

30th ANNIVERSARY  
SAN FRANCISCO

# ETHNIC DANCE FESTIVAL



30 WORLD DANCE  
AND MUSIC EVENTS  
JUNE 1-29, 2008

# Welcome

to the 30<sup>th</sup> Anniversary San Francisco Ethnic Dance Festival

We are thrilled this special 30<sup>th</sup> Anniversary Season to be presenting 30 events showcasing the breadth and beauty of our extraordinary local dance community.

Over 100 distinct dance forms are currently being sustained throughout the Bay Area, often at great personal sacrifice, by thousands of the most deeply passionate people that I have ever had the pleasure of knowing. I continue to be inspired by their hard work and creativity, and the innovation occurring gives me great hope for the future.

The future of these dances, will depend ultimately, however, on the interests and values of today's young people, and we are excited to be presenting youth groups each weekend. May you revel, as I do, in the children's joy and exuberance.

One of the guiding themes for curating this year's *Festival* has been *Lineages*. We have brought together teachers with their students—and in some cases the teachers of the teachers, uniting three and four generations on stage to perform together for the first time. To accomplish this, many international masters were flown here from around the world, thanks to funding from Grants for the Arts and the San Francisco Arts Commission.

There will be rare U.S. performances by 50 international guest artists, some who have never left their home countries, and all having been invited at the request of local dance groups selected at the annual January *Festival* auditions: a fifth-generation marimba orchestra from Chiapas, Mexico; *odissi* and *kuchipudi* gurus from India; Palawan tribal leaders from a small island in the Philippines; and a Cambodian pin peat ensemble are a few of our special guests.

We will also be fulfilling a long-held dream of filming the *Festival* this year for the creation of a documentary film to be released in 2009. This was made possible thanks to generous funding support from the William and Flora Hewlett Foundation.

Thank you for your participation. Know that your attendance is deeply appreciated. We hope that you are inspired to do all that you can to support these artists and their work so that the future will be filled with important cultural traditions and magnificent dancing.

Here's to the next 30 years and beyond!



Julie Mushet / Executive Director





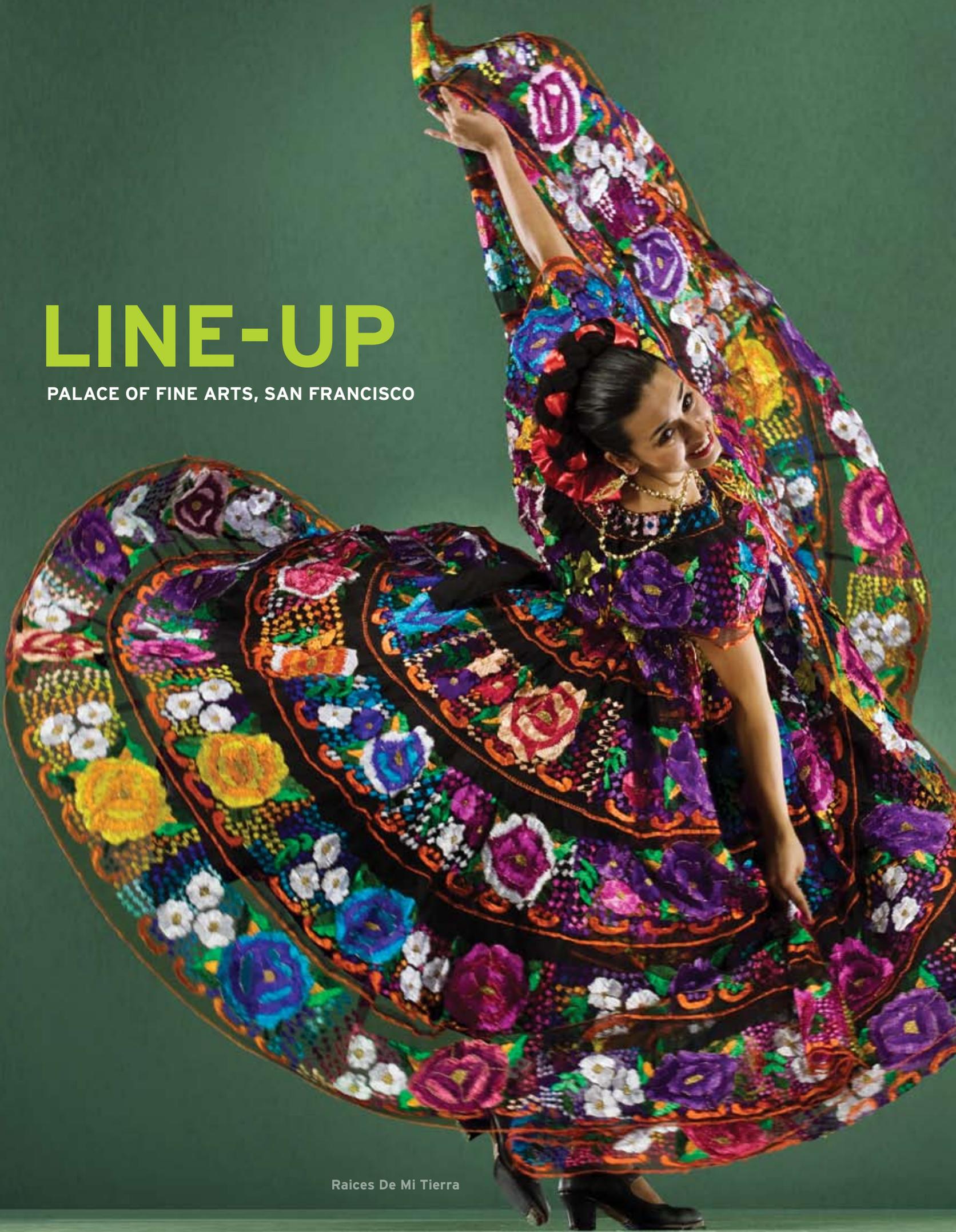
**Korean Youth Cultural Center  
appears at the Opening Night Gala.**

Cover: Ensembles  
Ballet Folklórico de San Francisco  
Photos: RJ Muna

# LINE-UP

PALACE OF FINE ARTS, SAN FRANCISCO

Raices De Mi Tierra



Weekend **1** June 7 & 8

CPAA ARTS CENTER • RAÍCES DE MI TIERRA • MIRIAM PERETZ  
CHARYA BURT CAMBODIAN DANCE • NĀ LEI HULU I KA WĒKIU\*♦

INTERMISSION

ABHINAYA DANCE COMPANY OF SAN JOSE\*♦ • ONGDANCE COMPANY\*  
THEATRE FLAMENCO • LAS QUE SON SON

Weekend **2** June 14 & 15

DUNSMUIR SCOTTISH DANCERS • SINDHU RAVURI  
LA FIBI FLAMENCO DANCE COMPANY  
DE ROMPE Y RAJA CULTURAL ASSOCIATION\* • IMANI'S DREAM\*

INTERMISSION

CHINESE PERFORMING ARTISTS OF AMERICA • SHABNAM\*  
NORTHERN CALIFORNIA KOREAN DANCE ASSOCIATION\*  
ENSAMBLES BALLET FOLKLÓRICO DE SAN FRANCISCO\*♦

Weekend **3** June 21 & 22

ESZTERLÁNC HUNGARIAN FOLK ENSEMBLE\*  
VISHWA SHANTHI DANCE ACADEMY\* • MURPHY IRISH DANCERS  
BALLET FOLKLÓRICO MEXICANO DE CARLOS MORENO

INTERMISSION

LIKHA - PILIPINO FOLK ENSEMBLE\*♦ • NIHARIKA MOHANTY  
BOLIVIA CORAZÓN DE AMÉRICA\* • CHINA DANCE SCHOOL AND THEATRE  
BALLET LISANGA II WEST AFRICAN PERFORMING ARTS COMPANY

Weekend **4** June 28 & 29

CHHANDAM YOUTH DANCE COMPANY\* • HIYAS PHILIPPINE FOLK DANCE COMPANY  
YAORYONG DANCE • ABADÁ - CAPOEIRA SAN FRANCISCO PERFORMANCE TROUPE  
FUEGO NUEVO BALLET FOLKLÓRICO MEXICANO

INTERMISSION

GADUNG KASTURI • COLLAGEWEST DANCE THEATRE • HALAU 'O KEIKIALI'\*  
ALAFIA DANCE ENSEMBLE

\* Performing a World Premiere Piece  
♦ Commissioned for the 30th Anniversary



A woman with long, dark dreadlocks is captured in a dynamic pose against a dark blue background. She is wearing a vibrant red, floor-length dress with a halter neckline and a large, ornate necklace featuring various metallic and floral elements. Her hair is styled with a red flower accessory. The text 'SPECIAL EVENTS' is overlaid in a bold, yellow, sans-serif font across the middle of the image.

# SPECIAL EVENTS

Mahea Uchiyama

## DANCE WORKSHOPS

### ORI TAHITI WORKSHOP

with Mahea Uchiyama  
of KaUaTuahine Polynesian  
Dance Company

An introductory workshop featuring *ori* technique (including hip isolations, footwork, and gestures), live drumming, as well as instruction in 'ote'a (a dance routine performed to the accompaniment of Tahitian drums).

Tuesday, June 3, 7–9pm

### SOUTH AMERICAN FOLKLORIC DANCE WORKSHOP

in partnership with Tango and More  
and Peruvian Dance Company

A beginning workshop on social partner dances for all ages in Argentine *chacarera* and Peruvian *marinera norteña*.

Tuesday, June 10, 7–8:30pm

### DANCES FROM THE PHILIPPINES

with Guest Artists from  
the Island of Palawan

A unique opportunity to learn dances of the Tagbanua and Batak tribes of Palawan headed by Narino Maniapao a Tagbanua and members of the Palawan Center for the Arts.

Sunday, June 15, 1–3pm

### ODISSI WORKSHOP

with Guru Ratikant Mohapatra  
Son of Legendary Odissi Master late  
Guru Kelucharan Mohapatra

Both intrigued newcomers and experienced practitioners will learn Odissi rhythms and the style and dance technique of famed Odissi Guru Kelucharan Mohapatra.

Sunday, June 15, 4–6:30pm

### AFRO-CUBAN DANCE WORKSHOP

with the Dancers and Drummers of  
Emesé: Messengers of the  
African Diaspora, in partnership with  
Carla Service Dance-A-Vision

Open to all levels, Emesé will lead a community-oriented dance workshop with live drummers, featuring the movement and spirit of the Yoruba and Congo traditions in Cuba.

Tuesday, June 17, 6–7:30pm

### BHANGRA DANCE WORKSHOP

in partnership with  
Ghungroo Dance Company

A workshop introducing all ages to the thrill of dancing bhangra, Indian folk dance from the Punjab region of India, with an accomplished and high-energy group.

Sunday, June 22, 11–2pm

### AFRO-PERUVIAN DANCE WORKSHOP

with Gabriela Shiroma of De Rompe y  
Raja Cultural Association, in partnership

with Rhythm and Motion Dance Program

A workshop welcoming all levels, focusing on the dance from the coastal region of Peru with music and songs of traditional *festejos* and *landos*, with live percussion.

Tuesday, June 24, 7–8:30pm

## DANCE FILM SCREENINGS

### BRAZILIAN FILM SCREENING: CIGARRA CAPOEIRISTA

in partnership with Mission Cultural  
Center for Latino Arts and  
ABADÁ-Capoeira

A documentary film about the life of Mestranda Márcia "Cigarra" of ABADÁ-Capoeira, and the female experience in the art of capoeira. This 30-minute film will be followed by a question and answer session with Mestranda Márcia.

Thursday, June 5, 7pm

### HAWAIIAN DANCE FILM SCREENING: HULA 2500 MILES FROM HOME

in partnership with the  
Bay Area Hawaiian Film Festival

This film explores the many facets of why hula has become so popular in the world and how *halau* have sprung up all over the San Francisco Bay Area, as well as offering insight into how hula has survived for so long, so far from the Motherland.

Thursday, June 12, 7pm

### CAMBODIA DANCE FILM SCREENING: MONKEY DANCE

in partnership with San Francisco Inter-  
national Asian American Film Festival  
and Oakland Asian Cultural Center

This film portrays three kids in America who navigate the challenging landscape of urban adolescence and ultimately begin to make good on their parents' hopes and dreams through traditional Cambodian dance.

Thursday, June 19, 7pm

### PERUVIAN DANCE FILM SCREENING: SOY ANDINA

in partnership with the  
International Latino Film Society  
and Brava Theater Center

A film about a modern dancer raised in Queens, NY and a folkloric dancer from the Andes who journey to Peru to reconnect with their roots and the world of folkloric dance, followed by a dance demonstration and a question and answer session with Mitch Teplitsky (film's Director) and Cynthia Paniagua (dancer in film).

Thursday, June 26, 7pm

## MID-WEEK DANCE PARTIES

### ARGENTINE TANGO DANCE PARTY

in partnership with the  
Mariposa Tango Club

Tango enthusiasts of all levels are welcome for this special *Festival* party. There will be preliminary dance instruction followed by a *milonga* late into the evening hours.

Thursday, June 19, 7pm

### PALESTINIAN DANCE PARTY

in partnership with the Arab  
Cultural and Community Center

Basic instruction in traditional *debkah*, the indigenous folk dance of the Levant, taught by the dancers of Al Juthoor, followed by communal line dancing for all ages.

Wednesday, June 25, 7pm

## FRIDAY FAMILY EVENTS

### DANCE AND MUSIC FROM TAJIKISTAN at the San Francisco Public Library

Families are welcome to learn about the *shodiona*, a Tajik dance of happiness, with Miriam Peretz and accompanying *doira* hand drum players, Salokhiddin Fakhriev and Abbos Kosimov.

Friday, June 6, 3pm

### OAKLAND MUSEUM OF CALIFORNIA "FIRST FRIDAYS" FESTIVITIES

Featuring Emeryville Taiko

For centuries, taiko drumming has been the driving heart beat of community celebrations and festivals throughout Japan. Come experience the thunderous power and energy of these dynamic drums in a special performance by Emeryville Taiko.

Friday, June 6, 5pm

### SUMMER SOLSTICE

with Eduardo Madril of Four Winds  
Native American Dance Company

Celebrate the summer solstice at a special event with members of the Pascua Yaqui tribe of Southern Arizona and northern Sonora, Mexico. Performance includes the world premiere of a new work based on the disappearance of the ancient *Sun Dagger*, located in a remote section of the Anasazi territory named Chaco Canyon.

Friday, June 20, 8pm

For event location & pricing  
visit: [www.worldartswest.org](http://www.worldartswest.org)

## FROM THE *FESTIVAL'S* ARTISTIC DIRECTORS

I couldn't be more excited about this year's *Festival*. Featuring over 500 extraordinary local dancers and musicians, along with our special guest artists from around the world in unique and mesmerizing performances.

We began the year with the *Festival's* auditions in January, and we were astonished at the quality and number of groups and soloists that auditioned for this 30th Anniversary Season. I wish that we could have included all of the excellent and exciting groups that auditioned which I desired very much for the public to see; but, alas, there are not enough places given our current resources.

We are grateful to The Wallace Foundation for the funding to expand this year's Palace of Fine Arts Theater performances from three to four weeks, so that we are able to present more dancers than ever. I hope that you have the chance to see as many of the shows as possible.

Having attended folkloric festivals in Europe and South America, I have come to the realization that the *San Francisco Ethnic Dance Festival* has a very unique quality in comparison to them. Most festivals which I have witnessed seem to be nationally or regionally oriented, focusing upon the variety of national forms like at the Fiesta de San Ysidro of Madrid where all of the regional songs and dances of Spain are exhibited, or the Guelaguetza of Oaxaca where the several regions of Oaxaca are represented at their best and most numerous. I don't know of any festival that includes the wide range of international dance forms that we have in the Bay Area.

It is such a pleasure to serve as Co-Artistic Director with CK Ladzekpo, whose good humor and solid expertise make our work such a joy. It has also been a thrill to be able to work with a staff and crew of such artistic expertise and efficiency to bring these programs to you.

May you enjoy this 30th Anniversary Season to the utmost.



Carlos Carvajal

**CARLOS CARVAJAL** has danced and choreographed hundreds of works over the years, and is versed in many forms of ethnic dance. He danced with Chang's International Folkdancers, Madelynne Greene, and Anatole Joukowsky, before joining the San Francisco Ballet in the early 1950's. He spent a decade performing overseas dancing with several companies including the International Ballet of the Marquis de Cuevas and Ballet Nuevo Mundo de Caracas. In 1970, he founded San Francisco Dance Spectrum, choreographing over 50 works during his company's decade long existence. In 1981, he received the first San Francisco Art Commission Award for Choreography and Dance, and in 1986 he received the Isadora Duncan Award for Lifetime Achievement. Carvajal received the Critics Circle Award in 1990 and from Spring 1995 through Spring 2004 served as Artistic Director of Peninsula Ballet Theater.

*"To me, this is paradise as I mingle with these fabulous young artists, well trained but innocent and dedicated to the cultural tradition of their parents. A good sample of what the world looks like."*

Thirty years ago, at the dawn of the *San Francisco Ethnic Dance Festival*, I was hopeful and confident that with a good stewardship, cultural specific music and dance will take their rightful place among the mainstream arts of the U.S. I did not, however, realize that I would be artistic directing the coming of age season of this great forum of world music and dance artists in the U.S. I am proud and privileged.

At age 30, the *San Francisco Ethnic Dance Festival* has all the markings of a forward-looking and a world-class event. A new generation of artists, the children of the pioneering generation populate the cast. Envious production values and a sound administrative and support system geared to propel this international forum to new heights.

To me, this is paradise as I mingle with these fabulous young artists, well trained but innocent and dedicated to the cultural tradition of their parents. A good sample of what the world looks like.

Welcome to the new generation of cultural specific music and dance artists.



CK Ladzekpo

**CK LADZEKPO** is the Director of the African Music Program at University of California at Berkeley. He is internationally recognized for his master teaching and performing skills; these include work as a published scholar, choreographer, dancer, and drummer. He is a member of a well-known family considered leading dancers and drummers among the Anlo-Ewe people of southeastern Ghana in West Africa and has worked since the early 1960's to expand his traditional Anlo-Ewe music and dance activities to include the effective representation of the African perspective at major venues in the U.S., Canada, and Europe, including Jacob's Pillow Dance Festival and UC Berkeley's Cal Performances. He was lead drummer and instructor with the Ghana National Dance Ensemble, the University of Ghana Institute of African Studies, and the Ghana Arts Council, and he is currently the Artistic Director, choreographer, and master drummer of the African Dance and Music Ensemble, which he founded in 1973.

