under Mr. Yong Yao and Mrs. Guan-Shan Wang at YaoYong Dance in San Jose. As an undergraduate at UC Davis, Jenny taught Chinese dance to members of the Davis community as well as the Chinese Dance and Arts Club, where she served as president until she graduated in 2010. She now holds B.S. degrees in both Clinical Nutrition and Psychology.

In Korea, Salp’uri is a belted form, a dance of spiritual cleansing designated a “national intangible heritage.” It embodies the essence of Korean dance, expressing life’s heavier aspects with an inner lightness. The form is closely tied to the centuries-old indigenous religion (still very much alive in Korea) danced with an inner lightness. The form is closely tied to the centuries-old indigenous religion (still very much alive in Korea) danced with an inner lightness. The form is closely tied to the centuries-old indigenous religion (still very much alive in Korea) danced with an inner lightness. The form is closely tied to the centuries-old indigenous religion (still very much alive in Korea) danced with an inner lightness. The form is closely tied to the centuries-old indigenous religion (still very much alive in Korea) danced with an inner lightness. The form is closely tied to the centuries-old indigenous religion (still very much alive in Korea) danced with an inner lightness. The form is closely tied to the centuries-old indigenous religion (still very much alive in Korea) danced with an inner lightness. The form is closely tied to the centuries-old indigenous religion (still very much alive in Korea) danced with an inner lightness. The form is closely tied to the centuries-old indigenous religion (still very much alive in Korea) danced with an inner lightness. The form is closely tied to the centuries-old indigenous religion (still very much alive in Korea) danced with an inner lightness. The form is closely tied to the centuries-old indigenous religion (still very much alive in Korea) danced with an inner lightness. The form is closely tied to the centuries-old indigenous religion (still very much alive in Korea) danced with an inner lightness.

Rest yourselves, while I tell you a story about our people . . .

Today, Raya—The Dream comes full circle. In 1994, the Festival commissioned a work from Ballet Afsaneh showing the full diversity of dance in the Bay Area Iranian American diaspora communities. The sharing of the worlds as a jewel in Ballet Afsaneh’s repertoire, ever-evolving in collaboration with dancers, ethnographers, musicians, and members of the Persian and Central Asian community in the U.S. and Central Asia.

Ballet Afsaneh, performance ensembles of the Bay Area non-profit Afsaneh Art & Culture Society, was founded in 1986 by artistic director Sharlyn Sawyer. Miriam Peretz is assistant director/choreographer. The group represents Iranian American and Afghan communities in the diaspora, and diverse cultures of the historic Silk Road. They are known for award-winning and critically-acclaimed performances of dance, poetry, and music—from lyrical fairytail to thought-provoking contemporary work—throughout the U.S. and beyond. www.dancesilkroad.org
LEAP OF FAITH LONGSWORD

England and United States

Leap of Faith honors the solstice with English display dances and music. The set is in three parts:

I. Charley’s Star’s is a Cotswold morris dance, an English dance style dating back to at least the fifteenth century. (The Cotswold region is known for a relatively unknown, centuries-old dancing record.) The morris is a joyful dance, performed to celebrate springtime in villages and fairs. Today’s performance is in the Bampton style, with a repeated chorus adapted from local morris dance variations. It’s performed to “The Moon and Seven Stars”, a 1750’s American contra dance tune with English origins.

In English spring revivals, morris dancers wear ribbons. They once sewed bells and pieces of metal on their clothes: now handkerchiefs or sticks. In traditional morris dancing, they wear bell pads on their legs. Handkerchiefs or sticks once performed display dances: now bells and pieces of metal are sewed on their clothes. In English spring revelries, morris dancers wear ribbons. They dance to “The Moon and Seven Stars”, a 1750’s American contra dance tune with English origins.

II. Take Five is a longsword dance, a form originally from Yorkshire. It has been traditionally danced in the winter, especially on Boxing Day and Plough Monday. It was also once performed in mummer’s plays—performed with metal or wooden swords. Leap of Faith exhibits an unusual choreography: they use American-style footwork, and dance the only sword dance known to have a five-beat meter.

Choreography: Leap of Faith choreographed Charley’s Star’s in 2011. Take Five was choreographed by Judy Erickson in the 1990s. The tune is “Take Five” by Paul Desmond, made famous by the Dave Brubeck Quartet. Jon Berger plays accordion and fiddle, and arranged the tunes.

Leap of Faith was founded in 2008 as a team of skilled dancers who perform “display dances” in the English tradition with an American flair. Predominantly a longsword group, the team also performs English clog dance, morris dances, and other related traditions. Members have been dancing from ten to more than thirty years. Artistic director is Kyla Brooke.

Dance Groups: England and USA • Genre: English Display Dance • Titles: Charley’s Star, Take Five Catley, Take 5 • Artistic Director/Kyla Brooke

Choreographers: Traditional steps adapted by Leap of Faith (Charley’s Star); Judy Erickson (Take 5) • Dancers: Frances Allison, Dave Beer, Jente Box, Kyla Brooke, Anna Feldman, Jane Hecht, Kyla Kliban, Sue Meighan, Jon Michaelson

Musicians: Jon Berger (accordion, vocals), Doug Olsen (vocals)

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LOWICZANIE POLISH FOLK ENSEMBLE

Poland, Frisco-Russe, Ukraine

Blak Podlasie, a culturally diverse region in central eastern Poland, has suffered changing borders, pogroms, and holocausts. For centuries it has been home to Polish, Belarusian, Ukrainian, Lithuanian, Roma, and Jewish communities, with many dances and music forms shared across cultures. Songs & Dances from the Biale Podlasie exhibit the pathos, poetry, and confident sensuality of Podlasie villagers.

The suite includes: Sobotka, an ancient solstice rite involving young women, flower wreaths, and love; Krzyzak, a walking and greeting dance; Jest, Drozyna, Jest, a maris plea for faithfulness before he braves a proposal; and, Skocz, a “jiggling polka” performed with the suggestive lyrics: Jump, horse, into the wheat Jump, horse, into the rye! Yesterday she was a young maiden, and today she’s a woman.

It continues with: Korobeczka to Eastern-style music; Oberek, a variation on a national dance, with dazzling traditional spins and twentieth century aerials; Tupacz, a “jiggling polka” performed with bending knees and foot-to-foot pivots; and Jeziora, the “little waltz”.

LOWICZANIE POLISH FOLK ENSEMBLE OF SAN FRANCISCO

Lowiczanie Polish Folk Dance Ensemble of San Francisco (founded in 1975) under artistic director Mary Kay Stuvland, researches and presents authentic programs of Polish traditional music, song, and dance. The group has traveled extensively. The Republic of Poland has honored them for their work in maintaining and promoting Polish folk culture; with a 1990 Oscar Kokoska Award and a Special Citation in 2000; www.polifolk.org

Dance Origin: Poland • Genre: Folkloric • Title: Songs & Dances from the Blak Podlasie • Artistic Director/Choreographer: Mary Kay Stuvland


Music: Ojra, a smooth-gliding polka, the dance is flat, level, and low— with no jumps in the air between “fits”. Men wear authentic handmade Polish-cut clothing. The women’s one-of-a-kind costumes are costly works of art: the master craft of woven embroidery is disappearing in Poland. Musicians play regional instruments and most songs are in Podlasie’s favored minor keys.

Mary Kay Stuvland created the suite in 2010; consultant was Polish master choreographer Emilia Cisinskaja. A walking and greeting dance; Jest, Drozyna, Jest, a maris plea for faithfulness before he braves a proposal; and, Skocz, a “jiggling polka” performed with the suggestive lyrics: Jump, horse, into the wheat Jump, horse, into the rye! Yesterday she was a young maiden, and today she’s a woman.

Finally, the group performs Ojra, a smooth-gliding polka, the dancers’ arms shaping “the window”, and the galopa polka, where dancers travel like the wind.

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Centeotl Grupo de Danza y Baile

Nov 25
Flor de Piña—Flower of the Pineapple, is a folkloric dance with indigenous origins, from the city of Tuxtepec in the Mexican state of Oaxaca. A gentle innocence surrounds sixteen young girls as they dance geometric patterns, hold plumes to their shoulders, and offer them as gifts. The dancers’ long braids represent purity and their blue feet show their connections to the Earth. The upbeat music speaks to the happiness of gathering and dancing in community.

A meditative tune called Tonantzin is played for the entrance and the exit and the dancers show off an ancient indigenous art form, the complex and colorful huipil. The huipil dress acts as a kind of wearable indigenous resume: its symbols tell a woman’s identity, history and culture, social and marital status, religion, power, and personality.