# 2008 AUDITION PANELISTS

**KUMU HULA SHAWNA KEALAMELEKU' ULEIALOHA ALAPA'I** is widely known as an accomplished dancer, *kumu hula* (hula source), and Hawaiian song and chant composer. She has toured internationally, including Europe, Africa, India, Malaysia, Thailand, Bali, and Asia, as a lead soloist/choreographer. She also danced for one of Hawai'i's top vocal artists, The Brother's Cazimero, prior to moving to the Bay Area in 1985. Alapa'i has also played and recorded with world-renowned Hawaiian musician Ledward Ka'apana. She formed her Marin-based Hula Halau, Na Pua O Ka La'akea in 1996, and has since presented traditional and innovative dance productions in conjunction with her Hawaiian cultural non-profit organization, Hula On! Productions. Alapa'i was trained and graduated in the ancient tradition of 'Uniki by Hula Master Mae Kamamalu Klein and is presently conducting an intensive 5-year study program on the ancient Hawaiian chants, dances, rituals, and protocols of the prestigious Ma'iki Aiu Lake hula lineage.

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

**JUAN DOMINGUEZ**, born in Guanabacoa, Cuba, directs the dance program for the Artecetro Graciela Andrade de Paiz in Guatemala City, the first center of its kind in Central America run by the Fundación Paiz of Guatemala. Until July of 2007, he was chair of the Arts Loan Fund, and from 1997 - 2007 he was Program Manager at the City and County of San Francisco's Grants for the Arts. In 2004, he was named a Latino Heritage Local Hero by KQED. He has worked in philanthropy from The San Francisco Foundation's arts and humanities program, to Program Coordinator of Hispanics in Philanthropy, to the San Francisco Art Institute, and as a consultant with several Latino nonprofits. As a professional, classically-trained dancer,

Dominguez' career spanned many venues and companies, including dancing for 10 years with Khadra Folk Ballet, as well as with Argentina! Tango Dance and the Oregon Shakespeare Festival. He has performed throughout the U.S. and Europe.

**BENJAMÍN HERNÁNDEZ** was born and raised in Guadalajara, Jalisco. From 1962 -1967, he was a member of Grupo Folklórico de Artes Plásticas where he worked under the tutelage of Rafaél Zamarripa. From 1970 to 1995, he taught *folklórico*, art history of Mexico, and Chicano art at the Claremont Colleges in Pomona, California. In 1974, he founded and directed Ballet Folklórico Mexicano, a dance company that set the bench mark for *folklóricos* in Southern California. From 1980-81, Hernández was elected Chair of the Board for the Asociación Nacional de Grupos Folklóricos in the U.S. (ANGF). Hernández has a B.A. in Latin American Studies from California State University, Los Angeles, a M.A. in Dance from University of California, Los Angeles, and currently heads the Cultural Dance Program at East Los Angeles College where he has worked for the past 37 years.

**MYTHILI KUMAR** is a respected expert in the area of South Indian classical dance. As the artistic director of Abhinaya Dance Company of San Jose, she has presented innovative and high-quality dance performances to U.S. audiences since 1980. She was trained in India in three different Indian classical dance forms—*bharatanatyam*, *kuchipudi*, and *odissi*. Her gurus were Smt. Indra Rajan, Sri T. R. Devanathan, and Smt. Kalanidhi Narayanan for *bharatanatyam*, Sri Vedantam Jagannatha Sarma for *kuchipudi*, and Guru Srinath Raut and Guru Kelucharan Mohapatra for *odissi*. Kumar performed extensively in India before moving to the U.S. in 1978. She has taught Indian dance at Stanford University, San Jose State University and the University of California, Santa Cruz, and she has been awarded individual artist and choreography fellowships from the Arts Council of Santa Clara and the National Endowment for the Arts.

**DENISE PATE** has spent over 25 years working in the dance community as a dancer, choreographer, teacher, administrator, and arts advocate. Her association with the *San Francisco Ethnic Dance Festival* began in 1986, when she appeared with Dimensions Dance Theatre. Over the years she has served on several audition panels for the *Festival*, and was the organization's Community Programs Director. For 20 years she taught African and jazz dance classes to

youth throughout the Bay Area in schools, recreation centers, and private studios. Her past affiliations include the Isadora Duncan Dance Awards Committee, CitiCentre Dance Theater, Youth in Arts, Young Audiences of the Bay Area, and California College of the Arts. She received her BA from Dominican University, where she studied modern dance with Bay Area luminaries June Watanabe and former Martha Graham dancer Lar Roberson. She also holds an MBA from the University of Phoenix and is currently working as an independent grant writer for local arts and youth-centered organizations.

**SHEN PEI**, a native of Nanjing, China, emigrated to Minnesota in 1994, at the invitation of the newly formed Chinese American Association of Minnesota Chinese Dance Theater (CAAM CDT), now the largest Chinese dance school in the U.S., as the role of its first Artistic Director. She has over 50 years of experience and an international reputation as a dancer, choreographer, theater artist, theorist, and educator. Her award-winning choreographed works, such as Plum Blossom Triolet, have been performed throughout the U.S., Europe, and Asia. Another work, the acclaimed Picking Tea, was widely credited as the dance that founded the South Yangtze School of Dance. The Chinese Heritage Foundation recently honored Shen Pei for her great impact on the dance world, her dedication to Chinese culture, and her profound influence on young artists.

**RUDI SORIANO** is the Artistic Director of LIKHA - Pilipino Folk Ensemble and was a former soloist of the acclaimed Bayanihan Philippine Dance Company. Receiving his training from a number of master dance artists, companies, and organizations including, the Alice Reyes Cultural Center of the Philippines Dance Company, Soriano has presented his choreography nationally and internationally and has choreographed for several dance companies and art groups throughout the Bay Area. LIKHA was established in 1992 to celebrate Philippine dance and culture. LIKHA's mission is to propagate Philippine folk traditions by practicing and educating community members and diverse audiences about Philippine culture through music and dance. In 2001, Soriano was honored with the Pilipino community's Pamana Award for Folk Dance Arts Education.

\* Please note: Mythili Kumar's dance group, Abhinaya, and Rudi Soriano's dance group, LIKHA, both appear on the *Festival* stage this year, premiering commissioned works which were not part of the 2008 auditions process.

# CPAA ARTS CENTER

## China

North and east of China's Great Wall lies China's Dongbei region. It is a great central plain surrounded on the north, east, and west by high, heavily forested mountain ranges, and it borders on Korea, Siberia, and Mongolia. The Dongbei Pingyuan—once called the Manchurian Plain—is drained by the Liao Ho and Songhua Rivers, and though it is a fertile region, the growing season is short. Dongbei's winters are the coldest in China, with temperatures well below 0° F. Dry howling gales blow in from the Siberian plains. So, it follows that the children of Dongbei yearn for winter to end, and will celebrate joyfully when the turning of the seasons arrives. Choreographers Xue Bing Xu and Bing Wang bring us an exuberant Dongbei *New Year Celebration*.

The Lunar New Year is the most important and joyous festival of the Chinese calendar. Usually falling on the second new moon after the winter solstice, the celebration symbolizes a new beginning of everything—a good harvest, better luck, higher achievement, harmony and peace, and in general, hope to the people. The young dancers on today's stage are portraying the children of Dongbei, celebrating their happiness for the New Year and for the future. Their

costumes symbolize good fortune, as the color red is linked to a famous Chinese legend. Thousands of years ago, Nian, a terrible beast, threatened to devour communities. It was discovered that Nian feared the color red, the light of fire, and loud noises—so firecrackers and red became the hallmark of Chinese New Year. If celebrants can keep Nian away for another year, they are to be congratulated. The CPAA Arts Center dancers will no doubt succeed—as they dance with the traditional silk banner and whirling handkerchiefs, demonstrate special ribbon techniques, perform cartwheels and handsprings, and shout with happiness, “Let’s play! It’s the New Year!”

CPAA (Chinese Performing Artists of America) Arts Center is accompanied by four international guest musicians, all professors from the Central Music Conservatory in Beijing: Qiang Zhang on *pipa*; Xili Gui on dulcimer; Jianhua Wang on percussion; and Yue Li on Chinese flute. Professor Qiang Zhang is a concert *pipa* musician, and a leading proponent of *pipa* research and performance. Professor Xili Gui is a well known concert dulcimer (or *yangqin*) artist and has published many articles on performance. Professor Jianhua Wang is an award-winning master of percussion and serves as the Vice-Chair of the National Percussion Association. On Chinese

flute, Yue Li was a Golden Award winner of many national competitions, and is a rising star of Chinese folk music.

CPAA Arts Center was founded in 2004 in Cupertino, to pass along Chinese tradition to the younger generation. It offers multidisciplinary classes in music, dance, painting, martial arts, and ballroom dance. It is the home of 30 artists and houses close to 1,000 children and adult students. Xue Bing Xu and her husband Bing Wang were formally trained as dance artists in the Dongbei region. She created a version of this dance in 2006 for a local dance competition and won first place in the youth category. The performers—all girls, ages eight to twelve—are her hardworking students. They are bilingual and have learned the dances in Chinese.

**Dance Origin:** Dongbei, China • **Genre:** Folk  
**Title:** *New Year Celebration* • **Manager:** Virginia Jian • **Choreographers:** Xue Bing Xu, Bing Wang  
**Dancers:** Ariel Chu, Stella Ge, Anna Liu, Claire Liu, Selynna Sun, Jamie Tsai, Jasmine Tsai, Gianna Wu, Jocelyn Yeh, Chelsea Young • **Composer/Conductor:** Guan Gu Ren • **Vocalists:** Silicon Valley Chorus • **International Guest Musicians:** China Central Conservatory of Music - Professor Xili Gui (concert dulcimer), Professor Yue Li (Chinese flute), Professor Jianhua Wang (percussion), Professor Qiang Zhang (*pipa*)



# RAÍCES DE MI TIERRA

Mexico

Chiapas—México's southernmost state—is a remote frontier of Maya temples, jungle, and serene Pacific beaches. More than a quarter of Chiapas' four million people are of Maya descent, with a Mayan dialect as their first language. This legacy, along with the Spanish influence, is apparent in their folkloric dance. The original choreographer of many representative Chiapanecan dances, Maestra Martha Arévalo, studied the regional folklore and dance for 75 years. On today's stage, choreographer Emilio Ruiz presents authentic dances from Maestra Arévalo and his research in Chiapas, along with authentic masks and costumes.

Ancient Chiapacorceanos honored the sun, *Nombobí*, in the last month of the Maya calendar; Nbarenyhicos danced through the town in carved masks, grand headdresses of *ixtle*, and capes. In 1867, Spanish Catholics decided to supplant this solar celebration with Christian holy days, and a new story developed: It was said that Nbarenyhicos had miraculously cured a paralyzed Spanish boy—they had painted masks to look like the boy, and danced so delightfully that the boy was cured. The ancient dances became known as *La Danza para el Chico*, or "Dance for The Boy." The rays of the sun

on the *penacho* headdress became the boy's fair hair. A metal rattle replaced the *chin-chin* gourd that once summoned life-giving rain. In modern festivities, thousands of *Chiapacorceanos* dance, march, spin, and jump down the streets of Chiapa de Corzo, chanting, *Long live Parachico Boys! Long live Chiapa de Corzo boys! Long live Saint Sebastian boys! Long live Jesus Christ boy!* They dance in the streets, and pray for fortune, crops, and the privilege to dance again.

Raíces De Mi Tierra presents five dances from Chiapa de Corzo, Suchiapa, and Tuxtla Gutiérrez. The *parachico* procession is followed by *El Vals de Chiapas*, the popular Chiapanecan waltz (with soloist Lorena Ruedas). In *El Alcaraván*, Abelina Lopez and Emilio Ruiz mimic the elaborate courting dance of the stone curlew—a nocturnal bird that chooses a lifetime partner. *El Cachito y Rascapetate*, mixes Spanish *zapateados* footwork and the exchange of *bombas*, or short rhymes. And the final dance is *El Llorón*.

Roxana and Jose Borego founded Raices De Mi Tierra in 1995 as a student-based folkloric dance troupe at California State University, Sacramento. Today Raices is a non-profit dance organization that both teaches and offers authentic presentations of Mexican dance.

The international guest musicians, Marimba Orquesta Balcazar, are from Chiapas, Mexico. In 1914, Musical Director Evodio Balcazar Zea founded La Marimba Orquesta in the northern region of Jitotol, Chiapas. This first group of siblings and cousins were considered the best marimba players of their time throughout the entire state of Chiapas. Today's musicians are direct descendents of the orchestra's founder, having passed the musical tradition from one generation to the next.

**Dance Origin:** Regions of Suchiapa, Chiapa de Corzo and Tuxtla Gutiérrez, Chiapas México • **Genre:** Danza y Bailes Folklóricos Regionales • **Titles:** *Feria de San Sebastián - El Vals de Chiapas, El Alcaraván, El Cachito y Rascapetate, El Llorón* • **Artistic Director:** Roxana Borrego • **Managing Director:** José Borrego • **Choreographer:** Emilio Ruiz, inspired by Martha Arévalo's Chiapanecan folklore • **Dancers:** Irma Abella, Regina Abella, Sara Abella, Karen Angel, José Borrego, Roxana Borrego, Evelia Fernández, Angélica Hernández, Marcelo Hernández, Abelina López, Víctor Medina, Luis Navarro, Allison Pantoja, Manuel Pérez, Álvaro Ramírez, Osvaldo Ramírez, Lorena Ruedas, Emilio Ruiz, Antonio Sarabia, Mario Sosa, Tony Villareal • **International Guest Musicians:** Marimba Orquesta Balcazar - Edher Balcazar, Humberto Balcazar, Medardo Balcazar, Nelson Balcazar, Ediel Cortazar



# MIRIAM PERETZ

## *Uzbekistan and Tajikistan*

Tajikistan and Uzbekistan lie high in the expansive steppes of Central Asia—bordered by Kazakhstan, Turkmenistan, Afghanistan, Pakistan, and China—and they share culture and history with the Persian and Uzbek people. The Tajik domesticated horses long ago. Their mobility allowed for journeys and cultural exchanges over vast territories, and they developed a rich heritage of music, dance, dress, and aesthetics. Citizens of modern Tajikistan and Uzbekistan maintain a deep connection to dance in all its secular and spiritual forms, so dancers are frequently invited to perform at community celebrations and on the stage.

In *Qalb Usulare (Rhythm of the Heart)*, Miriam Peretz dances a traditional solo dance *shodiona (the dance of happiness)*. This dance is a famous signature piece throughout Central Asia, and most young professional female dancers have a unique version in their repertory. In this version, the dancer pantomimes the happy actions of a young woman who embroiders a *suzane*, a decorated fabric for her betrothed on her wedding day. She spins in place, bringing the audience into her joyful spiritual state. The *doira*, also known as *daf* in Central Asia, an ancient circle drum commonly used in

*shodiana*, was once used to call on divine spirits during shamanic rituals.

Miriam originally learned this solo piece in 2005, in Dushanbe, Tajikistan, from Sharofat Rashidova. She choreographed this version—performed for the first time today—in collaboration with musician Salokhiddin Fakhriev, incorporating choreographies and dance vocabulary learned from Uzbek and Tajik dance masters in Central Asia. The rhythm of the *doira* hand drum is an integral element in Uzbek and Tajik dance, as the dancer and percussionist play off one another in a flirtatious exchange of rhythms.

Miriam dances today with two exceptional drummers. Salokhiddin Fakhriev was born into a family of musicians in Samarkand, Uzbekistan. He studied at Mukhtor Ashrafi Conservatory of Tashkent, and performed in the Soviet Union. In 2002, he immigrated to the U.S., and now lives in Oakland. *Doira* artist Abbas Kosimov was born in Tashkent, Uzbekistan to a musician family, and he studied with Uzbekistan Tuychi Inogomov and the brothers Islamovs and Mamurjon Vahabov. He and his group “ABBOS” have won many awards and performed and recorded all over the world. Abbas has worked with Stevie Wonder, Randy Gloss, Austin Wrinkle, Houman Pourmehdi, Andrew Grueschow, Adam Rudolph, Zakir Hussain, Giovanni

Hidalgo, Terry Bozzio, Swapan Chaudhuri and many others. His life work is to perform and introduce Uzbek traditional music to the general public.

Miriam Peretz is an internationally acclaimed dancer and teacher. She has been a principle dancer with Inbal Ethnic Dance Theater in Israel and has performed similar versions of *shodiona* at festivals and theaters throughout Israel accompanied by members of the Aliov family from Tajikistan. Currently, she is a principle dancer and the Assistant Artistic Director of Ballet Afsaneh—the professional performance ensemble of the California nonprofit Afsaneh Art & Culture Society which promotes the cultural legacy of Central Asia. Miriam dances to bridge gaps and to create respect, love, and unity among people of different backgrounds and spiritual traditions.

**Dance Origin:** Uzbekistan/Tajikistan • **Genre:** Central Asian • **Title:** *Qalb Usulare (Rhythm of the Heart)* • **Choreographers:** Miriam Peretz, Sharofat Rashidova • **Soloist:** Miriam Peretz • **Musicians:** Salokhiddin Fakhriev (*doira*), Abbas Kosimov (*doira*)



# CHARYA BURT WITH THE KHMER ARTS ACADEMY

## Cambodia

When the Pol Pot Regime took over Cambodia, dance performances, education, religion, and ritual ceremonies were prohibited, and most of Cambodia's artists were killed. Since then, classical dance has become an egalitarian art form taught by dance masters who survived. Today, this stylized expression of mythology and spirituality continues to define the legacy and spirit of the Cambodian people.

Classical Cambodian dance can be traced back to carvings, inscriptions, and complex court rituals from the Khmer Angkor period. Stone carvings in the 12<sup>th</sup> century Temples of Angkor Wat, depict over 2,000 celestial dancers—the *apsaras*—wearing ornate headdresses, gesturing gracefully with raised arms, pointing toes in a lively dance. This is the group's first public presentation of the traditional *Robam Apsara*—presenting a traditional pin peat ensemble from the acclaimed Khmer Arts Academy.

Long ago, gods and demons churned a great sea of milk—by pulling at opposite ends of a divine serpent coiled around a submerged mountain. From this churning sea, the *apsaras* were born. One *apsara*, Mera, made love with the hermit, Kampu, and gave birth to the nation of Kampu-

Mera or Kampuchea. In *Robam Apsara*, Mera and her maids are sent down from heaven. As the dance begins, the *apsaras* are frozen in time. Gradually, under the influence of earthly music, the ancient Angkor Wat sculptures come alive. They dance in an earthly garden, and echo the voices of the heavens.

Charya Burt dances Mera, dressed in white to represent purity. The dancers, all women, carry golden flowers to symbolize happiness and well being of Cambodian people. Cambodian dancers are sewn into elaborate handmade costumes, a process which can take two to three hours. They are then adorned with neckpieces, belts of silk brocade, delicate jewelry, and finally, elaborate golden headdresses.