Flor de Pina is the representative dance of Tuxtepec, the principle city of the Papaloapan region and also from instructors of Oaxaca’s Casa de La Cultura.

Regional Dance Group Centeotl of Santa Cruz was founded in December of 2002 by Nefida Robles, Fe Silva Roble, and Benigno Silva to preserve connection with the cultural traditions of Oaxaca and Mexico. Participants maintain physical fitness, live with respect for themselves and others, and work towards academic success in their new country. The tradition of Guelaguetza continues in Oaxacan communities in California, and Centeotl Grupo de Danza y Baile performs Flor de Pina in many cities every year. www.vivoeoaxaca.com

Dance Grupos: Oaxaca, Mexico • Genre: Folkloric • Title: Flor de Piña (Flower of the Pineapple) • Artistic Directors/Choreographers: Isai Pazos and Jennifer Robles • Dance Arts: Jazmin Castaneda, Cindy Delgado, Aurora Fabian, Kestia Gonzalez, Abraham Jacobo, Arlene Jacome, Delmar Ortega, Roseanne Ortiz, Almenda Pina, Chabeli Robles, Jenny Robles, Nicole Robles, Karina Calzada, Jennifer Flores, Victoria Luna, Antonio Soto, Katherine Nova Mancillas: Anahi Ambrocio, Emmanuel Ambrocio, Gerardo Ambrocio, Brenda Cermeño, Martin Contreras, Chelsy Cruz, Seren Gonzales, Stacie Gonzales, Alina Guzman, Jazmin Guzman, Rossana Hernandez, Rene Jaramillo, Sofia Jerez, Alejandro Javier, Javier Miguel, Jesus Miguel, Melendy Miguel, Elizabeth Morales, Sara Reyes, Luis Antonio Reyes, Luis Reyes Sr.

Flor de Piña—Flower of the Pineapple was commissioned to create a new dance, Flor de Pina, one that better represents Tuxtepec’s large indigenous population and its bountiful pineapple harvest.

Isai Pazos & Jennifer Robles learned Flor de Pina in Oaxacan’s Papaloapan region and also from instructors of Oaxaca’s Casa de La Cultura.

Say, boys, when you tell where you’ve been / You preach your wives such stories / You can tell them just a few / Just met an old acquaintance / The trail was narrow / And what the wife believed / That every word is true / Than you wisk the other eye / Jubilee presents a foot-tapping suite of traditional American music and dance. It opens with Kentucky Running Set, the earliest dance form in the colonies, followed by an old-time music break with “Mississippi Sawyer,” “Goodbye Liza Jane,” and “Kitty Liza Jane.” The next set is Exhibition Square Dance, performed to “Ttrip to My Lou,” “High Up on Tug,” and “Wink the Other Eye.” This complex piece is choreographed to show square-dance formations, lifts, polka steps, ladies chain, circles left and right, almande, swing-your-partner, and the special flying square—a carousel-like spin that sets the ladies flying. The final set is Appalachian Clogging, high-energy step dancing to “Bliss Them Cabbages Down” and “Blueberry Blossom.”

Kentucky running sets descend directly from pre-1650s era English dances. The form was localized in the Appalachian areas for generations until the English scholar Cecil Sharp brought it to light in 1917. He described the form as “so smooth that the dancers seemed to be making or drifting a whale.” Cougared —like some square dance elements—originated in eighteenth century Appalachian cabins where Irish, German, and English immigrants, enslaved Africans, and Native Cherokee combined songs and steps and developed a percussive syncopated dance. The banjo was originally a West African stringed gourd. The dancers begin in 1860s era costumes. They then transition to authentic clothing from the 1950s American square-dance renaissance. The women wear petticoats, pettights, and dresses with rows of “Native American” redsacks. The men’s vintage shirts sport embroidery and floral appliques. The old-time music group plays authentic instruments, with fiddle and banjo-playing melodies, and a caller curting the square-dance moves. Jubilee Roberts choreographed Kentucky Running Set. Becky Coulter learned Exhibition Square Dance from its choreographer, Mary Bee Jensen, and set it for this stage. Coucher choreographed Appalachian Clogging with George Frandsen in 1983 and adapted it in 2008.

American folk dancer Hilary Roberts founded Jubilee American Dance Theatre in 1959. Now under artistic director Becky Coulter, the company brings to life the dances, music, songs, and stories of America. Jubilee’s performances transport audiences to many other times, and many other places: from old-time Appalachia, swing-era dance halls, Cajun Country, to North American whaling towns, Baja California, and America’s immigrant communities. www.jubileedance.com

Dance Gruppo: USA • Genre: Western Square, Appalachian • Title: Kentucky Running Set, Exhibition Square Dance • Artistic Director: Becky Coulter • Choreographers: Becky Coulter, Mary Bee Jensen, George Frandsen • Dancers: Celia Heil, Elise Engelberg, John Fuller, Matt Knoth, Celia Heil (banjo), Elizabeth Engelberg (fiddle), John Fuller (bass), Matt Knoth, Celia Heil (banjo), Elise Engelberg (fiddle), John Fuller (bass), Matt Knoth, Celia Heil (banjo), Elise Engelberg (fiddle), John Fuller (bass), Matt Knoth (guitar), Tony Phillips (mandolin) • Musicians: Celia Heil (banjo), Elizabeth Engelberg (fiddle), John Fuller (bass), Matt Knoth (guitar), Tony Phillips (mandolin) • Titles: Appalachian Clogging, Kentucky Running Set, Exhibition Square Dance

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United States

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NAVARRETE X KAJIYAMA DANCE THEATER

Argentina

Amorando is an Argentine tango. The form is usually improvised, but has been choreographed for this stage. This moving and authentic performance shows why the tango is beloved by diverse communities around the world. It is a dance of intimacy, beauty, melancholy, longing, struggle, love, and passion. In tango, the dancer must pay absolute attention to another human being. Absorbed and self-contained, the couple moves as one, finding joy and epiphany in the moment.

Tango’s 2/4 rhythms and elegant movements have been traced to the habanera through the syncopated Argentine milonga and the U.S. The song “Amorando” is by Osvaldo Pugliese from the Golden Age of Tango (1935-1952). The music features bandoneon (tango’s instrument of melancholy) violin, piano, and double bass. The piece was choreographed by José Navarrete and Debby Kajiyama in 2008.

Navarrete x Kajiyama creates interdisciplinary performance works using movement, theater, art installation, multimedia, and site-specific environments. Their work has been influenced by ritual, cultural studies, and political and environmental concerns of the world in which we live. NAKA’s vocabulary has been enriched by studies of Japanese taiko drumming, Latin American social dances, and the cultural significance of these community-building art forms. Their primary master tango teacher is San Francisco’s Nora Dinzelbacher, originally from Argentina. www.nkdancetheater.com

Dance Origins: Argentina • Genre: Tango • Title: Amorando • Choreographers: José Navarrete and Debby Kajiyama

BALLET PAMPA ARGENTINA

Argentina

En La Fiesta Santiagueña presents dances from Argentina’s Santiago del Estero, a northern region known for folkloric dance. The style is norteño, brisk and flirtatious. The dancers exhibit traditional masculine bravado, ruffling their skirts with a sexy swish. The set ends with Malambo de Boleadoras, a solo by Pampa Cortés. Malambo performed with hosonias are a late 1950s era invention for the stage. (The wooden boleadoras were originally three rocks on a leather strap.) The combined rhythms evoke historic horseback rides across the expansive Argentine pampas where everything is bigger, faster, and better.

The dancers wear typical country clothing, with the ladies in cotton dresses and the men in bombachas, the wide-legged Cossack-inspired gauchito pants. Musicians play guitar, violin, and bomba, a wooden barrel drum played on its head and also on the encircling wooden bands.

Ballet Pampa Argentina was founded in 2010 by Pampa Cortés and is a program of Tango & More Argentine Dance. It is a new embodiment of Cortés’ troupe originally founded in 1980. Group performances honor the depth and breadth of Argentine folkloric dance and music. Artistic director Pampa Cortés is a master Argentine tango and folkloric dancer, director, and choreographer, trained by Santiago Ayala “El Chúcharo” and Norma Viola, founders of El Ballet Nacional Folklórico de Argentina; and maestros Mario Machaco and Norma Rib. www.tangoandmore.org

Dance Origins: Argentina • Genre: Folkloric • Title: En La Fiesta Santiagueña • Artistic Director/Choreographer: Pampa Cortés • Assistant Director: Edmond Badoux (guitar), Franzy Vidal (bombo), Daniel Zamalloa (violin)

Dance Origins: Argentina • Genre: Tango • Title: Amorando • Choreographers: José Navarrete and Debby Kajiyama

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

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EL TUNANTE

Peru

The marinera is the Peruvian National Dance, one of the most elegant dances in Peru. In Lima, it’s a mariage aristocratie; on the coast, it’s a mariage costeño; and in Trujillo and the North, it’s the lively marinera norteña, the form on our stage today. The men wear traditional wide-brimmed hats and ponchos. The women’s dresses are from cities of northern Peru, including Moche, the source of elegant lace, and Trujillo, the marinera capital.

The dance begins with the men demonstrating marinera norteña choreography. This version includes steps that imitate the Peruvian Paso horse, and the music directs the gait. Next the women dance, the Peruvian Paso horse, and the music

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

MELISSA CRUZ

Spain

Soloist Melissa Cruz performs one of the oldest styles of flamenco forms in La Petenera, a dance of slow intensity. Her fluid movements are broken by dynamic footwork and sharp poses, as casta singing evokes flamenco’s magisterial sadness.

One verse suggests La Petenera is a song of Spanish origin. The words refer to the sorrowful Spanish singer La Petenera, from Paterna de la Rivera, Castile, so cruelly seductive she was called “the damnation of men”. (Even today, some flamenco singers believe the song brings bad luck.) Another verse places the song’s origins with the Sephardic Jews of Andalucia. The lyrics begin: ¿Dónde vas, bella judía . . . Where are you going, beautiful Jewess, so dressed up and running late? A more recent theory gives the song Mexican or Guatemalan origins, based on evidence of a “Peteneras” sung in Veracruz.

Flamenco’s origins are also vague, though its lamenting lyrics and melancholic melodies are usually traced to sixteenth-century Andalucian communities, from a people impoverished and marginalized by the Inquisition. The origins are indigenous Andalucian or Iberian traditions, the music of Sephardic Jews in Andalucia, Moorish forms, and music developed in the Spanish new world and modified by the Romans. Flamenco songs have distinctive rhythms, called palos. Most palos—there are at least sixty-five—have roots in several sources, but they can be categorized by their most prominent cultural origin and related rhythms. Palos from one of the earliest flamenco forms are Romani Andalucian, with a rhythmic signature of twelve beats. These include soleares, alegrías, bulerías, and peteneras.

Melissa Cruz created the piece in 2010. Ms. Cruz began studying flamenco and classical Spanish dance in San Francisco with Rosa Montoya in 1999 and performed with Ms. Montoya’s professional company, Bailes Flamencos, from 1999 to 2000. From 2001 to 2004, she studied in Spain with Pastora Galvan, Manuela Rios, and Yolanda Hedenda. Ms. Cruz’s Spanish studies collectively inspired this performance of La Petenera.

Dance Origin: Spain • Genre: Flamenco

Dance Origin: Spain • Genre: Flamenco

This performance is made possible, in part, thanks to the generosity of Margarita and Herbert Rosenthal

This performance is made possible, in part, thanks to the generosity of Susan and Jitu Somaya
Ballet Folklórico Anáhuac was formed in 2006 by General Director Liduvina González and co-founder Cristóbal González, her son, with a dream to inspire children and youth to keep alive the wonderful heritage of Mexican arts and culture, and through dancing and theatrical forms, to enrich their lives now and in the future.

WORLD PREMIERE

BALLETFOLKLÓRICOANÁHUAC

The choreography is filled with symbolism and steps that imitate nature. As two families of warriors enter, they perform a dance that symbolizes war. Dancers then imitate a snake with their tongues raised high above their heads; they then represent the air with a great turning around and swishing of feathered heads; they then imitate a snake with their sonajas (shaker beads) to imitate a snake with their sonajas (shaker beads) and steps that imitate nature. As two families of warriors enter, they perform a dance that symbolizes war. Dancers then imitate a snake with their tongues raised high above their heads; they then represent the air with a great turning around and swishing of feathered heads; they then imitate a snake with their sonajas (shaker beads) and steps that imitate nature. Three wooden posts of differing heights are set up to form a group that celebrates Philippine culture and tradition. From this group LIKHA-Pilipino Folk Ensemble was born, founded by artistic director Rudi C. Soriano. LIKHA believes in this power of dance and music to educate the Filipino community and diverse audience, showcasing the diversity of the Philippine culture on stage. www.lika.org

\section*{Likha - Pilipino Folk Ensemble}

This performance, called Gampang, depicts a community ritual for good health, harmonious living, and bountiful harvest. LIKHA brings this dance from the indigenous Subanen communities of Mindanao. The Subanen are also animists who believe in spirits in nature. The name Subanen comes from suba (river). The Subanen settle inland, near rivers and mountain streams, where they farm on terraced hillsides. This performance is called Gampang, depicting a community ritual for good health, harmonious living, and bountiful harvest. LIKHA brings this dance from the indigenous Subanen communities of Mindanao. The Subanen are also animists who believe in spirits in nature. The name Subanen comes from suba (river). The Subanen settle inland, near rivers and mountain streams, where they farm on terraced hillsides. Gampang is performed by the riverside. Three wooden posts of differing heights hold offerings to the spirits of uncooked rice, chicken or pork, and an egg. The tallest post is for higher spirits, the shortest ones for the lower. A timuway (leader) dances with folded palm leaves, and then dips the leaves in the stream: this is a protective blessing before the community sets out to work in the fields. Assistants follow the timuway, burning incense and pouring porcelain bowls with slicks of fragrant wood. Female dancers wear a skirt of palm leaves (kalif). The man strike bamboo poles in rhythmic cadence as the women modestly thread their steps between them. Each dance, offering, sound, and small is designed to please the spirits, to attract their spiritual presence into the rite. Five musicians join the performance with Subanen musical instruments: a big brass gong (apong), a set of eight small brass gongs of graduated sizes (kulintang); a hollow log or bamboo tube (durugan); a hollow bamboo with few slits and plucked strings (sigitan); and the native drum (tambol).

In May of 2009, choreographer Rudi C. Soriano went to the village of Mandih, Sindangan, Zamboanga del Norte, Philippines to research Subanen dance and ritual. Rudi learned the dance and ritual from Cristina Andus, Audie Soledad, Anthony and Malina Galemit, Arturo Lamasog, and Ian Dalman. In 1990, a collective of individuals came together to form a group that celebrates
ABADÁ - CAPOEIRA SAN FRANCISCO PERFORMANCE TROUPE

In the seventeenth century, Portuguese transported millions of Africans to work in sugar plantations along Brazil’s northeast coast. Spirit of Brazil celebrates dance and martial art forms invented in those fields—maculelê and capoeira. The performance mixes authentic and modern interpretations with rarely-seen choreography from Mestre Bimba, Brazil’s 1950s champion of the form.

The performance begins with a set of capoeira, an improvised game. The rhythm of the berimbau—a resonant stringed gourd—dictates the rules. Opponents catch each other off-guard with acrobatics, martial arts, and dance moves. Players score points for rhythm, athletic prowess, and improvisational grace: and the dupé points are combined. Today’s performance, set for stage, begins with a ritual game with low, slow movements, use of the head, and attempts to get behind the opponent. Next, in São Paulo grand, the object is to ‘cut down’ the opponent with athletic, flowing moves. The third rhythm, iuna, signals free use of the head, and attempts to get behind the opponent. Next, begins with benguela, a ritualized game with low, slow movements, acrobatics, martial arts, and dance moves. Players score points for their moves, with a call-and-response format. Finally, the berimbau rhythm—a resonant stringed gourd—calls and responses honor the strong human voice and the oral tradition that helped a people and their art form survive.

ABADÁ-Capoeira San Francisco Performance Troupa (ACSF) founded 1992, preserves and promotes Afro-Brazilian culture through artistic, spiritual, and artistic performances of maculelê, capoeira, and music; with over 500 performances at schools, cultural events, and outdoors festival in California. Mestreamba Mârcia “Cigarrinha” (Traidor) originally from Rio de Janeiro, is ACSFs’s founder and artistic director, one of the ten top capoeira masters of 40,000 international ABADÁ-Capoeira members, and Mestre Camilo’s first female student to be named “Mestranda.”

www.abada.org

Shango! is a theatrical performance of a spiritual invocation. An all-female ensemble dances for the Yoruba orisha Shango, a powerful male deity not often portrayed by women. The orishas are emissaries of the divine; the dancers celebrate a masculine asha (divine life force) that lives in all of us. The choreography shows bravura and kingship presence, sharp lines for Shango’s thunderbolt energy, and pronounced pelvic movements for masculine sensuality. Traditional batá drumming accompanies Lukumí songs of Cuba. To honor longstanding cultural and spiritual connections, the choreography also draws from the spiritual belief system of Candomble from Brazil.