Charya Burt Cambodian Dance was established in 1994 by Artistic Director Charya Burt, former dance faculty member of the Royal University of Phnom Penh. Charya Burt, an Isadora Duncan Award Winner, is dedicated to the promotion and the preservation of traditional Cambodian dance through formal instruction, professional public performances, and the creation of new works. A recipient of numerous grants, including the Creative Work Fund, she has been performing in Northern California since 1993.

The Khmer Arts Ensemble is an internationally acclaimed classical dance and music troupe. Co-founder and Artistic Director Sophiline Cheam Shapiro graduated from Phnom Penh's University of Fine Arts and taught there from 1988 to 1991. She is a choreographer, dancer, vocalist, and educator whose original works—giving new life to Cambodian classical dance—have been performed worldwide. Today's pin peat musicians are Cambodian performing artists who studied and served as faculty in Cambodia's National Department of Performing Arts, Phnom Penh's National School of Fine Arts, and Phnom Penh's Royal Palace.

**Dance Origin:** Cambodia • **Genre:** Cambodian Classical Dance • **Title:** *Robam Apsara (The Celestial Dancers)* • **Artistic Director:** Charya Burt • **Choreographer:** Queen Sisowath Kossamak Nearyroth • **Dancers:** Charya Burt, Reaksmei Lath, Sophy Julie Nuth, Callie Ok, Chamnan Renz  
**International Guest Musicians:** The Khmer Arts Academy Ensemble - Sophiline Cheam Shapiro (Artistic Director/vocals), Meas Saem (roneat ek), Meas Sambo (kong touch), Ros Sokun (sompho/skothom), Touch Sarin (sralai)



# NĀ LEI HULU I KA WĒKIU

## Hawai'i

Hawai'i's original Polynesian settlers sailed from Southeast Asia over 2,500 years ago, guided by the stars, currents, and birds. Until they developed writing in the 19<sup>th</sup> century, Hawaiians shared knowledge and history through song and story. The world premiere *Māui Turning Back the Sky* retells several traditional stories: *O Ka 'Au Moana* – Māui's Travels by Sea; *Pūka'i'ka'i Ka Lani* – Lift the Sky; *E Ho'oloulou 'O Pimoe* – The Hooking of Pimoe; *Hulei N Moku* – Raise the Islands; *He Wahine Namunamu Ana* – The Grumbling Woman; and *He Pā Helele Ka Lā* – Ensnare the Sun. The choreography combines modern and traditional Hawaiian hula, and the dancers use traditional Hawaiian percussive instruments, chant, and the anvil and mallet (*kua* and *holoa*), which are used to make *kapa* (bark cloth).

Nā Lei Hulu I Ka Wēkiu choreographed this piece for the *Festival* stage—in collaboration with historian Lucia Tarallo Jensen. In her book, "Māui Dialogues" Jensen retells the stories of Māui, a revered 1<sup>st</sup> century ancestral navigator and explorer faced with twelve challenges. She explains how Hawaiian stories passed crucial information between islanders—and helped them memorize a navigational chart of the Pacific.

One story explains how the sun alters its speed throughout the year, and how the solstices battle—how the dark of night and light of day ensnare and defeat one another. Through these Māui stories, important local knowledge of stars, winds, and currents was communicated from one generation to the next.

*Long ago, 'Alae-nui-a Hina—a bailer turned beautiful woman—helped Māui catch his father, a giant, ancient ulua fish. 'Alae swam fathoms to find the ulua, and she drove Māui's magic hook deep into the ulua's jaw so Māui could reel him in. As the fish surfaced, a string of islands came up, hooked onto its craggy back. Māui's brothers looked back, and this broke the spell. So the ulua slipped away – and the islands slid apart into their present positions.*

This story is an astronomical map: Māui's adventures follow the celestial placement of the *Ka Makau I'a* hook (in Scorpio); attached to the *Manaiakalani* fishing line (cast through the Milky Way); by three Māui brothers in their canoe (Orion's belt); to the *Ulua* (in Cassiopeia / Gemini); baited by the 'Alae (in Aquila).

Founded in 1985, Nā Lei Hulu I Ka Wēkiu (The Many Feathered Wreaths at the Summit, Held in High Esteem) is committed to the preservation and education of Hawaiian culture through hula. It offers

classes in language, culture, and art; and its trademark, hula *mua* performances, presenting traditional hula as a living and evolving art form.

Historian and author Lucia Tarallo Jensen is co-founder and curator of the indigenous Hawaiian contemporary art group, Hale Nauā III. Her recent book, *Daughters of Haumea*, won the 2006 Ka Palapala Po'okela award for excellence.

**Dance Origin:** Hawai'i • **Genre:** Hula Kahiko, Hula Mua • **Title:** *Māui Turning Back the Sky* • **Artistic Director/Choreographer:** Patrick Makuakāne  
**Dancers:** Maile Apau-Norris, Nicole Arguello, Janet Auwae-McCoy, Heather Barrett, Kahala Bishaw, Jerome Borjal, Kaipo Bush, Marlo Bush, Manny Dacalano, Kaila DeFries, Marleen Esquerria, Ryan Fuimaono, Debbie Garcia, Jo-Anne Hongo, Malia King, Edna Moran, Janette Neves-Rivera, Jason Ogao, Jason Parana, Chris Pimentel, Tanisha Reshke, Neil Romabiles, Makani da Silva, Sylvia Tewes, Chris Uesugi-Lauer, Princess Villegos, Heather Walton, Desiree Woodward-Lee, Lehua Zane, Linda Zane • **Musicians:** Kris Lee, Carlos Wright, and the Drummers of Nemenzo • **Vocalists:** Shawna Alapa'i, Linda Kaholo

This creation of this piece was made possible in part by a grant from the Creative Work Fund through support from the Walter and Elise Haas Fund. The William and Flora Hewlett Foundation, and the James Irvine Foundation.



# ABHINAYA DANCE COMPANY OF SAN JOSE

## South India

*By you this universe is borne,  
By you this world is created,  
O Devi, by you it is protected.*  
Devi-Mahatmya

In Indian classical dance, the *bharatanatyam* style can be used to depict any story or episode in the world. The theme in this dance is conveyed by its title—*Shakti - The Powerful Goddess*. The Goddess Shakti represents the ultimate feminine power inherent in all creation. She is *Devi*, The Great Goddess, protector of the universe, curer of disease, and vanquisher of evil. As *Jagan-Maata*, Universal Mother, Shakti is the cosmic force, dynamic and ferocious as she destroys demonic forces that threaten world equilibrium, and alternately gentle and radiant, the gracious donor of wealth, fortune, and success. Shakti was once worshipped throughout the ancient world, and her presence predates that of the patriarchal Hindu Trinity—Brahma - creator, Vishnu - preserver, and Shiva - destroyer—by thousands of years. Today, her following is widespread only in India, where it remains a vibrant, living tradition. Shakti's presence empowers and stirs the hearts of her devotees with adoration and devotion, and her attributes are an inspiration for earthly women.

*Shakti - The Powerful Goddess* was choreographed for today's stage by Mythili Kumar and her daughter Rasika Kumar, with input from her second daughter, Malavika Kumar. The dance begins as Shakti emerges from the primordial sacrificial fire. Then the Goddess manifests several Shaktis like herself, and vanquishes the demons around her. Alternately fierce and graceful, the Goddess inspires and energizes all her devotees.

The dancers wear traditional dance costumes of silk with gold-bordered saris stitched in a pant or skirt style. This costume is generic festival attire in South India with jewelry adorning the head, dangling earrings, nose ornaments, waist belts, necklaces, flowers in the hair, bangles, and ankle bells. Characters are portrayed with hand gestures, body movements, and facial expressions. A sash is added to the torso to create a 'manly look' and a dark colored sash—black or red—denote an evil character or demon.

Mythili and Malavika Kumar will take turns performing *nattuvangam*—conducting the musicians with cymbals. Abhinaya is pleased to perform with three guest international musicians from India—Sudev Warriar, vocals; K.S. Sudhaman, *mridangam* (South Indian drum); and A.P. Krishna Prasad, flute.

The Abhinaya Dance Company of San Jose was founded by Artistic Director Mythili Kumar in 1980 and became a non-profit organization in 1990. It is dedicated to promoting the classical dance forms of South India through instructional classes and professional performances. Mythili Kumar is an award-winning master of three different Indian classical dance forms - *bharatanatyam*, *kuchipudi*, and *odissi*. Her commanding stage presence speaks of many years of rigorous training under skilled teachers in India. Mythili performed extensively in India before moving to the U.S. in 1978. She has taught at Stanford and San Jose State, and currently teaches at UC Santa Cruz. Rasika Kumar, principal dancer and choreographer, has been dancing since 1987 and has choreographed many pieces in the company's repertoire.

**Dance Origin:** South India • **Genre:** Bharatanatyam  
**Title:** *Shakti - The Powerful Goddess* • **Artistic Director:** Mythili Kumar • **Choreographers:** Mythili Kumar, Rasika Kumar • **Dancers:** Yatrika Ajaya, Anjana Dasu, Malavika Kumar, Mythili Kumar, Rasika Kumar, Megha Ranganathan, Sharada Sripadam, Anjali Thakkar, Sushma Umesh, Vaibhavi Umesh, Neeraja Venkat • **Alternate Dancers:** Sameera Mokkarala, Viba Subramaniam • **Musicians:** Malavika Kumar (*nattuvangam*), Mythili Kumar (*nattuvangam*), Akhilesh Sista (*veena*) • **International Guest Musicians:** A.P. Krishna Prasad (*flute*), K.S. Sudhaman (*mridangam*), Sudev Warriar (*vocals*)



# ONGDANCE COMPANY

Korea

In ancient Korea, nature's mysteries were attributed to spirits residing in trees, rocks, and animals, and other phenomena. Korean shamans, called *mudong*, acted as intermediaries between humans and the spirit world. They prevented natural disasters, drove wild demons away, and helped promote a life of peace and joy. It was believed that earthly life—*han*—was one of deep-seated agonies and sorrows, which could not be resolved in this world. After death, many souls wandered restlessly in pain, and when they complained to their relatives in dreams, a *mudong* was called in as a guide. The *mudong*—usually a woman—honored the sun, moon, and constellations in elaborate ritual, offering tributes and animal sacrifices. She opened a passageway that soared to the sky, so souls could depart in peace. Korean Shamanism, or *Musok Sinang*, is still practiced today. Over the centuries, it has become fused with Buddhism, Confucianism, and Taoism, and more recently it is practiced along with Christianity.

*Mumu* is the most primeval of the Korean ritualistic dances. It shows the direct

connection between worlds. Dancers evoke, welcome, and ingratiate the gods; banish stray gods to the other world; and combat malicious spirits. Choreographer Kyoungil Ong learned *mumu* in its traditional form in Korea, and today presents a premiere of her own choreography. She has recast the ancient rituals with contemporary movements and costumes.

As the dance begins, the souls of the dead are restless within their tombs and trapped in the trees. The *mudong* shakes *bang wool* (tin bells) to wake the souls of a thousand years. She captures the awakened souls with *bu chae* (fans) so they can rejoice with her and ease their suffering. She offers the dead a *zhijeon*, a long sheet of paper encrusted with coins, for good fortune and currency in the afterworld. She also offers the *baek mok cheon*, or long cloth, as the soaring pathway to heaven. The *mudong* splits the cloth, opening the passageway, and the undead enter the afterlife. The music for this piece features percussion and horns, and reflects a Shamanic percussive music, which is popular all over Korea.

In 2004, Kyoungil Ong formed the OngDance Company to bring Korean dance to Korean nationals living in the

Bay Area, and Korean traditions to a contemporary audience. She has studied Korean drum and dance—including Buddhist, shaman, folk, mask, and court. She holds B.A. and M.A. degrees in dance and physical education from Sungkyunkwan University, and was a principle dancer in the National Dance Company of Korea for seven years. The OngDance Company received a Choreography Commission Award from the San Francisco Foundation in 2005 and an Isadora Duncan Award for outstanding company performance in 2006.

Today, OngDance is accompanied by international guest musicians from Korea—wHOOOL (to empty out all thought—who will play Korean wind instruments, *piri* and *daejeom*, and percussion, *jang gu*).

**Dance Origin:** Korea • **Genre:** Contemporary Korean Dance • **Title:** *MuMu* • **Artistic Director/Choreographer:** Kyoungil Ong • **Assistant Choreographer:** Soo A. Park • **Team Manager:** Soomi Oh • **Dancers:** Kyoungil Ong, Soomi Oh, Soo A. Park, Seokkyung Lee, Injeong Kim, Taek H. Lee, Kent Hong • **International Guest Musicians:** wHOOOL – Yoon-Sang Choi (Musical Director/composer/percussion), Hyun-June Juen (drum), Hyun-Soo Kim (bak), Si-Youl Kim (daejeom), Yea-Rim Lee (piri), Dong-Il Park (synthesizer)



# THEATRE FLAMENCO

## Spain

Flamenco originated in Andalusia in southern Spain, and its influences are from the region's early inhabitants—Romans, Greeks, Visigoths, Sephardic Jews, Moors, and Roma, controversially known as Gypsies. These cultural groups were persecuted during the Spanish Inquisition, and for centuries, Andalusia remained one of the poorest regions of Europe. Flamenco was born out of despair, as people in these communities expressed their suffering, protest, and hope in song.

Like American jazz, flamenco is hybrid music, a form that became unique and separate from its musical origins. As flamenco blended with other Andalusian folk traditions, it found popularity in Spain's sophisticated 19<sup>th</sup> century *Café Cantantes*. It developed into a highly polished art—a strong collaboration between dancer, singer, and guitarist. This vibrant and emotional art form is very much alive today in Andalusia at social events, and is performed worldwide.

The essence of flamenco is *cante* (song), which is often accompanied by guitar music and improvised dance. *Cante*

*jondo* or *grande* (profound or deep songs) are intensely sad, and they deal with themes of death, anguish, despair, and religious sentiment. *Cante intermedio* (intermediate songs) are less profound but they are also moving. *Cante chico* (small or light songs) are easy songs, with subjects of love, ribald humor, and happiness.

Carola Zertuche choreographed flamenco piece, *Al Compas del Tiempo*. The music and costumes are traditional, and the piece uses the *Cante grande* to play with the timing of different eras. Varied flamenco rhythms explore the contradictory demands of modern life—from a frantic rush to the serene nature of contemplation. The dance also comments on the contemporary woman—how she risks losing an older sense of feminine ease as she participates in today's fast-paced life.

Founded in 1966 by Adele Clara, Theatre Flamenco is the second oldest dance company in the Bay Area (after the San Francisco Ballet), and the first American dance company to stage full productions of Spanish dance in the U.S. Over the years, Theatre Flamenco has served as a beacon of cultural pride, a reservoir for the diverse traditions of Spanish culture, and

a vital source for artistic collaboration. Choreographer and celebrated Bay Area performer Carola Zertuche is Artistic Director, having recently stepped into the role primarily held for over 20 years by one of this year's Lifetime Achievement Awardees—Miguel Santos.

**Dance Origin:** Spain • **Genre:** Flamenco • **Title:** *Al Compas del Tiempo* • **Artistic Director/Choreographer:** Carola Zertuche • **Dancers:** Roberto Aguilar, Kerensa DeMars, Juan Del Valle, Estefania Narvaez, Marina Scannell, Carola Zertuche • **Musicians:** Pablo Albiac (vocals), Benjamin Woods (composer/flamenco guitar)



# LAS QUE SON SON

Cuba

This triptych of Cuban folkloric dance comes from *el Oriente*, Cuba's eastern provinces. Here, Haitians of European descent fled after the Haitian revolution in the late 18<sup>th</sup> century, bringing with them enslaved Africans and the cultivation of sugarcane. A rich hybrid culture developed, influenced by African, Spanish, and French traditions.

The first segment, *Return to Oriente*, begins with a *rezo*, or prayer. The choreography fuses elements from several Cuban-Haitian social dances such as *masún*, *meringue*, *kongo*, and *tumba francesa*. "Panamamue Tombe" is a popular song—sung in Haitian Creole—that recounts the story of a man traveling from village to village who asks those following behind him to pick up his Panama hat when it falls off.

The second and third pieces, entitled *Banda Gagá*, open as a single dancer enters a dark street, and calls out in Creole, "Mesie," summoning every *Monsieur*, *Señor*, or Mister to dance in *carnaval*. The *gagá* song and rhythm echo her invitation to join the celebration with the call of the lead singer, the response of the chorus, and a tempo that builds in intensity. The songs are sung in Haitian Creole, and the conga

drums accompanying this piece came from Haiti by way of the Kongo - Angola region of Africa.

*Gagá* is marked by its strong rhythms, exuberant energy, sensual movements, and agile use of colorful banners or flags. *Gagá* is derived from Haitian *rara*, a rural, street processional with roots in Kongo-Angola dance. A dancer travels from house to house, and town to town during Holy Week, gathering dancers along the way. Small ensembles of dancers merge into large ones, following a *majò jon*, or leader. *Bandas*, or groups, compete with athletic and artistic feats. Soon the streets fill with frenzied dancers, and for a week, no one will sleep.

Choreographer Silfredo La O and Artistic Advisor Ramón Ramos Alayo learned these dances while growing up in *el Oriente* and studied them professionally at the National School of the Arts in Havana, Cuba.

Las Que Son Son is accompanied today by a stellar group of guest musicians. Michael Spiro is an internationally recognized percussionist, recording artist, and educator. He is known specifically for his work in the Latin music field, and has recorded and produced many seminal recordings in the Latin music genre. Cuban-born percussionist and vocalist Jesús Díaz is

Musical Director of QBA, the Bay Area's renowned ensemble that plays Cuban dance music. He has also performed, toured, and recorded with such artists as Carlos Santana, Dizzy Gillespie, Bobbie Womack, Sheila E, and many others. Musician Rogelio Kindelán Nordet, a native of Guantánamo in the eastern province of Cuba, is a master of Cuban percussion instruments, as well as an accomplished dancer and vocalist in Cuban and Haitian forms. In Cuba, he was Director of the Folkloric Studies Department and professor of folkloric percussion at CNSEA, the Pablo Milanés Foundation, and La Escuela Nacional De Artes.

**Dance Origin:** Cuba • **Genre:** Cuban-Haitian Folkloric • **Titles:** *Return to Oriente*, *Banda Gagá* • **Artistic Advisor:** Ramón Ramos Alayo • **Choreographer:** Silfredo La O • **Dancers:** Stella Adelman, Adriene Harrison, Jasmine Holsten, Lena Koenig, Kristina Ramsey, Jamaica Itule Simmons, Camille Steneck, Deborah Valoma • **Percussionists:** Ramón Ramos Alayo, Colin Douglas (Musical Director), Tobiah Sucher-Gaster, Jesse Weber • **Guest Percussionists:** Jesús Díaz, Rogelio Kindelán Nordet, Michael Spiro • **Vocalists:** Sharon Henderson, Regina Morones, Aisha Onipede, Morgan Simon, Karen Smith (lead), Christie Wyatt



# DUNSMUIR SCOTTISH DANCERS

## Scotland

*We gather, we prepare and we celebrate. We celebrate our hopes for a good growing season, and for future harvests and health.*

In Scotland, May marks the beginning of Beltane, the traditional festival of spring. Beltane can be translated as “fires of Bel.” It originated with the ancient Druids, who honored the Celtic fire god, Belenus, with dancing, fires, and music. The festival begins on Beltane Eve with two bonfires lit with nine different woods. In the Highlands, a tall wicker man is a central and exciting part of the conflagration.