When Yoruba people were enslaved and brought to Cuba, they maintained their African ancestral religions within the imposed European religious framework. Yoruba orisha worship evolved and thrived in Cuba and Brazil. The sacred Yoruba Odu scripture describes Shango as one of the early rulers of Oyo, Nigeria, whose fierce spirit conquered death. He returned to his place in the sky where his divine life force is eternal. Shango is master of the dance and owner of the sacred batá drums. He represents action and connection, and his power lives in the resonance of the drum and in the scream of thunder, heard simultaneously in heaven and on Earth.

The costume’s leopard patterns honor Shango’s animal, an ex-panded skirt to reflect Shango’s sacred number, lightning belts are for masculine energy, fedoras for contemporary masculine cool, and a double-headed ax, or osó, is for swift and balanced justice.

Early Yoruba musicians played a set of five batá hand drums for Shango ceremonies. In Cuba, the batá evolved into a set of three two-headed drums. In this performance, the batá play the toques, or rhythms, unique to Shango—Warriere, Emi Le, and Meta. The singer calls out a prayer, praise, or welcome, to activate the drum and the dancers.

The piece choreographed in 2009 by Bianca Coleman, guided by Shange, dancers prepare for performances with invocations to the orisha.

All programs in YBCA’s Forum narrated by Meshalakh (Orishas).
**People of the Current** refers to the Tausug, an Islamic tribal group in the Sulu Archipelago, Philippines. The Tausug live beside, oh, and in water: diving for pearls in turquoise waters and navigating treacherous tides of the Sulu, China, and Celebes seas. In this staging of Tausug dance, divers descend into clear waters and then ride home on a colorful vinta boat. Intricate movements and abrupt transitions reflect violent waves and currents as well as the Tausug’s unpredictable ferocity. They are called Tausug “brave people” for three centuries of resistance of Spanish colonization. They regard themselves superior to other Philippine Muslims and remain combative.

One proverb says: Hanggang maybuhay, may pag asa: Never admit defeat as long as you live.

At least five players are needed for the kulingtan ensemble: paired gongs. For vocals or solos, Tausang also play a gabbang—gongs, and gandang drums, a large gong, and another set of correals. (They come from an earlier Buddhist tradition.)

Brass janggay fingernails simulate feet planted on the ground, while the rest of the body moves with intricate dexterity. Brass janggay fingersmile simulate shoulder are made of hand-woven Tausug textile (habul). The head cover, waistband, blanket, or hammock. A satin blouse (patadjung) with its imported patterns has many uses: as dance accoutrement. His tambourine-like instrument is called “Cauyaq”, or “one that you face”. In this staging of Tausug dance, divers descend into clear waters and then ride home on a colorful vinta boat.

The pangalay style is distinctively Asian among Southern Philippine dances. The dancer moves up and down, torso rigid, sometimes standing still. Movement is either quick or slow, with feet frequently for Inuit-Eskimo and non-Native audiences. He is a dance with stories, and he set them for stage. Through scholarly recording, and dancing for ceremony and theater, the Yup’ik keep their culture alive.

To share his people’s rich culture, Chuna McIntyre performs frequently for Inuit-Eskimo and non-Native audiences. He is founder and director of Nunamta (of Our Land) Yup’ik Eskimo Dancers, which has traveled the world sharing Alaska’s Native cultural heritage. He attended the University of Alaska, Fairbanks and Sonoma State University, where he received a BA in Studio Art and Native American Studies. Chuna is assisting the Smithsonian Institution with their Yup’ik Eskimo collection, and he curated the Inuit-Eskimo permanent exhibit at the de Young Museum.

Additional support for this performance comes from the Alaska Native Heritage Center.

**Dance Origin: Kuskokwim Bay, Bering Sea, Alaska • Genre: Traditional**  
**Title:** Take You on a Journey • **Artistic Director/Choreographer/Soloist:** Chuna McIntyre  
**Musician:** Vernon Chimegalrea  

**Chuna McIntyre is a Central Yup’ik Eskimo from the Bering Sea, Alaska. He performs I Take You on a Journey, a dance with movements from everyday life. Chuna wears a Yup’ik mask and traditional regalia, with handmade Yup’ik garments and dance accoutrement. His tambourine-like instrument is called “Cauyaq”, or “one that you face”. In this staging of Tausug dance, divers descend into clear waters and then ride home on a colorful vinta boat.**

Chuna McIntyre was born and raised in the village of Eek on Kuskokwim Bay. Yup’ik is the first language in his village, and they carry on the ancient traditions of fishing and hunting and gathering the berries and greens from the land. Chuna was raised by his grandmother, who lived to be 96 years old, in the village of Eek. She taught Chuna these ancient dances, songs, and stories, and he set them for stage. Through scholarly recording, and dancing for ceremony and theater, the Yup’ik keep their culture alive.

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**I take you on a journey, in the air, on the ground, and in your mind.**

**Someone is singing to you and calls your name from the air, from the ground, and in your mind.**

**Someone dances for you and moves gracefully from the air, from the ground, in the deep recesses of your mind.**

Chuna McIntyre is a Central Yup’ik Eskimo from the Bering Sea, Alaska. He performs **I Take You on a Journey**, a dance with movements from everyday life. Chuna wears a Yup’ik mask and traditional regalia, with handmade Yup’ik garments and dance accoutrement. His tambourine-like instrument is called “Cauyaq”, or “one that you face”. In this staging of Tausug dance, divers descend into clear waters and then ride home on a colorful vinta boat.
Collage Dance Ensemble grew out of artistic director Ahmet Lüleci’s goal of showcasing the beauty, energy and passion of neglected dance forms and their cultural heritage. Mr. Lüleci is master of many traditional forms. The highly-acclaimed Collage performs in the U.S., Canada, and Turkey, integrating traditional performance with modern Western techniques. www.collageusa.org

Kyoungil Ong performs an authentic Korean Shaman Dance, as a spiritual blessing for today’s audience and in honor of the women who suffered during the Korean War. Using traditional instruments, dance, and music, the dancer literally invites the spirits to enter her: she enters the stage as a human and ends the dance as an intermediary, a dancer halfway between the human and spirit world. When a shaman channels spirits, she dons an elegant and colorful costume, encouraging the spirits to enjoy moments of her happy dancing life. She holds a fan for dignity and a bell to call the gods. Most importantly, the dancer’s ceremonial actions with the bara—a cymbal-like Korean brass instrument—expel evil spirits and purify the mind. Kyoungil dances to traditional Korean music, played on gongs, drums, and the shaman’s piri flute.

There are two kinds of Korean shaman dance—one is for the cleansing of the spirit after death, and the other is to heal spiritual sickness in the living. Shamanism is Korea’s indigenous religion and it is very much alive in contemporary Korean society. Spiritual guides, called myo-dae, are usually women. Selected for their integrity and skill, they act as intercessor between the spirits, ancestors, unknown forces from history, and deities.

Their rituals and ceremonies—highly valued in Korea society—help with all aspects of life, from illness and marriage, to school exams and the lottery, to a final peace after death. Rituals may run a few hours to a few days, and some are even run a few months, especially in the northern regions, follow a spirit-possessed, ecstatic tradition.

Korean-born dancer/choreographer Kyoungil Ong is artistic director of OngDance Company, (formed in 2003) and was artistic director of S.F. Korean Culture Center, and A.I.R. at Oakland Asian Cultural Center. With an M.A. from Korea’s Sungkyunkwan University, she achieved acclaim as principal dancer for the National Dance Company of Korea. She has choreographed over fifty works and performed in thirty countries (including the Atlanta Olympics and “Wave Rising” in New York). OngDance awards include: San Francisco Foundation Choreography Commission for the San Francisco Ethnic Dance Festival, Isadora Duncan, Art Council of Korea, and 24th Barcelona International Dance Competition. www.ongdance.com
NIMELY PAN AFRICAN DANCE COMPANY

Breaking of the Poro Bush is a dance representing a rite of passage for young men of the Vai, Gola, and Mandi ethnic groups. It comes from Grand Cape Mount County, a remote region in Liberia’s northeast mountains. The Poro is a secret male society that instructs and cares for its members. Between the ages of four and eleven, boys are taken for seven years to a secluded school in the bush: here they learn to survive as men with strength, endurance, and pride. Their graduation ceremony is blessed by men with strength, endurance, and pride. Their graduation ceremony is blessed by the spirits of the earth; here they learn to survive as men with strength, endurance, and pride. Their graduation ceremony is blessed by men with strength, endurance, and pride. Their graduation ceremony is blessed by men with strength, endurance, and pride. Their graduation ceremony is blessed by men with strength, endurance, and pride. 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NATYALAYA

An Evening in Brindavan is a well-loved South Indian kuchipudi item, based on the Hindu tale of the gopinil cremids. One evening—vinid cowherds and honeybees, balse the Yamuna river, under cool mountain breezes and the scent of sandalwood—the gopi maidens are enchanted by the fluid. They come upon Lord Krishna and they dance with him, each woman believing Krishna dances only with her.

So Krishna took each one of them by the hand and completed the circle of the dance with the cowherd women. . . Krishna sang about the harvest moon, the dance with the cowherd women. . . Krishna sang about the harvest moon, the cowherd women. . .

The South Indian costume is considered auspicious, with regalia, jewelry, and makeup adapted from traditional bridal makeup. The dancers often balance on their feet on the edge of a brass plate. Dancers balance on their heads a small brass pot filled with water. The South Indian kuchipudi item, based on the hand and completed the circle of the dance with the cowherd women.

So Krishna took each one of them by the hand and completed the circle of the dance with the cowherd women. . . Krishna sang about the harvest moon, the cowherd women. . .

Dancers: sweta Prasad • Composer: sweta Prasad • Dancers: sweta Prasad • Dancers: sweta Prasad • Dancers: sweta Prasad •
OREET

EGYPT, TURKEY, AND ISRAEL

OREET fuses modern dance athleticism, graceful ballet, and high-energy belly dance from her Yemeni-Israeli roots to create an innovative twist on the contemporary belly dance style. The name of the set is Oreet. Or, if you will, belly dance changes with the times. Oreet follows the drum's rhythms and stays mostly in one place. She adds her own style of performance. The dancer follows the drum's rhythms and stays mostly in one place. She adds her own style of performance. The name of the set is Oreet. Sharqui, or ras sharqi, is another name for “dance of the East”. The Egyptian solo dance form rooted in pre-Islamic times and taught within the family. The first piece mixes ras sharqi with a contemporary style: Oreet moves across the stage to energetic rhythms from the Arab pop singer Hala Khalil. We see a hint of flirtation, but the dancer also holds back a bit: in the lyrics a woman tells her lover he must behave himself before she’ll promise her love.

OREET created the piece in 2008. She learned belly dance from her grandmother, in a tradition that honors it as a dance created by women; women danced it as an exercise for childbirth, a fertility dance for new brides, and to celebrate a baby’s birth. OREET holds the titles Belly Dancer of the Year 2007, Entertainer of the Year 2006, Jewell of the Nile 2006, and Belly Dance Diva 2005. She is the reigning Middle Eastern dance champion of MEDINA (Middle Eastern Dance in North America). Also an innovator in the fitness world, she fuses the body-loving and soul-stimulating elements of belly dance in “Sharqui−The bellydance workout™”, the world’s only fitness-accredited belly dance method. She teaches and performs in the U.S. and abroad. www.sharqui.com

Dance Origin: Egypt, Turkey, and Israel • Genre: Contemporary and Contemporary Belly Dance • Title: Sharqui Style • Artistic Director/Choreographer/Soloist: Oreet Jehassi Schwartz

TE MANA O TE RA

Tahiti, French Polynesia

Varua Te Fenua—The Spirit of the Land, brings an environmental message from Tahiti, the pristine land of tropical green, lush mountain forests, white beaches, and crystal blue waters. Youths (female dancers) represent new Mother Earth, the spirit, and the ocean that surrounds Tahiti; and a young tane (male dancer) is surveyor of all this beauty, together they tell a story about the wonders of nature.

Over the centuries, Tahitian elders have never transcribed histories, legends, or dance forms. Instead, they continue to pass traditions through oral history, the direct transmission of dance and musical forms. In a similar way, says choreographer Lisa Aguilar, we should pass down our concern for the earth: “In the world of global warming we need to stop, look around, and be aware of the natural beauty that surrounds us—we must not destroy this richness that is right in front of us, but preserve it with pride for future generations.”

This performance is an ‘o–te’a, a traditional Tahitian form with rapid movement of hips and hand motions. It is performed with precision rhythms to fast-beating drums—the tō–ēre is a slit-log drum; the pahu tu–pa‘i is a standing bass skin drum, called “the heartbeat of Tahiti” for its golden tone; and the tahape is the smallest, high-toned drum. The dance is performed with precision rhythms to fast-beating drums—the tō–ēre is a slit-log drum; the pahu tu–pa‘i is a standing bass skin drum, called “the heartbeat of Tahiti” for its golden tone; and the tahape is the smallest, high-toned drum. The dance beats are traditional Tahitian, complemented with new rhythms from the Cook Islands and Tokelau.

Costumes are also traditional, made of materials from the land and sea, with shells, fresh greenery, natural fibers, and fine feather work. The dancers perform with bamboo, the wooden tahapa, and lauhala leaves.

Lisa Aguilar created the piece for the Festival stage, with drumming sequence by Rey Aguilar. The choreography was guided and influenced by three legendary masters and historians of Tahitian dance in Tahiti—Coco Hotahota, Heikura Nui, and Makau Foster.

Te Mana O Te Ra is an award-winning Tahitian dance company from Walnut Creek, under the artistic direction of Lisa and Rey Aguilar. The group—approximately 140 members, from age four to seventy-four—perpetuates and presents the culture of Tahiti (French Polynesia) as traditionally as possible. The group was established in 1997, when Lisa and Rey had already been teaching for over 24 years. Members compete and perform in the U.S. and other countries. The name Te Mana O Te Ra means “Energy of the sun”. www.temanaotera.org

Dance Group: Tahiti, French Polynesia • Genre: Tahitian ‘O–te’a • Title: Varua Te Fenua (The Spirit of the Land) • Musical Director: Rey Aguilar • Choreographer: Lisa Aguilar • Musical Director: Rey Aguilar

RUMSEN OHLONE TRIBE

To honor San Francisco's original people, the Festival presents the Rumsen Ohlone Tribe’s Humaya (Hummingbird) Singers & Dancers. The dance presented evolves over time—tens of thousands of years—when the Ohlones lived sustainably in the Bay Area, in villages from San Francisco in the northwest to Big Sur in the south and Mt. Diablo in the east, where Bay Area rivers and bays overflowed with waterfowl and fish. As reflected in the dance’s regalia, the Ohlones dressed in skins, woven tule, and ornamental shells. They built homes of tule rush and willow and developed artistic basket weaving, and practiced dance as a powerful form of healing. For the Ohlone, dance is prayer, and prayer shapes community life. Sometimes the people dance in gratitude and sometimes as a request, sometimes overnight, and sometimes as part of four to nine-day ceremonies.

In the spirit of Ohlone oral tradition, the following descriptions of today’s dance are from a conversation with Chief Tony Ceda.

“We start with the Star Child Song, a prayer to the universe and the Creator. Then an entrance song calls in dancers to honor trees for their food, shade, lumber, firewood and for acting as the lungs of Earth. Next, we dance a prayer to water, lifeblood of everything around us. Then to the east, resting to prepare for a new birth.”

“The dancers move in concentric circles: inside is the natural world and outside is the spirit world. When we change to clockwise direction, this represents our natural life-cycles. We start in the east, the place of springtime, rebirth, and our birth; then we dance to the south, where things come closer to the earth, where everything grows; then to the west, the place of rain and harvest, where as adults we harvest our life; and then we dance to the top of this circle, with its white hair, earth is resting, as we elders are resting to prepare for a new birth.”

“The first dance honors women, as the sacred givers of life. Then we dance the eagle dance, to honor trees for their food, shade, lumber, firewood and for acting as the lungs of Earth. Next, we dance a prayer to water, lifeblood of Mother Earth, nourishing life. We sing the ocean-water song, white dancers move like waves, and call our 12th generation great-grandfather Chanjay to join us.”

The dancers often perform the humaya hummingbird dance, the eagle dance, or the bear dance. In the eagle dance, masked dancers fly in and out of the life-cycle dance, carrying prayers between worlds. The eagle and hummingbird are also part of a creation story that includes Pico Blanco Mountain in the Ventana Mountains. The Rumsen Ohlone Tribe are Bear Medicine people, and the main dancers wear a bear class around their necks, with a hole for the creator eye, to “see what’s going on.” As initiation into the Bear Clan, young men fast for four consecutive days, in four consecutive years. Tony Ceda’s grandson Henry Muñiz dances today: he began his initiation cycle when he was twelve.