Julius Caesar once wrote that the Beltane fires burned human sacrifices: he was hoping to discourage his troops from remaining in Scotland. However, the pragmatic Scots had other reasons for this ceremony. They lit the fires as they cleared the land, and led their animals between bonfires to eliminate disease and misfortune. They also lit brands from the fires to rekindle lights in their homes, marking a joyful and grateful release from the dark, fusty Scottish winter.

The Dunsmuir Scottish Dancers invite us to celebrate Beltane with a medley of Scottish country dance, step dance, jigs, and reels—from the Gaelic traditions of the mountainous Scottish Highlands

and the rugged Hebrides Islands, off Scotland’s western shore. Ron Wallace choreographed *The Maids That Tend the Goats* and *Strip the Willow* in 2007, and adapted the remaining three dances for this stage. The traditional costumes are based on historical paintings. They exhibit *buidhe* (blue) for air, *dearg* (red) for fire, *gorm* (blue) for water, and *uaine* (yellow) for earth.

The first dance, *Shetland Four-Hand Reel*, has been part of island celebrations for centuries. *The Maids That Tend the Goats* celebrates the many gifts given by the elements. *Set and Reel* is from the glens of the Hebrides, accompanied by traditional Gaelic music from the northwest of Scotland. The *Slip Jig* is a fine example of Scottish solo or step dancing—“slip” referring to a treble rhythm that begs for the next beat, almost falling over itself. *Strip the Willow* suggests the peeling of the willow branch: villagers collect bark for dyeing fabric and bundle switches made of bare branches. Dunsmuir’s musicians play the traditional tunes for each dance: Nick Clyde on recorders, Mike Hird on guitar, Ron Wallace on recorders, Michele Winter on fiddle, and Steve Wyrick also on fiddle.

Company Director Ron Wallace grew up learning Scottish dance from his mother. In 1981 he became the Artistic Director

of Dunsmuir Scottish Dancers and is dedicated to keeping alive the spirit and form of Scottish dances, old and new. The company’s repertoire spans four centuries of dance tradition.

**Dance Origin:** Scotland • **Genre:** Scottish Country and Step Dance • **Titles:** *Shetland Four-Hand Reel, The Maids That Tend the Goats, Set and Reel, Slip Jig, Strip the Willow* • **Artistic Director/Choreographer:** Ron Wallace • **Dancers:** Chris Amy, Anastacia Mott Austin, Catherine Berner, Glenn Brownton, Mary Counihan, Marghie Goff, Helena Ivatt, Hildigarde Klee, Rachel Levine, John McComas, Dwayne McQuilliams, Mary McQuilliams, Zuriyah Meacham, Jane Muirhead, Jordan Murphy, Pat O’Brien, Sylvain Pelletier, Donald Robertson, Becky Robinson, Shari Salis, Gary Thomas, Linda Turner, Victoria Williams, Timothy Wilson, Tom Winter • **Musicians:** Nick Clyde (recorders), Mike Hird (guitar), Ron Wallace (recorders), Michele Winter (fiddle), Steve Wyrick (fiddle) • **Vocals:** VOENA, Voices of Eve and Angels with Director Annabelle Marie



# SINDHU RAVURI

India

*Kuchipudi*, a rarely seen form of South Indian classical dance on the *Festival* stage, is historically performed as a dance drama. It combines fast rhythmic footwork, sculptural body movements, stylized mime and hand gestures, and subtle facial expression, with realistic acting and dialogue.

Sindhu performs a devotional dance for Mother Earth. She begins as a frozen temple sculpture, a goddess saddened that she doesn't participate in the living world. Hearing beautiful music, the goddess wakes up and begins to dance, with lithe and expressive movements and the stamped rhythm of bells. She dances for love of nature and the beauty of Earth, and when it is time for her to return, the dancer hesitates, takes one last glance, and is again saddened by her loss. The sand grips her heel and holds her, until—unwillingly—she freezes back to sculpture.

*Taraana* is a Hindustani musical piece, specially composed for choreographers Sri Raja and Smt. Radha Reddy by Bharat Ratna Pandit Ravi Shankar. Pandit Ravi Shankar's music is in *raag nata bhairavi* and *taalam ektal*. *Kuchipudi* Dance Masters Raja and Radha Reddy choreographed the dance in classical

*kuchipudi* style. Today, Sindhu shares the stage with her honored guru Sri Raja Reddy who will perform *taalam* rhythmic patterns and percussion.

Sindhu Ravuri has been studying Indian dance since the age of four. At the age of 10, she is the youngest soloist in *Festival* history. As a disciple of Padmabhushans Sri Raja and Smt. Radha Reddy, Sindhu caught the attention of the Reddys during one of their Bay Area visits, and was invited to study with them exclusively, through constant visits to India and web-cam. Sri Raja and Smt. Radha Reddy bring *kuchipudi* classical dance to modern audiences through performances and through their Natyatarangini Kuchipudi School in Delhi.

The world-renowned dancing couple has given a new magnitude to the age-old art of *kuchipudi* dance, while retaining the traditional poetry and dramatic aesthetic. Sri Raja Reddy is originally from the southern state of Andhra Pradesh, the birthplace of *kuchipudi* form. He expanded the scope of *kuchipudi* dance by becoming the first non-Brahmin to dance the form professionally, and by supporting women *kuchipudi* dancers—including his wife and daughters—in a form that was historically male.

In 2007, Sunnyvale Hindu Temple honored Sindhu for her superior quality

in *kuchipudi* dance with the title of "Natya Sumanohari" and for her dedication for dance and *bhakti*, or reverence towards God. She performed this dance last August for the President, Prime Minister, and Parliament House of India, sharing the stage space with the Padmabhushans.

**Dance Origin:** India • **Genre:** Kuchipudi  
**Title:** *Taraana* • **International Guest Artists/Choreographers:** Padmabhushans Raja and Radha Reddy • **Soloist:** Sindhu Ravuri



# LA FIBI FLAMENCO DANCE COMPANY

## Spain

Flamenco was born out of the song and suffering of poor communities in Andalusian Spain, people oppressed and marginalized during and after the Spanish Inquisition. Sung by Moorish, Jewish, and Roma settlers (controversially known as Gypsies), the songs were influenced by the music of the Celts, Visigoths, and Byzantines. Flamenco developed gradually, crystallizing into a distinctly Spanish art form in the 18<sup>th</sup> century. It is now known as a strong and controlled collaboration between singer, guitarist, and dancer. The singer interprets beautiful traditional lyrics and supports the dancer and guitarist with *palmas*, or handclapping; the guitarist accompanies the singer and drives the dancer; and the dancer lyrically marks the song, punctuating it with footwork.

*Colombianas* is a modern flamenco form, and its songs are mostly happy, though as in most happy flamenco songs, they are tinged with a bit of melancholy. The style was created and popularized in the 1930s, in Seville, when flamenco singers Pepe Marchena and Hilario Montes worked with Latin American and Caribbean music. This style is also one of three *cantes de ida y vuelta*, or songs that left and returned. Along with the *guajira* and *rumba*, *colombianas* uses songs that

were created in Spain; traveled to Latin America, where they were infused with new rhythms and styles; and were then welcomed back to Spain and Spanish flamenco. La Fibi's vibrant costumes—designed and created in Seville, Spain—evoke the warm and sensual atmosphere of Latin America and the Caribbean. The lyrics of the *colombianas* song also reflect its “New World” origins—

*Serrania del Brazil  
Cordillera Mexicana  
Tierra de la Amazona  
Pamperita de mi alma  
Y en mi corazon clavada  
Llevo una Colombiana.*

*Zurcaba la mar bravia,  
Y aquel barquito velero  
Y en su cubierta  
Está dormida la persona que yo quiero,  
Ignorante yo creia  
Que pensaba en mi, durmiendo.*

*A ven a mi—cantemos los dos.  
Ay que cantando la colombiana  
Y asi se pasa la vida mayor.*

*Mountains of Brazil  
Mexican mountain range.  
Land of the Amazon  
Pamperita of my soul  
Nailed in my heart  
I carry a “colombiana.”*

*Furrowing the stormy sea,  
That little sail boat.  
On its deck  
Is sleeping the person I love.  
Naively I believed  
That he was thinking of me while he slept.*

*Come with me—we'll both sing.  
Because singing the colombiana  
Life is much better spent.*

Artistic Director Phoebe Vernier formed La Fibi Flamenco Dance Company in 2006, out of love and the desire to share the present and traditional folk art of flamenco. In March 2007, the company was voted the “Best Dance Company of 2007 in Sonoma and Marin County” in the *North Bay Bohemian* newsweekly. This piece was created and choreographed by Phoebe “La Fibi” Vernier in the fall of 2006.

**Dance Origin:** Andalusia, Spain • **Genre:** Flamenco  
**Title:** *Colombianas* • **Artistic Director/Choreographer:** Phoebe “La Fibi” Vernier  
**Dancers:** Kelly Kovanis, Lauren Santibanez, Phoebe “La Fibi” Vernier • **Musicians:** Kati Mejia (vocals), Alan “Saso” Powell (palmas/percussion), Mark Taylor (guitar), Ruben “El Rompecorazon” Vernier (cajon/percussion), Jason Walter (gothum/percussion)



# DE ROMPE Y RAJA CULTURAL ASSOCIATION

## Peru

*Homenaje a Mis Maestros (A Tribute to the Masters)* celebrates the drumming and subtle footwork of Afro-Peruvian masters of *zapateo criollo*. *Zapateo* literally means shoe tapping and *zapateo criollo* is sometimes called “Peruvian tap dance.” Dancers and musicians engage in an animated call and response—playing syncopated hard shoe footwork off the rhythms of guitar, *cajón*, and vocals.

*Zapateo criollo* originated in the Afro-Peruvian communities of coastal Peru. During the 16<sup>th</sup> - 19<sup>th</sup> centuries, Spanish colonizers transported thousands of enslaved Africans to Peru, and their labor turned Peruvian ports into bustling centers of immigration and trade. As Afro-Peruvian communities grew, they developed unique styles of dance and music, mixing African rhythms with Creole, Spanish Roma, European, and indigenous Peruvian rhythms. It’s said that Africans in Peru invented the *cajón*—the wooden box drum used in all kinds of Latin American music—as they improvised rhythms on wooden fruit crates. In many neighborhoods instruments were scarce, so musicians and dancers perfected a vocal style

simulating a guitar’s plunks, plinks, and strums.

*Zapateo criollo* evolved into a contest of skilled footwork, and its judges enforced a complex set of rules. Dancers performed five *paradas* (footwork patterns) in order; then performed the same *paradas* in reverse order; then ended with a *redoble* (footwork roll). Contestants were not allowed to repeat the patterns already danced by them or their competitors. Instead, they began by improvising in a style borrowed from a master dancer, and gradually became known for their own distinctive steps.

Traditionally, only men danced the *zapateo*, so the women dancers of De Rompe y Raja present a twist on tradition. The one male dancer/drummer attempts to take over from the rest of the company, because he “knows how to do it better.” As you watch the friendly competition, remember that *de rompe y raja* means incredible! When a friend asks, “How was the party last night?” the answer is . . . **DE ROMPE Y RAJA!**

Artistic Director Gabriela Shiroma learned this tradition from masters in Afro-Peruvian culture such as Gilberto Bramon, Pititi, Manquey, Lalo Izquierdo,

Freddy Lobaton, Lucho Vasquez, and Pollo Negro, among others, and passed it on to the dancers. *Homenaje a Mis Maestros* was choreographed by Gabriela Shiroma especially for this *Festival*.

Founded in 1995, De Rompe y Raja Cultural Association is dedicated to preserving and promoting Afro-Peruvian traditions and culture from the coastal region of Peru. The group regularly performs at universities and festivals throughout the Bay Area and other U.S. cities. Currently De Rompe y Raja Cultural Association is working on their second CD, “Diaspora Negra,” in collaboration with local Bay Area artists and master artists from Peru.

**Dance Origin:** Peru • **Genre:** Afro-Peruvian  
**Title:** *Homenaje a Mis Maestros (A Tribute to the Masters)* • **Artistic Director/Choreographer:** Gabriela Shiroma • **Executive Director:** Pedro Rosales • **Dancers:** Michelle Agüero, Rosa Cabezudo, Annahi Hernandez, Sylvia Pestana, Carmen Roman, Gabriela Shiroma • **Musicians:** Rosa Los Santos (vocals), Emperatriz Luperdi (guapeo), Vladimir Vukanovich (vocals), Pedro Rosales (vocals/cajón)



# IMANI'S DREAM

## United States

Imani's Dream is an Oakland-based youth performance group, that has grown into a close-knit family and a deeply moving ensemble. Combining different techniques from ballet, jazz, African, and street dances, they have created their own world of hip-hop dance culture that they passionately share with the world around them. Their motto is: "A little love, a little dance, makes to create a whole lot of hip-hop!"

Artistic Director Caprice Armstrong choreographed *Our Story* for this *Festival*, with dancers Lauren Benjamin, Machante Brown, and guest choreographer, Tarik Rollerson. The creation of the piece began with a question in October 2007. Caprice asked her dancers—ages five to nineteen—to research the toughest problems in their East Bay neighborhoods. The kids googled topics such as HIV, teen pregnancy, homelessness, and prostitution, and learned the disturbing statistics. Then they interviewed people close to them, and as they listened to the stories of people's lives, they began to put faces on the numbers. They learned how the problems they were researching had

affected their neighbors and their own families. They quickly saw how stories from their neighborhoods were actually their own. So they discussed solutions, and came up with methods for young people to end the "circles and circles" of homelessness, drug abuse, and disrespect. They wrote up their stories and their solutions, and then turned them into hip-hop movement.

The group chose red costumes to attract attention—an attraction to something better—and because, as Caprice Armstrong says, "The red represents our blood, our sweat, and our tears!"

Imani's Dream was formed seven years ago by Caprice Armstrong, who trained with Betty and CK Ladzekpo, and Sarah Crowell. She comes from a dancing family and her dance style combines hip-hop, African, modern, and jazz dance. Since 1999, Armstrong has been teaching African and hip-hop dance at Destiny Arts Center, an innovative multi-cultural youth program in Oakland providing dance, martial arts, conflict resolution, self-defense, and youth leadership classes and workshops. Destiny's mission is to support students to develop an individualized sense of artistic expression, leadership skills,

and personal empowerment that has impact on their communities. Armstrong teaches her students to love and respect themselves and others. She creates a high-energy environment where youth have the opportunity to become artists with a positive outlook for making change. This is the world premier of *Our Story*.

**Dance Origin:** United States • **Genre:** Hip-Hop, Modern • **Title:** *Our Story* • **Artistic Director:** Caprice Armstrong • **Administrative Director:** Dzinya Ladzekpo • **Choreographers:** Caprice Armstrong, Lauren Benjamin, Tarik Rollerson, Machante Brown • **Dancers:** Sarie Babino, Clayton Bui, Destiny Courtney, Kimiko Delatorre, Devyn Gaines, Alondra Garcia, Francisca Garcia, Arienna Grody, Jaliahla Hawkins, Yohana Henderson, Evan Ivery-Long, Delona Jacobs, Marcel Jacobs, She'Nee A. Linzie-Morris, Aliyah Mathews, Anisha Perry, Tarik Rollerson, Ebon'i Route, Simona Sanders, Joi Stewart, Shameila Watkins, Delexus Woods



# CHINESE PERFORMING ARTISTS OF AMERICA

## China

The Chinese Dragon has been the totem of the Chinese people since the Stone Age. The Dragon symbolizes Chinese culture, Chinese people, or China as a geographic region, and it shows up frequently in Chinese poetry, folk arts, architecture, folklore, and theater. In legend, the Dragon King is the supreme ruler of all waters, including the rains, and his story is also embedded in Chinese folklore.

*Dragon King* is an original choreography by Yong Yao, blending Chinese classical dance, Peking acrobatics, and kung fu. The Emperor is holding court in his crystal palace at the bottom of the sea, splendid in his finest gold and black. The court is populated by an array of sea creatures: the Golden Turtle Prime Minister, the Crab General, the Prawn Warriors, the Princess Gold Fish, and beautiful blue Seaweed Fairies. Today is the Dragon King's birthday party, and his subjects display their considerable talents.

Phil Young's original score is played by four international guest musicians, all professors from the Central

Music Conservatory in Beijing, and internationally recognized artists: Qiang Zhang on *pipa*, Xili Gu on concert dulcimer, Jianhua Wang on percussion and Yue Li on Chinese flute. Professor Qiang Zhang is a concert *pipa* musician and a leading proponent of *pipa* research and performance. Professor Xili Gu is a well-known concert dulcimer (or *yangqin*) artist and has published many articles on performance. Professor Jianhua Wang is an award-winning master of percussion and serves as the Vice-Chair of the National Percussion Association. Playing Chinese flute, Yue Li was Golden Award winner of many national competitions, and is a rising star of Chinese folk music.

*Dragon King* is the second act of the dance drama *Dragon2000*, created by Chinese Performing Artists of America's (CPAA) artistic team—choreographer Yong Yao, composer Phil Young, costume designer Ching Shyu, and playwright Ann Woo, one of this year's Lifetime Achievement Awardees. The costumes were inspired by court paintings of the Tang Dynasty (7<sup>th</sup> Century). The original production was about 60 minutes long with many spectacular acts such as Coral Fairies, Blue Fish Court Ladies, and the Pearl Fairy popping out of a giant clam. *Dragon King* is featured in *A Journey of*

*5,000 Years*, which has been on national tour since 2004.

Founded in 1991 as a non-profit organization, CPAA introduces Chinese culture as an integral part of American society. Its members are highly trained dancers, martial artists, and musicians from China and the Bay Area. CPAA serves an annual audience of 40,000 in the Bay Area, and its members have been invited to perform in many cities, including Las Vegas, Reno, Miami, Honolulu, Beijing, and Taiwan.