Dancers carry baskets with medicine wheels representing the four directions. The feathers of turkey, quail, blue jay, and raven direct prayers up to the spirits. Weaving animal skins reflects a spiritual understanding; these regalia are literally the dancers’ ancestors (joining them). San Francisco’s indigenous people are truly related to all local forms of life. They traditionally prayed to the spirits of animals and plants to feed their families, and promised in return to give their bodies also for food.

The Humaya Singers and Dancers of the Rumsen Ohlone Tribe maintain their cultural traditions and values by teaching the ways of dancing through ceremony. The tribe supports a living Ohlone cultural legacy including a song and dance group, and weekly sweat lodge healing ceremonies. The dances are performed at schools to teach multicultural issues and as powerful means of prayer and good health. Tribal chairman Tony Ceda says, “You’ve been taught that the Ohlone people no longer exist but we are still alive and strong in sharing our cultural traditions including dance with those around us.”

WORLD PREMIERE

This performance made possible, in part, thanks to the generosity of Sedgwick, LLP.

RARA TOU LIMEN

In a fiery and fierce performance of Haitian Petwo dance and rhythms, Freedom Rising depicts events from Haiti’s historic fight for freedom, including the rise that opened the rebellion: on August 13-14, 1791, Houngan Boukman led a secret Vodou ceremony at Bwa Kayiman, with Manbo Cecile Fatiman, who, possessed by a spirit (lewa), sacrificed a black ox. This event launched the Western Hemisphere’s only successful slave revolt and its first independent black republic. In Bondrag, dancers in chains represent the suffering of enslaved Africans. In the Petwo, medicine women cleanse ceremonial participants. Olupe Fadu represents rebellious slaves led by spirits Ezili Danto and Papa Simiti to seek justice. Vodou represents the death of slave holders. Dancers wear red to symbolize the hot and fiery Petwo spirit.

Haiti is hugely important to twenty-first century practitioners of traditional African dance: it is the heart of traditional African spiritual practices in the Americas, practices referred to as “Vodou.” Vodou originated with displaced people from the nations of Kongo and Ibo: the Yoruba of Nigeria; the Fon of Benin ( Dahomey). African beliefs and rituals merged with elements of French Catholicism, forming Haitian religion, and much of Haitian culture, including Folkloric dance. In Haiti today, Vodou continues to empower families, communities and individuals.

Freedom Rising was created in 2010, choreographed by Portsha Tanee Jefferson. It premiered on April 18th in Oakland Aksam ou Ay—Oakland Together for Haiti, performed in support of Haiti’s people as they reclaim their power, resources, and communities after the earthquake.

Rara Tou Limen, established by artistic director Portsha Tanee Jefferson in 2004, presents Haitian music, dance, and culture through classes, workshops, and performances. The company builds strength and solidarity within the Haitian community, raising awareness (and funds) for Haitian organizations, while nurturing dance and musical traditions with other Haitian cultural groups in the U.S. and Haiti. Grants and awards include those from: Alliance for California Traditional Arts, Zellerbach Family Foundation, East Bay Community Foundation, and Theater Bay Area CASH Grants.


CAMINOS FLAMENCOS

Caminando a Zaafra—Walking to Zaafra, begins with a contemporary flamenco number, choreographed for the stage. Then the dancers begin to sing in unison, as they walk down a Spanish road—

Camino la feria Zaafra caminian do Extremelmas van vendiendo sus canastas

Traveling to the Zaafra fair are walking two women from Extremelma to sell their baskets

—and they sing themselves into the past, into the small town of Zaafra, where the feeling is decidedly different. In Ktrandm and close community, the dancers transition to the traditional flamenco form. Graceful dance, zapateado footwork, clapping of palmas, and castile song are all prevalent on the spot. The result is an intimate conversation between melody and movement, dancer, singer, musician, and audience. The spontaneity and passion of this performance speaks to flamenco's origins. The dance developed and passion of this performance speaks to flamenco's origins. The dance developed and passion of this performance speaks to flamenco's origins.

Manday dynasty of flamencos in Jerez, Spain: she carries a long tradition.

Caminos Flamencos was founded in the mid-1990s to promote and present both innovative and traditional creations representing the past, present, and future of flamenco. Artistic director Yaelisa is also director and co-founder of the New World Flamenco Festival. A second generation flamenco artist, Yaelisa has won an Emmy, an Isadora Duncan Dance Award, and ABC 7’s “Profiles in Excellence” Hispanic leadership award. Jason McGuire “El Rubio” is the award-winning musical director for Caminos Flamencos and the New World Flamenco Festival. www.caminosflamencos.com

YANG YANG DANCE

Firecrackers announce the start of the spring festival, and the young Han girls pour into the streets to celebrate and play. This dance, Wind Blown Butterfly, is a traditional Han Chinese dance from Shansi region, showcasing Han fans and umbrella techniques. The dancers flash their fans like butterflies and snap them with a technique called da shan. They twirl umbrellas like flowers in a fresh breeze and show off splits, Chinese kung fu kicks, and fluid backbend bridges and handstands, moves from Chinese Opera’s zuo tumbling.

The Taste of New Year

The dance is set to a traditional spring festival piece of music, “Nian Wei Er—The Taste of New Year.” It features the su nua, a Chinese oboe with a distinctively loud and high-pitched sound which can imitate the singing of birds. Over the years, the instrument and the song have become inseparable: the lush melody announces it’s officially spring.

Spring Festival is celebrated for two weeks around the Chinese New Year. Family members from all over China (and sometimes from other countries) travel to their home towns to celebrate with extended family. Most businesses shut down, and people gather to relax and eat together. Everyone, and especially the children, anticipate a trip into the mountains, where they can climb, picnic, and play.

The costumes are traditional Han Spring Festival costumes. Red symbolizes luck and happiness. The choreographer is Yang Yang Lyon, 2010.

Yang Yang Dance was formed in 2004 to bring Chinese ethnic dance instruction to the South San Jose area. Yang Yang learned to dance at the Beijing Dance Academy, and received her degree in Chinese dance there. She performed for the Chinese Opera and Ballet Theatre from 2000-2005. Her students, the performers in this dance, are eight to nine years old. Most of them began dancing at age five.

www.caminosflamencos.com

This performance made possible, in part, thanks to the generosity of Esther and Carlos Li, & the Chinese Peninsular Arts Foundation
This performance made possible, in part, thanks to the generosity of Margarita and Herbert Rosenberg.

HALAU O KEIKIALI'I

Hala o Keikialii' presents contemporary hula 'auana with a favorite Hawaiian theme: Ali`i`iina Aina—Relationship in Love.

The suite includes:

Ka Aloha, for a secret love affair, a drumbeat as the lovers’ hearts, with a wahine (women's) choreography by Kumu Ria Fonseca and kane (men's) choreography by Kumu Alfredo. Mai mana `oe—pay no heed to gossip, all that matters is we are bound.

Ho`i Hou Mai, for love that stands the test of time. E nene`e mai, e hula mai—come here my love, your head upon my chest, your heart is where you belong.

Deh Ali`i`iina Aina (traditional songs), h -imeni (songs), na- mea hula (arts, crafts, dance), hula ‘auana (contemporary dance), oli (chant), mele (Song) focus is on cultural traditions, including hula kahiko (classical dance), hula ‘auana (contemporary dance), oli (chant), hula hula (arts, crafts, implements), kola hula (hula attire), `olelo (language), and mo`olelo (stories). Kumu Hula (artistic director and choreographer) Kaelehi Keikialii Hula edge, www.kaelehi.com

Dance Origin: Hawaii • Genre: Hula ‘auana • Title: Ali`i`iina Aina • Artistic Director/Choreographer/Musicians: Kumu Hula Kaena Keikiali`ihiwahiwa Alfiche • Dancers: Boysov Kiyama, Keke Irisza, Alena Aya, Courtney Chung, Kekaha Desia, Margaret Edaline, April Espinosa, Tiffany Evangelista, Valeria Evangelista, Kaewa Fernandez, Lelani Fernandez, Coi Jemeyrier, Centelle Fonseca-Dupre, Cristo Ting, Liske Heim, Kacie Henare, Darla Ispolita, Peter Lavon, Liset Lush, Lienem Medrano, Lula Mesegar, Ali Ka`e Keikialiihiwahiwa Alfiche, Maya Morris, Arianna Nunez, Raena Odesa, Gabrielle Palomo, Angel Pong • Musicians: Kumu Hula Kaena Keikiali`ihiwahiwa Alfiche (acoustic), Rin Arce (acoustic bass), Leheua Yim (guitar)

Mujer Negra

Mujer Negra—Black Women, pays tribute to Peru’s independence (1821), and to the contribution of Peruvian women of African descent.