**Dance Origin:** China • **Genre:** Chinese Classical Dance, Kung Fu • **Title:** *Dragon King* • **Executive Director:** Ann Woo • **Choreographer:** Yong Yao • **Dancers:** Christina Cheng, Jie Huang, Zhou Hui, Nanxi Liu, Xing Jiu Liu, Virginia Look, Jin Yong Ren, Wen Long Sun, Bing Wang, Xue Bing Xu, Shuo Zhang, Ying Chao Zhang • **Composer:** Phil Young • **International Guest Musicians:** China Central Conservatory of Music - Professor Xili Gu (concert dulcimer), Professor Yue Li (Chinese flute), Professor Jianhua Wang (percussion), Professor Qiang Zhang (*pipa*)



# SHABNAM

## *Middle East and United States*

In the U.S., belly dance refers to a style known for its isolation movements—especially in the hips—and its sensuous and undulating torso. In the Middle East, the dance is called *rags sharqi*, literally, dance of the east or oriental dance. The evolution of the dance form is hard to trace, but its vocabulary includes styles and movements from Lebanon, North Africa, Egypt, the Arabian Gulf, and Turkey. Middle East dancers distinguish between city forms of the dance—performed for stage and cabaret; and country forms—the regional folk dances. This ancient art form continues to make an extraordinary impact on women all over the world. Since the 1960s, when Middle Eastern dance became popular in the U.S., many creative minds have continued to add to the fusion, making this ancient dance style their own.

*Demoiselle Crane* showcases Shabnam's signature modern belly dance fusion. Her choreography honors a small grey and white crane—a bird that migrates thousands of miles between East Asia and South Asia or Africa, and has a balletic dancing display. The dance begins with whirlwind spins and a

billowing veil, as the bird begins its flight. Then—to the melody of a Turkish violin—the dancer invokes the balletic movements of the crane, using slow and flowing movements, and exaggerated arm gestures and body bends. Finally, as the crane completes her journey, Shabnam performs lightning-speed shimmies and hip undulations, to the pulsing rhythms of modern Egyptian percussion.

*Demoiselle Crane* was created and choreographed in 2007 by Shabnam, and this is its world premiere. Shabnam describes this dance as “Feathers, Fusion, Flair and Femininity.” She designed, hand-sewed, and beaded her costume, finding inspiration in the crane's silver and white body, and black neck markings. This choreography—based on the observation of an animal—is a distinctly western approach. Shabnam chose the crane to show how Middle Eastern dance is migrating to the future, and to show respect for femininity and athleticism of the Middle Eastern form.

Shabnam has been recognized as the first belly dancer to bring such a high level of athleticism to Middle Eastern dance. She is known for her acrobatic dynamism, accelerated spins, bold hip locks, and poses with strong extension.

She is largely self-taught, developing an original style that incorporates steps from Egyptian and Lebanese dancers. She strives to take this art form to the future with choreographies that are innovative and challenging.

**Dance Origin:** Middle East/United States • **Genre:** Belly Dance Fusion • **Title:** *Demoiselle Crane*  
**Soloist/Choreographer:** Shabnam



# NORTHERN CALIFORNIA KOREAN DANCE ASSOCIATION

*Korea*

In Korea's ancient Shinra period (57 BCE to 668 CE), a seven-year-old boy named Hwang Chang Yang became famous for his skill with Korean sword dance, *gum mu*. He was invited to perform *gum mu* for Shinra's enemy, the King of Baekjae, and while dancing, Yang stabbed the King to death. Unable to escape, Yang was also killed, and Shinra's people mourned. They crafted masks to look like the young hero, and danced the *gum mu* in his honor, and the dance became a traditional favorite in royal courts. Originally, men danced with swords and masks, and when women began dancing it in the Chosun period (1392 to 1910), they dropped the masks. Over the centuries, the once dangerous dance evolved a slow and ritualized beauty. Today, its slow movements offer beauty, grace, and peace.

*Gum Mu* is performed in the costumes worn by ancient Chosun government officials: the *junrip* (black hats), *junbok* (blue vests), and *jundae* (red belts). Hearan Chung opens the piece with a dynamic solo with two long swords. She is then joined by six dancers who move in slow synchronization, rotating thirty-centimeter-long steel swords in each hand.

The dancers are accompanied by guest instrumentalists from Korea—wHOOL:

Yoon-Sang Choi, Hyun-June Juen, Hyun-Soo Kim, Si-Youl Kim, Yea-Rim Lee and Dong-Il Park. They play Korean wind instruments, *piri*, *daegeum*, and *haegeum*, and percussion on the *jang gu*. A percussion instrument called *bak* signals the changes of rhythm and speed, and the clash of opening and closing swords sounds a slow, insistent, and elegant marking of time.

The Northern California Korean Dance Association (NCKDA), a nonprofit organization, was created in March of 2004 by Hearan Chung. NCKDA fosters and develops Korean culture and dance to further cultural exchange between Korea and other nationalities. It also supports the artistic expression and continuing cultural connection of local Korean immigrants and Korean Americans.

Artistic Director Hearan Chung has mastered various fields of Korean dance including court, folk, and creative dance, beginning her training at age five. She holds an M.A. degree in dance from Ewha Women's University, and taught for over 20 years in leading Korean universities before emigrating to the U.S. in 2000. Chung's dance is characterized by elegance, and her choreography incorporates symbolic elements of earth, air, and water, demonstrating her interpretation of the spirit of Korea. She has choreographed over 46 works

of dance, and published four theses. She was nominated for an Isadora Duncan Award in 2005 and 2007, and was featured in a KQED 2006 SPARK Program. In 2007, Chung received a grant from the Silicon Valley Community Foundation and the Alliance for California Traditional Arts.

**Dance Origin:** Korea • **Genre:** Korean Sword Dance  
**Title:** *Gum Mu* • **Artistic Director/Choreographer:** Hearan Chung • **Dancers:** Hearan Chung, Young Kyu Kim, Yon Chin Lee, Agnes Lee, Ki Sook Chung, Lydia Lee, Esther Lee • **International Guest Musicians:** wHOOL - Yoon-Sang Choi (Musical Director/Composer/percussion), Hyun-June Juen (ba ra/drum), Hyun-Soo Kim (bak), Si-Youl Kim (daekum), Yea-Rim Lee (piri), Dong-Il Park (synthesizer)



# ENSAMBLES BALLET FOLKLÓRICO DE SAN FRANCISCO

## Mesoamerica

The Maya were one of Mexico's oldest pre-Hispanic civilizations. The civilization reached its peak before the rise of Aztec culture, and then it mysteriously disappeared, leaving only a few codices (hieroglyphic books) and abandoned temples. The artistic achievements of the Maya are startling to modern anthropologists, both for their sophistication and for their fascinating similarities to the art of ancient eastern civilizations.

The ancient Maya site of Bonampak —Painted Wall—lies in the Mexican state of Chiapas, close to the Guatemalan border. It houses the Temple of the Murals, with frescoes painted around 790 BCE. This site was still used for worship by indigenous Maya when it was “discovered” in 1946, and since then, its stunning murals have been documented, photographed, and reproduced life-sized. Three rooms of paintings show us what life was like for the ancient Maya: there are images of warriors at battle; of the robing of priests and nobles; of a ceremony to mark a child as a noble heir; of a grand orchestra of musicians and instruments; and of a ceremony with dancers in fine costumes wearing masks of god. Hieroglyphic text dates the scene and gives the names of participants.

Ensamblés' fierce and joyful presentation is Artistic Director Zenon Barrón's choreography, based on wall paintings from the pyramid of Bonampak. Barrón spent two years researching Maya culture, history, legend, religion, and aesthetics. He studied Maya hieroglyphs, frescoes, bas-relief carvings, and inscriptions; and looked at drawings and descriptions from the first Spanish writers of the colonial period. Then he defined characters and dramatic situations, designed costumes, and synthesized his research into *folklórico* ballet—to stage this elaborate re-creation of the *Royal Court of the Ancient Maya*. This dance brings to life the rich culture of Mexican ancestry, and shows how Maya maintained high mandates within their community.

The music was composed for this choreography by Jose Roberto Hernandez from Tabasco, Mexico, using instruments seen in Bonampak frescoes, including the *flauta* (flute), big drums called *cantaros*, water gourds, and rain sticks.

The piece opens with the *La Corte Maya Ceremonial—The Royal Court of the Ancient Maya*—as the king and his warriors arrive at the palace. In the next piece, *Danza de Princesas y Doncellas*, princesses and palace maids eagerly wait to present the king with offerings and dance. The princess is elected queen and honored as royalty. Then, in *Danza de Guerreros y Doncellas*

and *Los Reyes y Su Corte* the warriors enact a ritual and the dancers celebrate a great wedding ceremony for the king and the chosen princess.

Ensamblés Ballet Folklórico de San Francisco was founded in 1992 to preserve the rich cultural and artistic tradition of Mexican folkloric dance. As an innovative, theatrical group of dancers from diverse ethnicities, Ensamblés focuses on community and youth programs. They perform regularly for local community organizations and in festivals in Mexico.

**Dance Origin:** Mesoamerica • **Genre:** Pre-Hispanic  
**Title:** *Royal Court of the Ancient Maya* • **Artistic Director/Choreographer:** Zenon Barrón • **Executive Director:** Juan Carlos Tovar • **Assistant Director:** Jesús Cortes • **Financial Director:** Isela Galvez  
**Dancers:** Nydia Algazzali, María Anaya, Salvador Arellano, Maricela Benavides, Luis Cel, Diana Chavez, Jesús Cortés, Hugo Flores, Isela Galvez, Mónica Giese, Jesús Gomez, Ashley Hernández, David Herrera, Monica Ibarra, María Luna, Wilfredo Manalo, Juan Orosco, Carlos Pasilla, Jordan Salvador, Patricia Salvador, Karla Toledo, Juan Carlos Tovar, Judy Elena Trejo, Lupita Troncoso, Crus Vidal • **Musicians:** Zenon Barrón, Fernanda Bustamante, José Roberto Hernández, Jesús Martínez, Miguel Martínez, Silvestre Martínez



# ESZTERLÁNC HUNGARIAN FOLK ENSEMBLE

## Hungary

Before World War I, the political map of Hungary included what is now Transylvania, currently part of Romania, which has remained home to many ethnic Hungarian communities. *The Last Dance at Dawn* is set at a village celebration in Méra, in the mountain region of Kalotaszeg, where Hungarian folk traditions continue to thrive. The party—a wedding or christening or coming-of-age—has been a long and memorable one, and the final night of revelry is coming to a close. The dancers enter to the *hajnali*, or song at dawn, a lament sung by those who are still awake:

*It's about time to go home  
What are they all going to say about us?  
The edge of the sky is dark, my dear,  
escort me home . . .  
. . . Even the tree branches bend down to  
the ground in sorrow.*

Then the dancers present the *verbunk*, or recruiting dance; the *csárdás*, a traditional Hungarian partner dance; and the *szapora*, or swift couple's dance. Finally, the young men improvise the *legenyés*, or lad's dances, vying to impress the girls. The young women spin and shout encouragement to the dancers. As dawn approaches, the celebration ends, as relatives and close friends wander off to their beds.

Some of Eszterlanc's costumes (generously lent by Katalin Persik Lázár) are antiques from the village of Méra, where girls continue to bead and embroider elaborate clothing for their dowries. Hungarian folk music is similarly embellished, and is usually performed by a three-piece band, with violin, three-string viola (*brácsa*), and bass. Today's musicians are the Forrás Band from Vancouver and Seattle, featuring lead violinist László Orbán, formerly of the Hungarian State Folk Ensemble; Lajos Miklós, who has researched Hungarian folk arts extensively in Transylvania; and Mike Pratt, an accomplished bassist and saxophonist. The singers are the Bay Area musical duet, Kövirág.

The Eszterlanc Hungarian Folk Ensemble was formed in Palo Alto in 1977 as a community group, to foster and continue Hungarian folk traditions. The young adult dancers, ages 16 and up, perform at community functions and festivals. Recently Eszterlanc toured to Los Angeles, Sacramento, and Canada, and was honored by Governor Schwarzenegger for its contributions to a Transylvanian orphanage fundraiser. Eszterlanc's youngest generation is represented by Márton and Daniel Demeter, brothers originally from Hungary.

Eszterlanc is also honored today to present two guest dancers. Internationally

acclaimed dancer and scholar from Hungary, László Diószegi serves as Historian & Senior Research Fellow at the Hungarian Academy of Sciences and is choreographer for the Hungarian Dance Academy. He has choreographed dances for the Hungarian State Folk Ensemble, and the Honvéd and Béla Bartók Dance Ensembles. Today's second guest dancer is Gergo Csizsár from Vancouver, BC. Gergo studied Hungarian dance in the Forrás Folk Ensemble of Vancouver in Hungary and in Transylvania. He is an accomplished author, dancer, and advocate of Hungarian folk arts.

**Dance Origin:** Hungary/Kalotaszeg Region of Transylvania • **Genre:** Folk • **Title:** *Az Utolsó Tánc Hajnalban (The Last Dance at Dawn)* • **Project Manager:** Anastasia Herold • **Business Manager:** László Lengyel • **Choreographer:** Gábor Simon  
**Dancers:** Adriana Andres, Dan Cassell, Anastasia Herold, Andrea Horváth, Tibor Horváth, Atilla Lázár, László Lengyel, Monty Low, Dia Némethy, Anna Ordasi, Viktória Szabó, and Csilla Tóth • **Eszterlanc Youth Ensemble:** Daniel and Márton Demeter  
**Musicians:** Kövirág Ensemble (vocals) - Szilvia Gilbert, Magdolna Ordasi and the Forrás Hungarian Folk Band - László Orbán (lead violin), Lajos Miklós (brácsa), Mike Pratt (double bass) • **International Guest Artists:** Gergo Csizsár, László Diószegi



# VISHWA SHANTHI DANCE ACADEMY

## South India

Indian classical dance is integral to history, art, and spiritual practice. Cave paintings, engravings, sculptures, and literature show dance forms at least 2,000 years old. According to Indian tradition, dance began centuries ago when the world was steeped in anger and jealousy, greed and desire, pleasure and pain. To save humanity, Brahma created the fifth scripture—the *Natya Veda*, from elements of the other *Vedas*: speech, *abhinaya* (body, dress, and facial expressions), music, and aesthetic experiences. Sage Bharatha merged the *Natya Veda* with movements from Lord Shiva, and Indian dance and drama were created.

*Bharatanatyam* is a classical, devotional, dance form that developed and flourished in the temples of Tamil Nadu in southern India, where young maidens called *devadasis* (servants of god) dance in praise of the Lord. The name derives from *bha* for *bhava* (mime); *ra* for *raga* (song); *tha* for *thalam* (rhythm); and *natyam* (dance). *Poorthi (Fulfillment)* is the story of the beautiful Queen Shantala Devi. The music for this performance was composed and recorded in 2006, using traditional instruments, as part of a dance drama that will debut in 2009. The original choreographer is Shreelata Suresh, and the piece was adapted for this stage.

In the 12th century, in present-day Karnataka, India, King Vishnuvardhana commissioned the construction of the Chennakeshava temple for Lord Vishnu. Inspired by his queen, he planned an exquisite dance hall with 12 sculptures of dancers and musicians. The King died after the eleventh sculpture was installed, the kingdom fell into turmoil, and construction stopped. As years passed, his queen—Queen Shantala Devi—grew restless, and one night, in her dream, she entered the incomplete dance hall. She heard music, and danced as an offering to the Lords Vishnu and Shiva—

*Oh Lord Vishnu, you danced so gracefully in your feminine form of Mohini. Seeing this, Lord Shiva, God of Dance, complemented you by dancing with vigor. And together you danced with joy. We sing your praises. Om Namō Narayana!*

The Queen's sheer joy and ecstasy brought the 11 stone dancers to life. When the song ceased, Queen Shantala Devi became the twelfth sculpture, completing the temple and fulfilling her desire to remain a dancing devotee.

Vishwa Shanthi (Universal Peace) Dance Academy was founded in 1999. Artistic Director Shreelata Suresh trained in India with Vyjyantimala Bali, and presently studies with Guru V. Krishnamoorthi of New Delhi. She has performed

*bharatanatyam* and *kuchipudi* in over 20 countries, and received many awards, working to restore the sacredness and spiritual significance of these arts. The academy helps individual dancers find joy and a higher expression of their true self through dance. It teaches *bharatanatyam* as a fusion of music, rhythm, sacred geometry, yoga, worship, therapy, sculpture, poetry, harmony, and beauty.

**Dance Origin:** South India • **Genre:** Bharatanatyam  
**Title:** *Poorthi (Fulfillment)* • **Artistic Director/Choreographer:** Shreelata Suresh • **Dancers:** Sonali Aatresh, Nisha Balaraman, Ambika Gopalan, Anupama Mandya, Bindu Nair, Sarika Patel, Savita Pillai, Divya Ramakrishnan, Sveta Shandilya, Priya Sohoni, Shreelata Suresh, Ganesh Vasudeva  
**Music/Lyrics:** P.R. Venkatasubramanian • **Recorded Musicians:** N. K. Kesavan (mridangam), Guru V. Krishnamoorthi (vocals/rhythmic syllables), T. Bhavani Prasad (veena), N. Srinivasan (flute), P. R. Venkatasubramanian (keyboard/special effects)  
**Musicians:** Hrishikesh Chary (veena), Shoba Gopalan (bells)



# MURPHY IRISH DANCE COMPANY

## Ireland

From the Emerald Isle comes a form of dance inspired by the Celts, the Vikings, the Anglo-Normans, and the English—a form that probably began on a green hillside, when ancient Druids circled in dance, honoring the oak tree and the sun. Most striking in Irish dance is the intricate weaving of footwork, line, and circle. These complex patterns are mirrored throughout Irish art, in Celtic knots and designs, and in the weaving of images and line in medieval manuscripts such as the Book of Kells. Irish dance was traditionally a social form. When you live under the strict codes of the English, what could be better than a *céili* to lift your spirits? The *céili* was a gathering—in the town hall, or at the crossroads on a summer evening—where people played instruments and sang, shared stories, and outdid one another with fancy footwork.

*Journey Through Ireland* is a lively sequence of Irish step dances performed to the lively tunes of musicians Lew Milligan, Richard and Melissa Lundy, and Elisa Welch. The dancers begin with a traditional figure dance, to evoke the valleys, rivers, and bridges of Ireland. The junior dancers quicken the pace

with intricate reel steps, and a favorite *céili* piece, *Trip to the Cottage*. Next, the wee dancers show off their light-footed traditional jig. Then we move from the old to the new, to the stark rhythm of dancing feet—the syncopated reel steps of *Riverdance*, *Celtic Rhythm*. The young men show off their strength in *Lord of the Dance*, and all dancers join for the *Treble Reel*.

Murphy Irish Dance Company was founded in 1963. The school is run by mother-daughter team Mary Jo Murphy-Feeney and Patricia Feeney-Conefrey, and it offers classes for dancers from the age of four through adult. Company dancers have won western regional, national, and world titles, and this year had many qualifiers for the World Championships and the Nationals.