It is a unique all-women performance of the Afro-Peruvian zamacueca, traditionally a courtship dance. De Rompe y Raia honors the femininity and authoritativeness of African women, and their joy in political freedom.

Zamacuecas is known as the Mother Dance of the Americas, a dance of celebration, gallantry, romance, independence, and struggle. Its folkloric children include the Peruvian marinera, Argentine samba, Chilean and Bolivian cueca, Mexican chilena, and several California Gold Rush dances. Lima’s Zamacuecas dance originated in the late eighteenth century Colonial period. For the Afro-Peruvians, it was a New World interpretation of Spanish affection; for the European classes, it became the dance of dandies societies.

In the 1950s and 1960s era, Peruvian folkloric pioneers Jose Duran Flores and Victorita Santa Cruz revived the zamacueca and choreographed it for stage. Today’s performance is in this post-revival style, emphasizing the African elements of syncopation, conga, cajon, exaggerated pelvic movement, and call and response song. The cajon box drum was ingeniously invented by African dockworkers; the guitar and vocals are Spanish; the pentatonic harmonies are Indigenous Andean.

The post-revival costume is also by Duran and Santa Cruz, inspired by Pancho Fierro’s 1800s era watercolors of original zamacueca dancers. The hats are from the colonial plantation; white and red handkerchiefs poke fun at the Spanish tandango and also represent Peru’s life’s blood.

Gabriela Shroma created Mujer Negra in 2010. She learned the dance in Peru from Enrique Barrueto, Julio Casanav, Mario Malgr, and Lalo Izquierdo, and she has researched this newly-disappearing form for fifteen years.

De Rompe y Raia was founded in 1995 as a cultural organization dedicated to preserving and promoting traditions and culture from the coastal region of Peru, where the music and myths of European, African, and Indigenous peoples intersect. www.derompepyraja.org

Dance Origin: Coastal Peru • Genre: Afro-Peruvian • Title: Mujer Negra • Artistic Director/Choreographer: Gabriela Shroma • Dancers: Eleana Arroyo, Fernando Bautista, Rosana Ferreyra, Marilena Herrera, Shayna Palma, Gracia Perea, Kriala Serret, Gabriela Shiroma, Tyree W. Rumbottom

Music: Jose Roberto Hernandez (guitar), Javier Nanton (cabo), Alberto Patocn (cabo), Louis Rodriguez (bass), Freddy Rosales (tuba), Rosa Los Santis (vocalist), Miguel Soekawats Donn (harmonica), Javier Trujillo (guitar), Daniel Zamallou (guitar), Federico Zepeda (bass)

DE ROMPE Y RAJA CULTURAL ASSOCIATION
Charya Burt Cambodian Dance

In Caressing Nostalgia, master Cambodian dancer Charya Burt expresses a nostalgia for her revered past. This new choreography honors Cambodian dance with a grounded and stonelike sense of bare knees and flexed toes. It also adds clarity and precision to expression of classical gesture and movement, and adds some Cambodian folk dance steps. In place of the tight-fitting golden royal Khmer dress, Charya dances in contemporary simplicity, retaining only some temple jewelry and a traditional hairstyle. She replaces the traditional Pin Peat court orchestra with a cellist, retaining only some temple jewelry and a traditional hairstyle. Royal Khmer dress, Charya dances in contemporary simplicity; playing a contemporary composition and a song adapted by Ms. Burt from Cambodian classical poetry. Charya says, “Nostalgia means that in my heart I carry Cambodia’s ancient beauty inspires my newfound dreams. Your ancient beauty inspires my newfound dreams. Symbolizing the Golden Era of our precious Khmer Civilization. Built by the magical hands of our ancestors. The form also evolves, as Charya Burt says, “one step at a time.”

Nostalgia was created by Charya Burt in 2010. The music is from Blue Roses, written for solo cello by Alexis Arfich, performed by noted cellist Sasun van Loon.

Charya Burt Cambodian Dance was established in 1994. As a traditional artist and a former dance faculty member of the Royal University of Phnom Penh, Charya is dedicated to the promotion and preservation of traditional Cambodian dance through instruction, performance, and the creation of new works. www.charyaburt.com

Charya Burt, Artistic Director/Choreographer/Dancer/Vocals, Sasun van Loon (cello)

Chinyakare Ensemble

Chinyakare Ensemble presents Mbakumba, a harvest celebration from the Karanga subgroup of the Shona people, who originated from the Masvingo Province in southeastern Zimbabwe. The choreography uses play and theater to tell an ancient story, sort of AA meeting from the African bush. Baba Bigee neglects his harvesting, following celebrations around, drinking too much beer. His loving family takes away his beer pot and warns him of the dangers of drink, so Baba soberes up.

Nyarara iwe, Nyarara ucha zviona . . .

It’s okay, everything will work out
Stop whining, you will see at the end
And please don’t be ashamed
There are no problems too big or small for us to solve together

Mbakumba is noted for the jeketera, a polyrhythmic conversation between dancers and musicians. The story marks a time of rest and recovery after the harvest, when the community celebrates together. Juliana, the protagonist, says, “I am because we are.”

Choreographer Julia Titil ChiChinga is from a long line of Shona musicians, dancers, and storytellers who lived in poverty for decades under British rule—1800s to 1960s—protecting and carrying forward ancient Shona traditions. This performance is a poignant testimony to that lineage: Juliana’s children dance today with Chinyakare, recently arriving from Zimbabwe where they performed with the Mhembero Dance Company and under the tutelage of ceremonial mbira master Tita ChiChinga. Juliana’s father.

Zimbabwean costumes evoke the earth: green is for crops, gold for minerals, black for peace, and red for energy. The women hold trays—baskets of seeds. The men’s clay pots (har) carry ceremonial beer, ritually brewed, blessed by the matriarchs, shared in friendship.

The deep earthiness of Shona music “fits up” listeners and opens a space for the ancestors to join. The ngoma drum—a carved tree trunk and cow hide—carries the conversation with the dancers. Hosho (gourd shakers) and marimbas (introduced in Zimbabwe in 1900) play circular cross-rhythms.

Chinyakare Ensemble presents authentic Zimbabwean music and dance, and merges powerful traditional art forms with innovative movement and soulful form. Native Zimbabwean artist, dancer, and choreographer Julia Titil ChiChinga founded Chinyakare in 2000. The group welcomes all who seek healing and spiritual experience through dance and music. www.chinyakare.com

Dance Origin: Zimbabwe

Genre: Traditional

Title: Caressing Nostalgia

Dancers: Augusten Basa, Gerald Basa, Isla Titil ChiChinga, Casey Daliyo, Ronee Daliyo, Delisa Martinez (drums), Tom Melkonian (drums), Kelly Tawanda, Orphan Martinez (marimbas), Sara Noll (hosho)

Musicians: Hector Lugo (marimba), Duncan Allard (marimba), Sara Noll (hosho)

Stop whining, you will see at the end
And please don’t be ashamed
There are no problems too big or small for us to solve together

www.chinyakare.com

This performance made possible, in part, thanks to the generosity of Bekris Gallery

This performance made possible, in part, thanks to the generosity of Delisa Martinez.
Egypt

Bal Anat presents a suite of Middle Eastern dance. The title of the piece, Ghawazee, means “invaders of the heart” and it refers to an Egyptian ethnic group known for its artistry in entertainment. In the eighteenth and nineteenth centuries, the Ghawazee lived in settlements along the Nile and in Cairo. They traveled from city to city, performing centuries old Middle Eastern dance and music. They danced for marriages and births, and in the streets, at fairs, and in military camps, where western travelers became fascinated by the sensuous female dancers. This suite includes the introductory Procession, followed by Sword Dance and Raks El Zagat: Dance of the Finger Cymbals.

Suhaia Salimpour choreographed the dramatic sword dance for today’s stage, and her mother created the dance. In the 1960s, Suhaila Salimpour—dancer, choreographer, and scholar of Middle Eastern dance—found inspiration in an 1870s painting by the French academic painter, Jean-Léon Gérôme. Gérôme had traveled to Egypt and one of his paintings shows a Ghawazee dancer balancing a sharp sword on her head. The title of the final number, Raks El Zagat, refers to the oldest forms of Middle Eastern dance and mentions the Cairo sword dance. This piece showcases Jamila Salimpour’s brilliant finger-cymbal technique. In her book, Belly Dance: From Cave, to Cult, to Cabaret, Salimpour links the cymbals to ancient times: “The cymbal, originally an instrument used in (Mesopotamian) ritual… The sound of the cymbals, as they clashed together, had a magical significance in communicating with the (Anatolian) Goddess Cybele, after whom they were named.”

Suhaia Salimpour’s choreography is based on traditional Middle Eastern folkloric steps and rhythm. The costumes reflect traditional Bedouin street, made of raw Bedouin cloth, a latticed fabric with mixed hand-pounded pieces of silver, dating back to the Pharaohs. The dancers also wear jewelry such as Bedouin women collect for their dowry. Traditional North African folk songs are played on traditional tribal instruments including the mizmar, oud, nai, bagpipe, deff, tabla, riq, mizmar, and kurkaba.

Bal Anat was formed in 1968 by Jamila Salimpour out of a need for an organized presentation of the various Middle East dances at the Renaissance Pleasure Fairs in Northern California. This provided Jamila a means to present her many years of research on traditional Middle Eastern folkloric dances. The current company members train under artistic director Suhaia Salimpour who has restructured the company in 2000. www.suhaialternational.com

Mexico

In Revolución: Tierra y Libertad, CMBA presents a suite of Mexican folkloric song and dance. The time is 1910-1920, during the Mexican Revolutionary War. The setting is a small town plaza in northern Mexico where a group of traveling musicians sings war ballads (corridos), the CNN reports of the time. The songs—“Corrido del Norte”, “La Cucaracha”, “Jesusita de Chihuahua”, and “La Adelita”—describe revolutionary figures, key battles, and the proximity of the troops, and the town’s folk dancers illustrate the stories.

In 1910, the Mexican working class began their long battle for land reform against wealthy landowners and the corrupt government of Porfirio Díaz. The folk songs we know as “corridos” emerged from this struggle. Corridas carry symbolic and hidden political meanings, and they are presented in three parts: a welcome, a poetic story with a moral, and a farewell. They are performed by conjuntos—small musical groups with singers, accordions, guitars, electric bass, and drums.

“La Cucaracha” talks about revolutionary leaders Francisco (Pancho) Villa and Emiliano Zapata. “La Adelita,” the most famous corrido, is about a woman who followed her lover into battle. “La Adelita” is now called “La Adelita” in Mexico and “La Adelita” in New Mexico, the archetype of the woman warrior, the soldadera who cooked and cared for the wounded and fought alongside her brothers, sons, or husband. Her story allowed for the perception of the Mexican woman to change, and today the name “La Adelita” refers to any strong and fearless women. This performance is dedicated to the women who have devoted their lives to change and freedom in Mexican society.

The piece was created with the help of Carlos Antuérrez, Ballet Folklorico de Mexico de Amalia Hernandez, Mexico City. Steven Valencia and David Lopez-Manchilla choreographed today’s performance in 2010.

The dancers wear the traditional ranchera style clothing from the era. Men wear striped pants, white shirt, zarpaz (blanket-like shawl), bullets, straw hat, and black boots. The women have added bullets and rifles to their colorful daily wear to represent their struggle for justice.

Compañía Mazatlán Bellas Artes (CMBA) was founded in 1994 by Yolanda Costazko. The Sacramento-based organization is under the artistic leadership of Steven Valencia, one of the company’s principal dancers. Together, Compañía Mazatlán Bellas Artes (CMBA) and its teaching institute (IMBA) are a highly valued cultural and artistic resource throughout the western U.S. and internationally, teaching and performing traditional Mexican folkloric dance and indigenous ceremony, and original contemporary choreography. www.imbasac.com

Choreographers: Steven Valencia and David Lopez-Manchilla
Dancers: Dominique Adams, Eddie Gonzalez, Carlos Antuérrez, Steven Valencia
Choreographers: Carito Martinez, David Lopez-Manchilla, Steven Valencia
Dance Directors: Dominique Adams, Rebecca Almanza, Gena Cabalderas, Erik Diaz, Monica Díaz, Christin Flores, Israel Flores, Omar Flores, Alejandro Godoy, Alejandro Hernandez, Elizabeth Lizardi, David Lopez-Manchilla, Claudia Martinez, Mario Miramontes, Rebecca Almanza, Erik Diaz, Monica Díaz, Christin Flores, Israel Flores, Omar Flores, Alejandro Godoy, Alejandro Hernandez, Elizabeth Lizardi, David Lopez-Manchilla, Claudia Martinez, Mario Miramontes, Rebecca Almanza, Erik Diaz

This performance made possible, in part, thanks to the generosity of Tacos San Buena
A song can take you to another moment in time; a dance can bring to life a story long forgotten. The San Francisco Ethnic Dance Festival shares the beauty, energy and elegance of traditional dance, illuminating the intangible cultural heritage being sustained by thousands of Bay Area artists.

As I conclude my third year as President of the Board of World Arts West, this could not be a more thrilling time to be a part of the San Francisco Ethnic Dance Festival. This year’s events have expanded, for the first time ever, to performances at Yerba Buena Center for the Arts and Zellerbach Hall, sharing what many call “an inspiring event of civic pride” with the entire Bay Area. I thank the Board of Directors for their work toward this vision.

These exciting additions to this year’s schedule could not be attained without the amazing, talented, diverse artists in the Bay Area. The Festival has grown to something bigger than we ever dreamed as 3,000 dancers belonging to 130 dance groups numbering over 7,000. This was a true testament to the bridging of communities, cultures, artists, teachers, students, and families—young and old.

I congratulate Tony Carda on this year’s Lifetime Achievement Award as he has led the Rumsen Ohlone Tribe on a journey back to their homeland here in the San Francisco Bay Area. We are proud to have the Rumsen Ohlone Tribe open the 2011 Season and welcome the other California tribes who are participating for the first time.

Thank you Cheryl Jennings and RJ Muna for documenting the Festival artists on television and in stunningly beautiful photographs, and for your ongoing support of the Festival.

With a great amount of admiration, I ask that you take a moment to recognize the staff of World Arts West. Against an array of obstacles, they have worked tirelessly with dedication, passion, hard work and a lot of love to make this season exceptional. They are the BEST!

With this outstanding personal commitment and excelling developments in hand, I believe the San Francisco Ethnic Dance Festival has earned the right to ask for your support—not only for this 2011 Season— but as we move forward, enhancing the long-term sustainability and health of the Festival. With little corporate sponsorship of the arts available, I reach out to EACH of you to become involved with the Festival: Donate - Volunteer - Join a Board Committee or make your support known. We are all so lucky to have this treasure in our community.

I am honored to be involved with the San Francisco Ethnic Dance Festival. It has been a great personal reward to be a part of this multi-cultural, diverse, one of a kind event. I encourage you to attend and participate often, and to make your support known.

Please enjoy the 2011 Season of the San Francisco Ethnic Dance Festival!
This year’s Festival would not have been possible without the financial contributions of the many individuals listed below. We urge you to consider making a tax-deductible contribution to allow us to present the 34th Annual San Francisco Ethnic Dance Festival in June 2012. For details please visit www.worldartswest.org.

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THANKS

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Makai: Diana Gamero • Javi Morg • Ines Pelaez • Bob Sanders • Raile Vargis • Isaac Weaver

(Rising Up) Musicians: Madison Douff • Mohamed Kousis.

We would like to thank the Yerba Buena Garden Festival and Verba Buena Gardens Management for their help with making the festival and ceremony on June 18.

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

The truth is that there are few stages in the United States where dancers sustaining traditional dance forms are presented with respect and professional production standards. Most presenters who include ethnic dance as part of their season’s offerings are presenting dance companies touring from abroad, rather than American artists who live and work right here. Our local dancers, featured in this Festival, are at the heart of our communities, and they are doing important work beyond sustaining and sharing beautiful cultural traditions.

Prominent Harvard professor Robert Putnam has written that “the central challenge for modern, diversifying societies is to create a new, broader sense of self.” He advises that “to strengthen shared identities, we need more opportunities for meaningful interaction across ethnic lines where Americans (new and old) work, learn, recreate, and live.”

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

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

• Tell people about what you have seen at the Festival — share this with friends, family, and co-workers. Use the envelope inserted into your program book to send us a donation to support our programs.

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Thanks to State Bank of India, the presenting sponsor of the Festival’s East Bay performances.