Mary Jo Murphy-Feeney first learned Irish dancing in her kitchen on Second Avenue from her mother Hannah O'Sullivan from Country Cork, Ireland. "My first professional lessons were from Annie Slattery who came from Dublin. A great fiddler, Paddy O'Regan used to drive a group of us over to Alameda every Thursday night. When Annie retired, I took over her class here in San Francisco. Now my children and grandchildren are

involved. It is a great way for the students to keep up a form of their culture and others. Because of the dancing, they are exposed to the singing, language, art, and other aspects of Irish traditions."

**Dance Origin:** Ireland • **Genre:** Irish Step and Celtic • **Title:** *Dancing at the Crossroads* • **Artistic Directors/Choreographers:** Patricia Feeney-Conefrey, Mary Jo Murphy-Feeney • **Dancers:** Maggie Baglin, Andria Camp, Rachel Carter, Christine Collins, Michael Conefrey, Jennifer Corry, Brigid Crossan, Letitia Crossan, Eileen Danz, Katie Danz, Gregory Diesse, Ciara Duggan, Katelyn Dwyer, Rosaleen Folan, Jake Grey, Grace Haskell, Brendan Healy, Siobhan Healy, Marlene Lundy, Claire Manion, Katie McFadden, Ryan McFadden, Kevin Molloy, Julia Maxwell, Rachel Maxwell, Claire Naughton, Emily Naughton, Briana Nelson, Alannah Ortega, Molly O'Toole, Savannah Prentiss, Melissa Sheridan, Christina Spiers, Brigid Tiernan, Colleen Tiernan, Evan Trudell, Ciara Waite Karski, Tara Walsh, Amy Young • **Musicians:** Melissa Lundy (push-button accordion), Richard Lundy (guitar/banjo), Lew Milligan (fiddle), Elisa Welch (keyboard)



# BALLET FOLKLÓRICO MEXICANO DE CARLOS MORENO

## Mexico

The *calabaceados* are the vaquero, or cowboy dances of Baja California Norte, Mexico's northernmost state. These are the spirited and challenging dances of the *ranchería*, where dancers mimic the kicking and bucking of horses and bulls. The lively accordion music is *norteño*, music from the north; it is influenced by the European polka, which was brought to Mexico and the Southwest U.S. in the 1800s by Bohemian and Czech immigrants. When *calabaceados* became popular in the mid-twentieth century, the vaqueros and ranch-hands—all the *ranchería* dancers—were men. Today, both young women and young men join in the competition, and this energetic style has become the newest dance craze of Baja California. Dancers stand in a circle, surrounding a solo performer. Competitors vie with each other for excellence, showing off their highest jump, hardest stomp, or kick that raises the most dust.

For today's program, choreographer Carlos G. Moreno incorporated dances he learned in Baja California Norte from Grupo Ticuan of Tijuana, Mexico, and from his experience at rural Mexican

festivals and competitions. In the first piece, *No Te Rajes de Tijuana (Don't Give Up on Tijuana)*, the dancers shout to intensify the energy and to proclaim their pride and hope for the city and its culture. The second dance, *El Patito (The Little Duck)*, shows some of the animated dance steps typical of the Baja Norte region. The final piece, *La Loba (The Wolf)*, is a dance about a wolf, but this particular wolf is a woman on the prowl; a beauty who steals all the men.

Designer Angelina Moreno created the costumes to reflect those currently worn in Baja California Norte. *Calabaceados* women's costumes have assumed a masculine look in recent years. This style reflects women's role today on the ranch, as hard-working ranch-hands with vaquero chores. The size and elegance of the belt buckle is a matter of pride to dancers, reflecting how much "glimmer" a person has.

General Director Carlos Moreno-Samaniego founded Ballet Folklórico Mexicano de Carlos Moreno (BFM) in 1967 in Livermore. The company studio and home are now in Oakland. Carlos G. Moreno is Artistic Director, and the costume designer is Angelina Garcia. Since its founding, the BFM has educated

and provided performing opportunities to many young people. As one of the longest-lived Mexican dance companies in the U.S., the company has been called an ambassador of Mexican culture, earning a reputation for excellence for their transmission and preservation of Mexican traditional dance, music, and songs.

**Dance Origin:** Baja California Norte, Mexico  
**Genre:** Folklórico • **Titles:** *No Te Rajes Tijuana, El Patito, La Loba* • **Artistic Director/Choreographer:** Carlos G. Moreno • **Dancers:** Jose Alonzo, Francisco Barbosa, Ana Cornejo, Eloisa Diaz, Moriah Freyoso, Olivia Grajeda, Jaime Huertas, Catalina Lacy, Julio Landoni, Maria Martin, Elizabeth Morales, Carlos G. Moreno, Lisa Moreno, Luis Paniagua, Victoria Robles, Olivia Ruiz, Antonio Sanchez, Ernesto Sanchez, Itza Sanchez, Cristina Tovar, Benny Valles, Cecilia Villegas



# LIKHA PILIPINO FOLK ENSEMBLE

## Philippines

Artistic Director Rudi Soriano travels every other year with a research team to the Philippines to study indigenous dance, ritual, and tradition—to give his American-born dancers first-hand experience with their heritage and culture. Today, LIKHA presents dances learned from Batak natives on the island of Palawan in the southeast Philippines. This presentation, *Semba*, is a world premiere created and choreographed by Rudi Soriano and Dance Director Jay Loyola.

*Semba* is a stately invocation, reflecting a profound reverence and connection with the natural world. The Batak are one of the Philippine's ancient tribes, and for thousands of years, they have lived deep in the Philippine forest as nomadic hunters, fishermen, and farmers. They keep their distance from the modern world, and although their forest home has decreased alarmingly in recent years, they continue to live a nomadic way of life. As Batak nomadic groups move from place to place, they dance for the local spirits. They dance to ask permission or approval to inhabit a location, and for guidance before fishing, hunting, or planting. If the spirits don't answer with a sign—a wind, an animal cry—the dance is repeated.

When the Batak perform this ceremony, they dance in specific and diverse locations in nature. In this choreography, several dances are incorporated into one. Here, three priestesses act as mediators between the community and the spirits. Some dancers listen and some look up to the sky, searching for signs that their dance has been acknowledged. In the Philippines today, Batak natives wear western clothing, but men of previous generations wore a loincloth made of the bark of a tree. They also wore a belt with a bamboo basket or pouch to carry their betel nut. Women were topless, and they wore skirts with a colored wrap, and adorned themselves with shell and wooden necklaces.

LIKHA is honored to include international guest artists from Palawan in today's performance—Narino Maniapao opens the piece with an invocation chant, and Aimee Sombilon, Vida Lledo, and Gilbert Belostrino join the LIKHA dancers and musicians. The artists are from the Palawan Dance Theater, part of the non-profit Palawan Center for the Arts Foundation in Puerto Princesa City, Palawan, Philippines. This group is the premiere dance company in the province of Palawan, and it works to preserve traditional culture through music and dance. The dancers are from Palawan's most widely distributed tribal group—Tagbanua.

LIKHA, whose name in the Tagalog language means creation, was established in 1992 by a collective of 12 individuals who came together to celebrate Philippine dance and culture. The company now boasts an active membership of over 45 performers under the direction of Rudi Soriano, former soloist with the acclaimed Bayanihan Philippine Dance Company. LIKHA's mission is to propagate Philippine folk traditions by practicing and educating community members and diverse audiences about Philippine culture through music and dance.

**Dance Origin:** Philippines • **Genre:** Traditional  
**Title:** *Semba* • **Artistic Director:** Rudi C. Soriano  
**Dance Director:** Jay R. Loyola • **Percussion Director:** Edward Cruz • **Costume Director:** Warren T. Manuntag • **Dancers:** Kevin Alicbusan, Liza Atendido, Raisa Baula, Beverly Cruz, Cristina Cruz, Cassie Dominguez, Christian Dominguez, Emmanuel Grueso Jr., Maria Honrada, Vincent Hutalla, Chariss Ilarina, Henry LaoShanna Mendiola, Kristin Nepacena, Michael Palad, Bryan Pangilinan, Alisa Quezon, Marie Reyes, Maria Rios, Camille Sibucan, Paulino Tamayo • **Musicians:** Ernesto Andrade, Edward Cruz, Gabriel Encarnacion, Adelbert Espino, Randy Miranda, Omar Pahati, Almar Reyes, Richard Rios, Veronica Williams • **International Guest Artists:** Palawan Center for the Arts Foundation - Gilbert Belostrino, Vida Lledo, Narino Maniapao, Aimee Sombilon



# NIHARIKA MOHANTY

## East India

*Odissi* is an Indian classical dance form from the eastern state of Orissa. It brings to life the vast number of dance sculptures on Orissan temple walls. The dance *Vakratunda Mahaa Kaaya* was created in 2007 by Guru Ratikant Mohapatra, son of *odissi* legendary late Guru Kelucharan Mohapatra. This is Niharika Mohanty's premiere of this piece as a soloist. Her costume evokes the temple dancers, who wore saris with real flowers—the dress is stitched from Orissa saris, with filigreed silver jewelry and a headpiece, which represents a temple. She dances a prayer for the Hindu Lord Ganesh, the elephant-headed Lord of Wisdom and remover of all obstacles. She dances the devotee's surrender, and portrays Lord Ganesh dancing majestically with His elephant ears and trunk, as Sanskrit words sing His praise.

*You, Lord Ganesh, you with the enlarged belly with the twisted trunk and massive body with the dazzle and radiance equal to those of a million suns lead me on the path devoid of obstacles or hindrances clearing the way in all that I do, ever and always.*

*Odissi* is characterized by its fluid torso movements, grace, sculpturesque poses, and the dancer's intuitive connection to the haunting music. As the vocalist sings, and instrumentalists play, the dancer feels the spiritual and emotional nuance, and echoes it in fluidity of movement. She also links her footwork to the percussion, extending the rhythms with stamping and bells. *Odissi* has two basic postures. The *tribhangi* pose uses three bends—at the neck, upper torso, and knee—to create triangular forms in the body: it represents the sculpturesque feminine form. The *chauka* pose is generally square and strong, and it represents the masculine Lord Jagannath, *odissi's* presiding deity, an unfinished idol with no hands.

The music for *Vakratunda Mahaa Kaaya* is composed by Indian classical flutist Pandit Hariprasad Chaurasia. For this performance, Niharika is honored to perform with an international group of guest artists. From India, Guru Ratikant Mohapatra, will play *pakhawaj*—a two-headed Indian drum—and lead the musicians and the dance performance. Abhiram Nanda, a senior disciple of the musical composer, will play flute; Arijit Mahalnabis is the vocalist; and Ben Kunin, senior disciple of great Ustad Ali Akbar Khan, plays sarod.

Niharika Mohanty, is a leading *odissi* dancer in North America and prominent

disciple of late Guru Kelucharan Mohapatra, who is considered to have contributed the most to the field. She was raised in Canada and started *odissi* dance training at age five under Guru Murali Dhar Majii, late Guru Pankaj Charan Das, Ananda Radha, and Menaka Thakkar, and now continues to polish her dance technique under Sujata Mohapatra from whom she learned this piece, refining it under Guru Ratikant Mohapatra. She recently started Guru Shradha, a unique organization dedicated to sustaining the dance techniques of Guru Kelucharan Mohapatra.

**Dance origin:** India • **Genre:** Odissi • **Title:** *Vakratunda Mahaa Kaaya* • **Choreographer:** Guru Ratikant Mohapatra • **Soloist:** Niharika Mohanty  
**Music Composer:** Pandit Hariprasad Chaurasia  
**U.S. Guest Musicians:** Ben Kunin (sarod), Arijit Mahalnabis (vocal) • **International Guest Musicians:** Guru Ratikant Mohapatra (pakhawaj), Abhiram Nanda (flute)



# BOLIVIA CORAZÓN DE AMÉRICA

## Bolivia

Bolivia Corazón de América presents two dances from the Bolivian Andes, once the center of Bolivia's most important pre-Columbian civilization. Here, high in the rugged cordilleras, indigenous Aymara and Quechua people have celebrated dance and music traditions for 5,000 years. Today, 50% of Bolivia's population are descendents of these civilizations. Artistic Director and choreographer Susana Salinas created *Salaque* and *Tinku* to premiere at this year's *Festival*.

*Salaque* was originally danced in southwestern Bolivia. It celebrates the planting and harvesting of quinoa, a grain native to the Andes—a grain so sacred that Incan emperors are said to have sowed the first seeds each year with golden implements. In this dance, farmers express their satisfaction and gratitude for the harvest with rhythmic tapping of heels and flirtatious swishing of skirts. The men wield shovels and the women sling on *atados* filled with provisions, and carry flowers to symbolize abundance. The songs are primarily in the Quechua language, expressing the work of harvesting in the time of love.

The next dance, *Tinku*, is a pre-Columbian ritual from Potosí, 12,000 feet above sea level. It is remarkable that these traditions survived, as many indigenous people died in Potosí's Spanish silver mine, which opened in 1541 and operated for several hundred years. *Tinku*, in Quechua, means encounter or duel, and this dance is known as a "fierce celebration." Originally, communities, or *ayllu*, danced on sacred grounds to settle feuds. The *pututu*—made from a bull's horn—was sounded as the call to fight. Teams of dancers faced off, comparing feats of strength, vying for favor from *Pachamama*, or Motherland. What did the traditional dancers win? Practically everything until the next *tinku*: abundance, fertility, prestige, coveted land, and water rights, as well as favors from the losing party. These ritual confrontations are still practiced in the Potosí region.

Bolivia Corazón de América was formed in 2000 to give Bolivian-American children an opportunity to dance and perform music of their heritage. Today the company includes young people of all backgrounds, and its goal is to showcase the traditional dances of Bolivia. This award-winning company has performed for seven years at Carnaval San

Francisco, as well as at the *San Francisco Ethnic Dance Festival* and in China.

**Dance Origin:** Potosí, Bolivia • **Genre:** Traditional  
**Title:** *A Day in the Life of a Campesino* • **Artistic Director/Choreographer:** Susana Salinas  
**Coordinator:** Alvaro Salinas • **Dancers:** Felisa Elizabeth Amaya, María Luisa Bachinello, Juan Alberto Bandera, Kristin Bard, Isidro Alfonso Fajardo, Ryan Flores, Randy Flores, Gabriela Jacqueline Hernández, Luis Alfredo Hernández, Elsie Lopez, María Alicia Lemus Lovo, Oscar Armando Luna, Wendy Michelle Millán, Melisa Palacios, Christina Perry, Laura Rubio, Edwin C. Siliezar Jr., Juan José Urrutia



# CHINA DANCE SCHOOL AND THEATRE

## China

Sichuan is a large province in southwest China, home to 87 million people. It's capital city, Chengdu, has been famous since the 13th century for luxurious silks, satins, brocades, and lacquer ware. The Sichuan Opera is Chengdu's sophisticated regional theater, known for its wit, lively dialogues, high-pitched tunes, and clownish stunts. Most of the Opera's over 2,000 repertoires are adapted from classical novels, legends, and folk tales. The characters of Sichuan Opera are classified into five main roles—*Sheng*, the male, *Dan*, the female, *Jing*, the painted-face, *Chou*, the clown, and *Mo*, the middle-aged male narrator—with sub-roles for diverse ages and personalities. *Hua Dan*, is the "Florist Role," one of the most expressive characters. She is the pretty, cheerful, and coquettish young woman.

*Oh Attractive Hua Dan, Joie de vivre,  
Facial expression of amusement,  
Brightening of the face and eyes.*

In *Qiao Hua Dan*, a high-pitched soprano summons the *Hua Dan* girls, who are keen to show off their colorful garments and their coy demeanor. With nimble

eye and hand expressions, they play a game of show-and-chase, inviting us into their playful world. This contemporary choreography uses the vocabulary of Chinese classical dance—waist twisting, head shaking, and silly, squatting clown steps. The silk costumes—with rainbow colors and embroidery—are adapted from traditional styles, with extra-large peonies to symbolize happiness, harmony, and spring. The striking headress is often seen in Sichuan Opera: the dancers flaunt their pheasant feathers and swing their braids to become the sassy and adorable females of the past.

The music is played by the traditional Chinese instruments, *banhu*, *sunu*, *erhu*, and *pipa*, as well as Sichuan local percussion instruments, and electronic piano. The soprano singing is in the Sichuan style, and the yodeling chorus, which is unique among all the Chinese operas, creates percussion-like vocal rhythms with lyrics in the regional dialect.

China Dance School and Theatre was founded in 2003 by Kaiwen You and Aiping Zhou, professors and experts in Chinese ethnic and folk dance, hailing from the acclaimed Beijing Dance Academy. The company's mission is to introduce, celebrate, and nurture the

rich heritage of Chinese ethnic and folk dance, and to open dialogue and mutual respect with communities in the San Francisco Bay Area. *Qiao Hua Dan* was choreographed in Sichuan by Ling Li Liu.

**Origin:** China • **Genre:** Chinese Classical • **Title:** *Qiao Hua Dan* • **Artistic and Executive Director:** Kaiwen You • **Choreographer:** Ling Li Liu • **Dancers:** Yessenia Chiau, Eleanor Feng, Anna Fung, Chanel Kong, Crystal Lee, Jasmine Lee, Victoria Lee, Emma Levine, Tayler Lim, Shirley Liu, Michelle Wu, Crystal Yao, Chang You, Charlotte Young



# BALLET LISANGA II WEST AFRICAN PERFORMING ARTS COMPANY

## West Africa

The Baga people are a small group of 45,000 who live along the coast of Guinea, West Africa. The art of the Baga revolves around nature, the harvest, and the veneration of feminine beauty. These social and spiritual elements are combined in D'mba, or Nimba. Nimba is a woman who has been fertile, has given birth to several children, and has nurtured them to adulthood. As a sign of her fertility, her hair is braided into parallel rows, echoing patterns of agriculture in West African fields. Her face and breasts are decorated with scarification, demonstrating her power to change her condition within the natural environment.

Baga Nimba is a divinity, but she primarily represents the ideal female in human society—a woman of great power, beauty, and affective presence. She is invoked and welcomed with joy at births, marriages, and harvest ceremonies in Senegal, Guinea, Guinea Bissau, Mali, and Liberia. Baga dancers are famous for their Nimba headdress, one of the largest ritual objects in West Africa. This is a monumental wooden mask, with a large nose, u-shaped ears, and hanging breasts. Renee Puckett's new choreography,

titled *Nimba*, is a dance of devotion and worship of the Malinke, a people group who can be found throughout West Africa. The setting is a West African village, as the goddess arrives to bless the gathering. The dancers sway, waiting for Baga Nimba to arrive. Then they reach towards her in devotion, and escort her around the stage to interact with villagers. The celebration builds—signaled by a *kakalambe* rhythm from the Mali—and the villagers dance with exuberance, welcoming Nimba to their home.

Today's performance presents three generations of Senegalese dancers—Allassane Kane, former member of the National Ballet of Senegal and teacher as the Director of Ceedo Senegalese Dance Company; and Renee Puckett, Artistic Director of Ballet Lisanga, and her students.

The drum is critical in African dance ritual, as an exuberant symbol of life and of the continuity of heritage. Drummers Djanco Drame' and Moussa Djalo have been drumming in their village of Tambacounda for over 25 years. They currently have their own dance and drum company by the name of Djembe Rhythms in West Africa.

Ballet Lisanga was created in 2004 to preserve and promote the Congolese

performance tradition and to carry on the work of their teachers. Renee Puckett was a member and Assistant Director of the late Malonga Casquelourd's cherished Fua Dia Congo Dance Company, as well as the Ceedo Senegalese Dance Company. Fua Dia Congo participated in some of the first *San Francisco Ethnic Dance Festivals* and continued participating until Malonga's death in 2003. On this 30<sup>th</sup> Anniversary, Ballet Lisanga remembers and thanks Malonga for his inspiration and generosity as a teacher and performer.

**Dance Origin:** West Africa • **Genre:** Traditional Dance of the Malinke • **Title:** *Nimba* • **Artistic Director/Founder/Choreographer:** Renee Puckett  
**Dancers:** Saul Arrechea, Shauna Badger, Pharoah Brand, Danielle Delane, Abdoulaye Diakite, Summer Downing, Neema Foster, Regine Grier, Maafi Gueye, Martaina Hardaway, Felicia Harris, Tamika Harris-Mason, Taiji Hill, Marsha Holmes, Marion Maire, Nikka Maynard, Tanya Powell, Mischa Pugh, Qiyamah Shabazz, Ken Tuggles, Joshua Washington, Bontle Willis-Jacobs • **Musicians:** Saul Arrechea, Abdoulaye Diakite • **International Guest Artists:** Moussa Djalo, Djanco Dram, Allassane Kane



# CHHANDAM YOUTH DANCE COMPANY

## North India

This is the world premier of *Uttarakaala*, choreographed by *Kathak* Master Pandit Chitresh Das, assisted by Senior Disciple Charlotte Moraga. *Uttarakaala* means future, and the dance is aptly named. The piece was created for young dancers for this *Festival*—both to showcase the virtuosity and energy of the next generation, and to carry *kathak* dance into the future. Pandit Das' choreography uses traditional movements, exhibiting aspects of *tayaari* (technical readiness and excellence), *laykaari* (rhythmic complexities), *khubsurti* (beauty), and *nazakut* (delicacy).

*Kathak* is among the major classical dances of India. In northern India, traditional storytellers known as *kathakas* once brought to life the great scriptures and epics, the *Mahabharata*, the *Ramayana*, and the *Puranas* of Sanskrit literature, while entertaining with dance, music, and mime. The lineage of *kathak* can be traced from generation to generation, parent to child and guru to disciple. In the 1800's, India's kings and zamindar (overlords) celebrated *kathak* as both entertainment and a respected classical art. Several different *kathak*

*gharanas*, or schools, emerged. The Jaipur *gharana* emerged in the Hindu courts of semi-desert Rajasthan; it emphasized the vigorous aspects of pure dance. Lucknow *gharana* developed to the east, in the Muslim court of Wajid Ali Shah; it focused on dramatic and sensuous expression. *Kathak* Masters Ram Narayan Misra and Prohlad Das were—respectively—guru and father of Chitresh Das. At the age of nine, Pandit Das tied strings with his guru, and was schooled in the subtleties of both Lucknow and Jaipur *gharanas*. Pandit Das performed in one of the first *San Francisco Ethnic Dance Festivals* in the late 1970s, and was the first recipient of the *Festival's* Malonga Casquelourd Lifetime Achievement Award.

Abhijit Banerjee plays tabla, and Jayanta Banerjee plays sitar. They perform this *tarana*—a form which uses sung syllables—in *raag Maulkauns*. *Uttarakaala* focuses on the purely rhythmic elements of *kathak*, rather than the storytelling aspects of *kathak*. The costumes are based on traditional Moghul designs. Bright, brassy bells wrapped around loose *churiadhar* pants transform the dancers also into musical instruments. The Moghul dresses with brocade waistcoats are combined with flowers,

to show both Hindu and Muslim influences in *kathak*.

Artistic Director Pandit Chitresh Das established the Chhandam Youth Dance Company in 2002. Charlotte Moraga stepped into the role of Chhandam Youth Company Director last year when former Director Jaiwanti Pamnani passed away from cancer; she will always be remembered for her passion and dedication to helping her guru preserve *kathak* for future generations. Charlotte learned *kathak* in the traditional guru - *shisya parampara* from Pandit Chitresh Das in the U.S. and India.

**Dance Origin:** North India • **Genre:** Kathak

**Title:** *Uttarakaala* • **Director:** Charlotte Moraga

**Choreographer:** Pandit Chitresh Das, Assisted by Senior Disciple, Charlotte Moraga • **Dancers:**

Aditi Amlani, Sareena Avadhany, Jasmine Balsara, Shalaka Bhat, Natasha Chitkara, Monica Chitre, Priyam Das, Ashyka Dave, Divya Goel, Rachna Gulati, Ahana Mukherjee, Krishna Nayak, Ritika Pai, Ria Parab, Saloni Parikh, Aahana Sahai, Samreen Sandhu, Sonali Toppur • **Vocalists:** Members of Chitresh Das Dance Company • **International Guest Artists:** Abhijit Banerjee (tabla), Jayanta Banerjee (sitar)



# HIYAS PHILIPPINE FOLK DANCE COMPANY

## Philippines

*Along an island shore, Filipino dancers wrap lighted oil lamps in their fishnets and dance in gratitude and celebration. They swing the lamps up to the stars in great arcs, dancing like Earth-bound constellations, lights reflecting in the sea—*

It's hard to say exactly when Philippine dance became formalized. In the Philippine Archipelago, hundreds of tiny islands dot the Philippine and South China Seas—and thousands of villages traditionally depended upon the bounty of the sea. When fishing boats returned full, villagers celebrated with impromptu dance and song. Chinese, Spanish, and Indonesian invaders brought their own cultural influences, and impromptu dances became stylized, developing a distinctive musical and dance tradition.

*Tabi Ng Dagat* is a suite of traditional rural dances, with music or steps influenced by the Spanish. Choreographer and Artistic Director Justin Mambaje presents the most authentic forms of these dances—with steps learned from manuscripts of Philippine national artist and folk dance research pioneer Francesca Reyes-Aquino. The dancers wear typical rural

attire, staying cool and protected under the tropical sun.

*Inalimanggo* is a name for the mud crab in Pan-ay, Capiz. The dancers intertwine arms and legs, mimicking frenzied crabs. For the Pangasinense, *oasioas* means swinging. This skillful dance features the balancing and swinging of oil lamps. Its roots are in a celebration of the fishing harvest, danced by the people of Lingayen. *Sinubihan*, which means back and forth, originated in a ballgame played with a fish basket. Players formalized the steps and sequence, and *rondalla* musicians transformed it into a dance. *Tinikling* is the Philippine's favorite dance, and a favorite in Leyte, Visayan Islands. The dance mimics the tikling bird as it dodges bamboo traps, lifting long legs to run between grass stems and branches.

The music is traditional, and the *rondalla* is the Filipino version of the mariachi band, as its three instruments—the *bandurria*, *octavina*, and *guitarra*—are all Spanish-influenced.

The Hiyas Philippine Dance Company was created in 2003 by dance enthusiasts who enjoy the beauty of Filipino folk dance. Hiyas means jewel, to reflect the treasured legacy of Filipino music and

dance. The company's intent is to offer authentic traditional presentations. The company is proudly part of the Filipino Youth Coalition, a non-profit organization geared toward cultural awareness among Filipino youth in the South Bay.

**Dance Origin:** Filipino • **Genre:** Folk • **Title:** *Tabi Ng Dagat* • **Executive Director:** Jeff Bado • **Artistic Director/Choreographer/Musical Director:** Justin Mambaje • **Dancers:** Mane Alipio, Justin Arce, Annie Bado, Cheyne Bado, Darren Bado, Jeff Bado, Kyla Bado, Reyna Berania, Romeo Culla, Jeffrey Flores, AJ Gomez, Camille Mamaril, Jayvee Mamuyac, Renee Maningding, Kristynne Rulloda, Chelsea Sioxson, Jon Sioxson, KC Sioxson, Bryan Subijano, Janice Tembrina, Jarleen Vallejo, Jeff Vez, Kristine Woldegiorgis • **Musicians:** Jasper Barros (octavina), Jordan Gabriel (guitarra), Justin Mambaje (bandurria), Ernest Maningding (bass)



# YAoyong DANCE

## China

一条大河波浪宽，  
风吹稻花香两岸。  
我家就在岸上住，  
听惯了艄公的号子，  
看惯了船上的白帆。

*The Big River ripples, wide and  
uncontrolled*

*The gentle breeze carries the fragrance of  
rice crops along the riverbank*

*My home is by the river*

*Everyday, the familiar sound of the ships'  
horns blowing in the air*

*Everyday, the familiar sight of white sails  
moving across the river*

China's many rivers are at the heart of its civilization and culture. *The Big River* is a celebratory dance—celebrating the vibrant communities along the river, and honoring the river as a source of life and sustenance. The dance also celebrates the symbolic river of history and culture flowing from China through the Chinese diaspora. The dancers' costumes reflect practical farmer's clothing, and the brilliant red marks a time for festivity, good luck, and joy—as well as contrast, energy, and passion. The gold symbolizes firecrackers, and the peony is a harbinger of spring.

*The Big River* integrates two unique elements of the playful and deliberate *yang-ge* dance style—with movements and steps inspired by farmers along the Yangtze and Huanghe Rivers. It also honors three natures of the river: calm, rippling, and wild.

Jiaozhou *yang-ge* originated in the Shang Dong province, which lies in the lower reaches of the Huanghe (Yellow) River. The dancers exhibit inner strength and extension, and close “V” pattern footwork. Flowing silk fans represent the river in its calm and static state. The song, *Big River*, describes the beautiful countryside of northern China, and praises the people for working hard.

Dongbei *yang-ge* originated in north-eastern China, where winters are extremely cold. The footwork is swift and clean, and the body movement is also crisp. The dancers' handkerchiefs evoke the warm days of spring when water ripples easily along, with pleasant splashes from rocks and animals. The music is a contemporary version of a folk song from the northern Shang Xie province. *The Red Ribbon Dance* celebrates the river in its fearsome mode, as it floods and fertilizes the land. The red ribbons represent the rising water

—powerful and destructive. *Where there is water, there is life—*

YaoYong Dance school is headed by Master Teacher Yong Yao, former lecturer at Beijing Dance Academy. The school offers dance curriculum to about 250 students, ages five to adult, and seeks to introduce the public to the beautiful art of Chinese dancing.

**Dance Origin:** China • **Genre:** Folk • **Title:** *Big River*  
**Performance Manager:** Chi-Sou Yu • **Technical Director:** Ken Yang • **Choreographer:** Yong Yao  
**Dancers:** Jenny Fong, Kelly Ju, Jessica Lee, Grace Lin, Susan Lin, Christina Liou, Cindy Tang, Lanjun Wang, Pearl Wang, Alyssandra Wu, Allison Yu, Davina Ziegele



# ABADÁ - CAPOEIRA SAN FRANCISCO PERFORMANCE TROUPE

*Brazil*

Mestranda Márcia “Cigarra” Treidler created *Spirit of Brazil* in 2006 and modified it for this *Festival*. The first sequence—three *capoeira* duets—rescues and preserves movements and rhythms introduced by Mestre Bimba, a 1930’s founding father of *capoeira*.

This Afro-Brazilian martial art fuses acrobatics, dance, percussion, and song in a rhythmic dialogue of body, mind, and spirit. African slaves in Portuguese-colonized Brazil developed this rigorous form of self-defense to escape and resist capture. Then they camouflaged the art as music, song, and dance so they could practice it in the fields without reprisal. In the opening duets, the *berimbau* sets the rhythm. It is a simple, traditional African instrument—a large bow, played with a stone—capable of unusually complex sound. Each *berimbau* rhythm characterizes a *capoeira* game. For example, the Angola rhythm calls for a slower, ritualized game with movements on the floor and use of one’s head. The luna rhythm directs players to engage in a game of trust using daring acrobatic moves.

The second sequence shows *capoeira* as it is actually played—as an athletic stream of consciousness driven by clapping hands, instruments, vocals, and

engaged bodies. For a *capoeira* game, all the *capoeiristas*—in traditional white—stand in a circle, or *roda*. Two players face off in the center. Unlike most martial arts, *capoeira* is largely non-contact. The players give and take, and as one attacks, the other retreats. The game is improvised, so players must stay connected and alert to one another’s moves. The call and response songs are often about the art form. They also express the powerful spirit of the human voice, and its historic link to cultural and actual survival.

*Vento que balança a cana no canavial*

*Na varanda da casa grande  
Coronel descansava na rede  
Escravo no canavial  
Morria de fome e de sede*

*Na capela da fazenda  
Sinha ia se confessar  
Coberta com manto de renda  
Ajoelhada no altar*

*Wind blows the sugarcane on the  
plantation*

*On the veranda of the grand plantation  
owner’s home*

*The owner rests in a hammock  
The slave in the plantation  
Is dying of hunger and thirst  
In the chapel of the plantation*

*The wife of the slave owner says  
confession  
Covered with an embroidered veil  
Kneeling at the altar*

Mestranda Márcia “Cigarra,” originally from Rio de Janeiro, Brazil, is founder and Artistic Director of ABADÁ-Capoeira San Francisco. The troupe works to preserve and promote Afro-Brazilian culture through athletic and spirited performances. Mestranda has studied since 1982 under the legendary *capoeirista* Mestre Camisa, and was his first female student to be awarded the prestigious title of “Mestranda.” The ensemble has presented over 500 performances throughout Northern California, reflecting the energy and vitality of Brazilian culture in *capoeira*—the embodied expression of a people that fought for liberty.

**Dance Origin:** Afro-Brazilian • **Genre:** Capoeira  
**Title:** *Spirit of Brazil* • **Artistic Director/Choreographer:** Mestranda Márcia “Cigarra”  
**Executive Director:** Jennifer Walsh • **Dancers:** Sara Breselor, Mestranda Márcia “Cigarra”, Antonio Contreras, Amiee Fribourg, Michael Friedman, Seth Goodell, Maria Hernandez, Cesar Herrera, Dongshil Kim, Joe Kim, Savannah Knoop, Danny McAtee, Instructor Mobilía, Chris Moraga, Genevieve Ongsioco, Instrutora Sereia, Maklei de Souza, Jonah Tzur, Katya Wesolowski, Chris Zamora



# FUEGO NUEVO BALLET FOLKLÓRICO MEXICANO

## Mexico

In 1519, on the Catholic holy day of *La Vera Cruz* (The True Cross)—Cortéz disembarked on Mexico's Gulf Coast, founding the principal port of New Spain. The busy port of Veracruz became an entry point for the conquistadors, and over centuries, for Afro-Cubans and enslaved Africans. The rich cultural legacy of the Veracruz people lives in its enchanting music and dance.

The *son* is a Mexican musical form, always played for dancing. *Son jarocho* (a traditional musical style from Veracruz) reflects the *mezcla*, or mix, of Indian, Spanish flamenco, and African influences. The instruments, the *guitarras de son* and *jaranas*, are forms of the Spanish guitar. The *tarima* was probably invented by African slaves, in place of a traditional drum. It is a wooden platform played as a percussion instrument by the dancers' feet. Traditionally, musicians play with one foot on the *tarima*, as couples take turns dancing to the *sones*. Today, the dancers wear antique white crinoline skirts and carry handkerchiefs from the Andalusiana and Valenciana of Spain. Their embroidered *camisóns* are ancient Huipil, and the aprons, *jarochos* (combs), and big skirts are African, as are the men's *guayaberas*.

*Sones* are in 4/6 time—except *la bamba*, which is in 4/4, and each *copla*, or verse, expresses a single idea. There are unlimited *coplas*, as singers continue to invent them. *La bamba*, one of the oldest and well-known *son jarocho*, was probably preserved from 16th century *trovadores* (workers) of the Veracruz port. The following lyrics are from the *sones jarochos* presented today by Fuego Nuevo's spirited dancers.

### *El Tilingo Lingo*

*Oh, how beautiful it is to dance the son of Tilingo Lingo  
It can be danced by the Chinese and the Gringo as well.*

### *La Bamba*

*In order to dance "La Bamba," a little bit of grace is needed  
A little bit of grace and a little more  
Ay arriba y arriba, Ay arriba y arriba  
I will be for you, and for you who I am.*

The guest international musical group, Los Cumbancheros, plays traditional music, including regional music from Mexico and Alta California. Musical Director Rick Mendoza has more than 30 years of experience with Mexican music and dance. The group learned traditional music from Mexico's maestros from the states of Michoacán and Veracruz. Margarito "Mago" Jiménez helped developed the vocal harmonies

of the *ranchera* and *bolero* styles of music. In the final dance of this medley —*Zapateado Veracruzano*—the musical rhythms of Spanish *zapateado* and flamenco footwork sound alone.

Fuego Nuevo Ballet Folklórico Mexicano was founded in San Jose in 2005 under the direction of Miguel Angel Martinez and Jose Luis Juarez, to let current and future generations know the cultural riches of Mexico. The Artistic Directors danced for six years with the National Folkloric Ballet of Mexico "Aztlan" under the Director Silvia Lozano, and for five years in Cancun.

**Dance Origin:** Veracruz, Mexico • **Genre:** Son Jarocho • **Titles:** *El Tilingo Lingo, La Paloma y El Paloma, La Bamba, Zapateado Veracruzano*  
**Artistic Director/Choreographer:** Jose Luis Juarez  
**Public Relations:** Alberto Ballado • **Dancers:** Braulio Bocanegra, Angel Bustos, Antonio Cervantes, Chris Fernandez, Irene Fernandez, Rosanna Garza, Sonia Garza, Claudio Gomez, Peggy Gomez Garcia, Rafael Guerrero, Celia Hernandez, Rene Hernandez, Geraldine Juarez, Jose Luis Juarez, Marcela Juarez, Miguel Angel Martinez, Santiago Reyes, Dolores Rodriguez, Artemisa Ulloa, Iris Ulloa • **International Guest Musicians:** Los Cumbancheros - Angel Altamirano (guitar/vocals), Pedro Cazares (first jarana/vocals), Margarito "Mago" Jiménez (jarana/vocals), Rick Mendoza (Director/second jarana guapanguera/vocals), Giberto Sanchez (second jarana/vocals), Liz Valdez (harp/vocals)



# GADUNG KASTURI

## Indonesia

The small island of Bali is one of nearly 13,700 islands in the Indonesian Archipelago. It is renowned for its lush climate and fauna, and for the integration of arts and spirituality into everyday life. Traditionally, Balinese dance and music performances are offerings and invitations to the Hindu deities. Tourism has revived traditional arts in Bali, and these once purely sacred performances have now become popular forms.

*Tari Topeng Telek* is a masked dance—*Topeng* means mask, and *Telek* refers to temple guardians. The original creator of *Tari Topeng Telek* is unknown. Today's variation was arranged by Gadung Kasturi's Artistic Director Kompiang Metri-Davies. This sequence is from the story of Siva, and is part of the famous ritual drama *Barong Telek*, which tells about the protector—the Barong—and the demonic destroyer—Rangda. Here, *Telek* and *Jauk* characters engage in their own conflict which takes place before the central confrontation between Barong and Rangda. The *Telek* dancers are the temple guardians and the protectors of good. They wear white masks to reflect their gentle and refined

nature. The *Jauk* dancers are fierce and bold demons who seek to attack the Barong. They wear red masks and long fingernails, to represent anger and destruction.

The costume is based on the Balinese temple outfit and its traditional symbols. The *gelungan/udeng* (hat/headress) is elaborately ornamented because it covers the holiest part of the body. The *lamak* covers the torso with softness, and the wide belt holds back desires. The *kipas* (fan) is used as an extension of the hand, in kindness or as a weapon.

The music is also traditional and it is completely united with the dance. Changes in dynamics, accent, and musical structure are tightly synchronized to the dancers' hand, foot, and eye gestures, as both dancers and musicians give and follow cues. The Indonesian gamelan is the traditional orchestra, with instruments of bronze, iron, wood, or bamboo.

International Guest Musician I Dewa Ketut Alit Adnyana is a highly regarded performer and teacher of traditional Balinese instrumental music. A graduate of the Conservatory of Indonesian Musical Arts, he is a founding member of Gamelan Çudamani, one of the premiere

gamelan troupes in Bali. Dewa has toured with Çudamani to the U.S., Canada, Japan, Italy, and Greece. He is one of the core teachers of Çudamani's educational programs in Bali and has taught gamelan to students from the U.S., Canada, Japan, and the U.K. This year he served as the Artist-in-Residence with the University of California, Santa Barbara Gamelan Ensemble and Guest Musical Director with Gamelan Sekar Jaya.

Gadung Kasturi (The Fragrance of the Gadung Flower) was founded in 1998 by Kompiang Metri-Davies to preserve and promote the tradition of Balinese dance and music in the Bay Area.

**Dance Origin:** Bali, Indonesia • **Genre:** Classical  
**Title:** *Tari Topeng Telek* • **Artistic Director/**  
**Rearrangement:** Kompiang Metri-Davies  
**Choreographer:** Anonymous • **Musical Directors:**  
Carla Fabrizio, Paul Miller • **Dancers:** Telek -  
Wan-Chao Chang, Joyce Lu, Rotrease Regan Yates,  
Irene Wibawa and Jauk - Noni Andarawati Gunarsa,  
Kompiang Metri-Davies • **Musicians:** Susanna  
Benningfield, Kathy Bouvier, Marianna Cherry, Phil  
Cox, Brian Dahmen, Sonja Downing, Carla Fabrizio,  
Barbara Golden, Kate Hanley, Steve Johnson,  
Suzanne La, Evan LaForge, Paul Miller, Jeff Purmort,  
Made Putrayasa, Michael Steadman, Ketut Suardana,  
Sam Wantman, Ken Worthy • **International Guest**  
**Artist:** I Dewa Ketut Alit Adnyana



# COLLAGEWEST DANCE THEATRE

## Turkey

*Anatolia* is a medley from Turkey, representing seven different regions, cultures, and styles—Turkish, Greek, Armenian, Kurdish, Arabic, Romani, and Laz/Georgian. The Anatolia Region—named Asia Minor by the ancient Romans—is a broad peninsula that lies between the Black and Mediterranean Seas. It became one of the great crossroads of ancient civilizations, and home to the Hittites, Seljuk Turks, and Rumi and the whirling dervishes.

The diverse history of its residents and visitors is still visible in the variety of folk dance styles. The dances also focus on a great variety of topics such as: rain, mist, and rivers; plants; numbers; the relationship between humans and animals or humans and nature; fighting and war; and love and courtship. Folk dances are performed—often outside—for most community gatherings, such as at weddings and engagements, send-offs for soldiers, national and religious festivals, and when someone leaves for or returns from the high plateaus.

Artistic Director Ahmet Lüleci learned to dance as a child in Turkey, and through

extensive field research in the Anatolia, he has collected regional steps, dances, and music. His choreography and stage arrangements infuse traditional dance with energy, immediacy, and “a new soul.” Today’s presentation showcases styles often performed at wedding celebrations in modern Anatolia—good folk dancers and musicians are specially invited to weddings, and they happily improvise to show off their skills. In order, the dancers present these styles: *halay*, from Turkish, Kurdish, Arabic, and Armenian people in east and southeast Anatolia; *tek zeybek*, a nomadic Turkish dance from Silifke, southern Turkey; and *teke* from the Teke Türkmeni in west to southwest Turkey; *Üsküp* dances in *hora* or *karsilama* style, from Thrace and Romani people in northwest Turkey; *horon* from the Laz people of the eastern Black Sea; and another *horon* danced by Laz, Turkish, and Greek people from northern Turkey.

The music is a medley of regional songs. The *halay*, *kasik*, *teke*, *karsilama*, and *roman* are recorded by Cihan Sezer, the first *horon* part is recorded by Birol Topaloglu, and the final *horon* section is played by Fuat Saka. The costumes are from Turkey and they represent the dance regions in *Anatolia*. The women wear Black Sea double scarves, Teke

Türkmen jackets, *halay* style shirts, belts with silver buckles from Thrace, Greece, and Turkey, and gold-coined necklaces, as worn by all regional cultures. The men wear Kurdish *posu* scarves, Teke Türkmen vests, typical shirts from Thrace, and embroidered pants that represent all Anatolia cultures.

Director Ahmet Lüleci formed CollageWest Dance Theater in 2006. He is also founder and Artistic Director of the 20 year-old Collage Dance Company on the East Coast. He has won numerous awards for his choreography as well as two research awards in Turkey from the Ministry of Culture.

**Dance Origin:** Turkey • **Genre:** Contemporary Folk • **Title:** *Anatolia* • **Artistic Director/Founder/Choreographer:** Ahmet Lüleci • **Dance Director:** Rikki Weaver Nicolae • **Dancers:** Türev Acar, Norma Adjimi, Berçem Akbayin, Bikem Akten, Angela Amarillas, Anna Angelova, Lasey Cope, Ann Cox, Tolga Çukur, Elisa van Dam, Meiver De la Cruz, Vadim Dribinsky, Campbell Keatinge-Clay, Pinar Kurt, Ahmet Lüleci, Alexis Maharam, Alexa Mater, Alona Muzikansky, Taner Oktar, Özgür Sahin, Uygur Sümbül, Evan Stuart, Ronit Ronen Tamir, Tolga Telsezen



# HALAU O KEIKIALI'I

## Hawai'i

"We made it into a dance, so we don't forget," expresses the essence of hula as it was developed by Hawai'i's early Polynesian settlers. Traditional Hawaiian dance and *mele* (song) pass on valuable information about history, genealogy, geography, and geology. The *mele* expresses the path a person needs to follow, messages all listeners need to hear: *Do not obstruct your voice! The voice is all you have, so offer it!*

The dancers of Halau o Keikiali'i present *kahiko* dance, a form developed before Western encounters with Hawai'i. Hula *pahu* is sacred hula, once danced only in the *heiau*, or learning temples, to honor and alert the gods and high chiefs. Even on today's stage, the hula is performed for the audience, but most importantly to create an energetic spiritual connection with the gods. *Pahu*, played by Kumu Kawika Alfiche, is the traditional drum. It is made from coconut tree trunk and shark skin, and so it remains connected with both ocean and land.

*O Ka Wai Mukiki* honors the goddess Hi'iaka, the youngest sister of Pele. When Pele created the land, she also ravaged it. (Or as choreographer Kumu Alfiche says, "Pele is a volcanic fire goddess! She ain't going nowhere!") Hi'iaka heals the

islands, and this song describes happy times to come, as Hi'iaka finds her true love, Lohi'au.

*Hula Mano* honors the shark god Kamohoali'i, Pele's oldest brother. It tells of the ancient migration of the Pele family, who arrived in Hawai'i from the south, *kahiki*.

*Ulei Pahu* is a prophecy uttered by a *kahuna*, or high priest, about 400 years ago. It was said that a floating island would arrive in Hawai'i and change all of life—its politics, religion, and livelihood. This prophecy was made into a dance so that future generations will remember this important history.

The costumes are handmade by the *huamana* (students) in a pre-contact (pre-1780's) style in the colors of land and sea. The dancers grow the materials themselves, hand-dye and stamp them with natural patterns, and hand-knot *hau* (native twine) to create the striking traditional headdresses.

Halau o Keikiali'i (*halau* means dance school) was formed in San Francisco in 1994, in association with the Kaulelehua Hawaiian Cultural Center. It has more than 80 members, from ages 5 to 75. The company's *kumu hula*—*kumu* means source of knowledge—is Kawika Keikiali'i Alfiche. For 15 years he has

passed on traditions from his *kumu hula*, Tiare Maka Olanolan, Aunty Harriett Keahilihau-Spalding, and presently, Kumu Rae Kahikilaulani Fonseca. The school preserves and perpetuates the art, culture, and values of Hawai'i. It has performed throughout the U.S., as well as in Japan, Mexico, and the South Pacific.

**Dance Origin:** Hawai'i • **Genre:** Hula, Hula Pahu  
**Kumu Hula:** Kawika Keikiali'ihiwahiwa Alfiche  
**Titles:** *O Ka Wai Mukiki, Hula Mano, Ulei Pahu*  
**Dancers:** Kaimana Allerten, Johnny Almony, Kalei Alonzo, Kale Ancheta, Melika Ancheta, Maka Aniciete, Julie Apana, Marisza Barreras, Trixie Barreras, Emily Cabrera, Rosanne Campbell, Kimberly Carelli, La'akea Chu, Ryan David, Kahaku Desai, Kimberly DeVillier, Tiffany Evangelista, Valerie Evangelista, Kawika Fernandez, Leilani Fernandez, Catie Flannery, Carina Florendo-Duque, Cristin Fong, JoAnn Galaviz, Raquel Gomez, Kellee Hom, Ka'imi Horuichi, Darla Ippolito, Corinne Kaha'i, Nannette Kaha'i-Lipton, Vilma Lobato, Lulu Masaganda, Kia'i Maurille, Raena McBride, Margaret Mendoza, RJ Mendoza, Amethyst Monce, Gabrielle Pabonan, Anjal Pong, Puna Quiroz, Charlene Tabasa-Rosenbaum, Jennifer Valiente, Rebecca Wong, Charisse Zarate



# ALAFIA DANCE ENSEMBLE

## Haiti

*Ogu o, mwen blesse  
Feraï o, mwen blesse  
Mwen pa we sow we*

*Ogu, oh I am wounded  
Feraï, oh I am wounded  
I don't see what you see*

### Nago Song

In 1492, Columbus claimed present-day Haiti for Spain. In the 1600s, France acquired control of the colony, renamed it St. Dominique, and transported in 500,000 African slaves to farm sugar, coffee, cocoa, indigo, and cotton. St. Dominique became Europe's most prosperous colony. It also became infamous for its exceptional cruelty to enslaved Africans.

In 1791, St. Dominique's slaves began their long and bloody fight for freedom, and in 1803, they won. In the Battle of Vertières—the final battle of the Haitian Revolution—Haitians defeated 30,000 Napoleonic troops. This historic defeat delivered a major blow to France, and paved the way for the abolition of slavery in the Americas. Alafia's performance—titled *Empowerment*—celebrates the Battle of Vertières and the Haitian victory. Choreographer Mariella Morales created

this piece in 2007 for the Haitian Vertières Day celebration at Ashkenaz; the choreography represents a culture that was abducted in the slave trade, brought to a new world, and kept alive through dance and song. The piece begins with *Nago*, continues with the blowing of a conch shell to sound the attack, and ends with a victory celebration, alive with the bright colors of Haiti's first flag.

Traditionally, African and Haitian Vodou groups summon a set of ancestral spirits—*lwas*—with a unique set of rites, drumming rhythms, song, and dance. *Empowerment* uses five rhythm/dance/song groups associated with the Vodou *lwas*. The first, *nago*, is from the Nigerian Yoruba people and represents the diety Ogun. The *Nago lwas* are warriors and leaders, giving masculine, fatherly council and support. The next rhythm is for the *Petwo lwas*, who are aggressive, demanding, quick, and protective. Many believe these to be the spirits of the original slaves and Haiti's indigenous people—the Taino—who were almost completely wiped out after European contact. These spirits were invoked during the slave revolts and the defeat of Napoleon's troops. The third rhythm, *kongo*, is from the Congo River basin. *Kongo lwas* are ancestors of the Bantu people, gracious spirits who enjoy song and dance. The fourth rhythm is *rara*, signifying a masquerade band of

musicians associated with Vodou temples and secret societies. And, finally, the *Gède lwas*—with a rhythm and dance style called *banda*—are tricksters, dressed in black with white faces. These spirits control the cycle of death and life. Today, Alafia shares the stage with guest dancers from Group Petit La Croix, including Blanche Brown, one of this year's Lifetime Achievement Awardees.

Alafia Dance Ensemble was founded 15 years ago by Valerie Watson, and is based out of the City College of San Francisco (CCSF) dance program. Watson has been affiliated with CCSF for over 40 years, where she studied Haitian dance as a student. This is the company's first appearance in this *Festival*.

**Dance Origin:** Haiti • **Genre:** African Haitian  
**Title:** *Empowerment (Otorize)* • **Artistic Director/Founder:** Valerie M. Watson • **Assistant Artistic Director/Choreographer:** Mariella Susana Morales  
**Dancers:** Jennifer Baron, Cheryl Freeman, Brigitte Knight, Jessica Lagedrost, Sharon Lao, Mariella Emilia Morales, Mariella Susana Morales, Charlotte Nehm, Rita Pantaleon, Sarazeta Ragazzi, Orly Ramirez, Donalio Saldana, Vanessa Sanchez, Juan de Dios Soto, Dana Thomas, Valerie M. Watson  
**Guest Dancers from Group Petit La Croix:** Blanche Brown, Heather Easley, Portsha Jefferson, Linda Johnson, Shawn Merriman-Roberts, Rene Walker  
**Musicians:** Baba Duru, Ron Jackson, Alfie Macias, Preston Mitchell, Gaku Watanabe • **Vocalists:** Sandrine Malary, Sybil Shanell, Gloria Yamato





# FROM THE PRESIDENT OF THE BOARD OF DIRECTORS

On behalf of the Board of Directors at World Arts West, I would like to extend our heartfelt thank you for your attendance here at the 30<sup>th</sup> Anniversary *San Francisco Ethnic Dance Festival*. Starting out as a neighborhood event to serve the many ethnic dance companies in San Francisco, this *Festival* continues to bring together hundreds of local performing artists representing many dance traditions on one stage. Your attendance brings the support and encouragement to the performing artists.

This *Festival* would not happen without the dedication, support, and generous donations of many individuals and organizations. It is with deepest appreciation that I thank all of those who have helped over the many years. The success of each season's production would not have been possible without the hard work, talent, and professionalism of the World Arts West Staff, the knowledge and experience from dedicated members of the Board of Directors and Advisory Council, the contribution of time and energy from the panelists and volunteers, and the generous support from donors and sponsors. But most importantly, the *Festival* can't happen without the hard work of our extraordinary dance community. Their dedication to preserving traditions and the sharing of their passion and talents enable World Arts West to present the wonderful diversity and richness of dance we have in the Bay Area.

A special thank you to our Opening Night Gala Co-Chairs, Sherée Chambers and Susan Somaya, and the Gala committee: Elaine Connell, Judith Duffy, Diane Goldsmith, and Carolyn Schmidt for their outstanding efforts to make this year's Gala a successful event, raising the funds necessary to meet all of the *Festival's* expenses. I would also like to thank Tere Massa, Tiare Osborn, Frank Calvo, and Wilkes Bashford for their special contributions to making our Gala event look more elegant each year and Don Sanchez for being the Gala Master of Ceremonies.

Again, thank you and please enjoy the show!  Esther Li, President, World Arts West's Board of Directors

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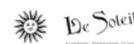
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San Francisco International Airport

## ANNIVERSARY PHOTO EXHIBIT

Stop by the San Francisco International Airport to view an exhibition of beautiful photographs of *San Francisco Ethnic Dance Festival* dancers, taken by local photographer RJ Muna, who has photographed the *Festival* artists since 2006. The exhibition is located in Terminal 3, Gallery D1 through May 25; and in Terminal 1, Gallery D5 from May 26 through August 11, 2008.



To help us cover the many expenses of presenting the annual *San Francisco Ethnic Dance Festival*, we urge you to consider making a tax-deductible contribution to allow us to present the 31st *San Francisco Ethnic Dance Festival* in June 2009. For further details, please visit the World Arts West information table in the lobby, call (415) 474-3914, or visit [www.worldartswest.org](http://www.worldartswest.org).

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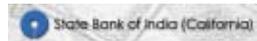


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The choreography of the dance pieces by Abhinaya Dance Company of San Jose, Ensembles Ballet Folklorico de San Francisco, and LIKHA - Pilipino Folk Ensemble were supported by a Choreography Commission Award from the San Francisco Foundation.

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## People Like Me

### ARTS EDUCATION PROGRAM

*People Like Me*, World Arts West's Arts Education Program, completed its 14th season in April 2008, presenting an exciting educational performance of world music and dance for children grades K-6. Running for 3-5 weeks each year, this acclaimed performance series has served over 110,000 Bay Area children, teachers, and parents as well as school communities of the Central Valley and Southern California. *People Like Me* offers youth the opportunity to experience and learn about the immense diversity and cultural connections in world dance and music that is reflected in our region's multicultural population.

Drawing from the *San Francisco Ethnic Dance Festival* auditions and performances, this hour-long, narrated show is full of knowledge and fun, presenting diverse music and dance traditions in a theatrical and adventuresome format. Addressing a different educational theme each year, *People Like Me* explores and celebrates similarities and differences between peoples, and the beauty and importance of understanding diverse cultural expressions. The show and its supporting material, including pre- and post-performance activities, an extensive and growing online study guide, and a student activity book, provide curriculum elements that help educators fulfill State recommended educational standards. The generous support of corporate, government, foundation, and individual donors, make it possible to keep our program accessible to schools and families of all income levels.

Brochures for the 2009 season will be available in August 2008. To join our mailing list, and find out more about *People Like Me*, please call 1-888-PLM-0888, email [staff@worldartswest.org](mailto:staff@worldartswest.org), or visit [www.worldartswest.org/plm](http://www.worldartswest.org/plm).

*People Like Me* is presented with the support of The National Endowment for the Arts, the Michelson Foundation, Trio Foundation, and Wachovia Bank.

