

# CONTROL OF THE BEAUTIFUL THE SEASON Of the beautiful theatre



Ensambles Ballet Folklórico de San Francisco LIKHA-Pilipino Folk Ensemble



# CASCADO NO PROPERTIES OF UNITY - in Tagalog it is Oneness or Unity - in Tagalog it is Unidad Unidad

September 28 & 29, 2019

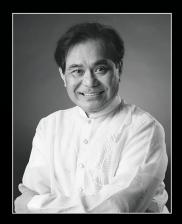
An inspiring evening of dance and music from Ensambles Ballet Folklórico de San Francisco and LIKHA-Pilipino Folk Ensemble – a collaborative performance by two veteran dance groups from the San Francisco Ethnic Dance Festival.

The Philippines and Mexico share many traditions which derive from ties established over the span of 400 years while under the Spanish crown. Kaisahan Unidad explores the story of shared history told through the folkloric dance of the Philippines and Mexico - East and West.

The past, present, and future embodied through shared rhythms, intricate footwork, and gorgeous costumes.



# LIKHA PILIPINO FOLK ENSEMBLE



**RUDI SORIANO**Founder & Artistic Advisor

Founded in 1992 as a performing group by Rudi Soriano, LIKHA believes in the power of dance and music to share the beauty of Philippine culture. LIKHA has grown into a non-profit folk arts organization with a diverse breadth of programs and performances, representing the Philippines in over 10 international festivals. LIKHA continually expands its repertoire and maintains authentic costuming, props, and instruments—by researching, developing, and nurturing relationships with diverse communities throughout the Philippines.



PAULINO TAMAYO
Artistic Director



MICHAEL PALAD
Artistic Director

# ENSAMBLES BALLET FOLKLÓRICO DE SAN FRANCISCO



ZENÓN BARRÓN Founder & Artistic Director

Ensambles Ballet Folklórico de San Francisco was founded in 1992 by Maestró Zenón Barrón, who is devoted to preserving the rich traditions and cultures of Mexico. The dance ensemble is comprised of dancers from an array of backgrounds, experience and professions, ranging from high school students to seasoned dance professionals. Since its inception, Ensambles has been dedicated to researching and preserving Mexico's folkloric dance and music through Barrón's original and innovative pieces, both on a local and international platforms.



LINDA LARISSA GAMINO
Assistant Artistic Director

# KAISAHAN UNIDAD

(ONENESS UNITY)

#### **OPENING**

The evening begins with a call for gathering by LIKHA, accompanied by Ensambles.

#### ACT I

#### **SEMBA**

A stately invocation of the Batak people, this choreography showcases three priestesses as mediators between the community and the spirits, with dancers asking for permission or approval to inhabit a location, and for guidance before fishing, hunting, or planting.

#### **SUBLIAN**

A ritual dance from Batangas in honor of Santo Nino. The women dance with especially graceful arm and hand movements.

#### **BINASUAN**

A joyous dance performed at weddings and fiestas using drinking glasses that are filled with rice wine for dancers to skillfully balance while performing.

#### **TINIKLING**

The National Dance of the Philippines, it represents the Tikling bird in which dancers imitate the birds' legendary grace and speed as it skillfully dodges the bamboo traps set by rice farmers.

#### **KADAL BLELAH - BIRDS IN FLIGHT**

Inspired by birds and dances of the Tboli community in South Cotabato. Dancers mimic the short hops and flock formations of small birds.

#### TODAK

This staged version of a Bagogo harvest depicts the time cycle of rice growing, from planting to harvest.

#### **SOLDADOS DE AMOR**

This dance highlights the brisk and elite posture of male dancers with the Spanish footwork called zapateados, accompanied by the flowing elegance of the lady dancer. Original composition by Bryan Pangilinan and original choreography by Rudi Soriano.

#### **EL CANTO DE MARIA CLARA**

Maria Clara song based on poem written by Jose Rizal.

#### **MUSLIM PRAYER**

A call to prayer for mosques.

#### **KUNTAO KABKAB**

The indigenous Tausug martial art dance, also known as silat, featuring fans, or kabkab, representing weapons.

#### SINGKIL

Based on the epic legend of Darangen, Princess Gandinggan and the Legendary Prince Bantugan gracefully maneuver through fallen bamboos with the diwatas, or fairies, after being caught in an earthquake caused by guardian spirits.

# INTERMISSION

# ACT II

#### LAS DOS FRIDAS

Mosaico Oaxaqueño • Tortuga del Arenal Los Abuelos • EL Medio Toro

Inspired by the 1939 double self-portrait by Mexican painter Frida Khalo, Las dos Fridas, tells a story of differences between classes, modernity and tradition, and independence. Two versions of Kahlo are depicted in this piece, one wearing a white European-style Victorian dress while the other is wearing a traditional Tehuana dress.

#### LAS TRES HUASTECAS

El Triunfo • Huapango Potosino

Created to capture the legacy of Mexico's Golden Age of Cinema film, *Los Tres Huastecos*, featuring revered star Pedro Infante. This huapango potosino from the state of San Luis Potosí showcases the two unique characterizations of this region: the music and the colorful garment, which is a trademark of the Huasteca people.

#### **ALLÁ EN EL RANCHO GRANDE**

Allá en el Rancho Grande • Cocula • Charreada • Popurrí El Séptimo Cantón

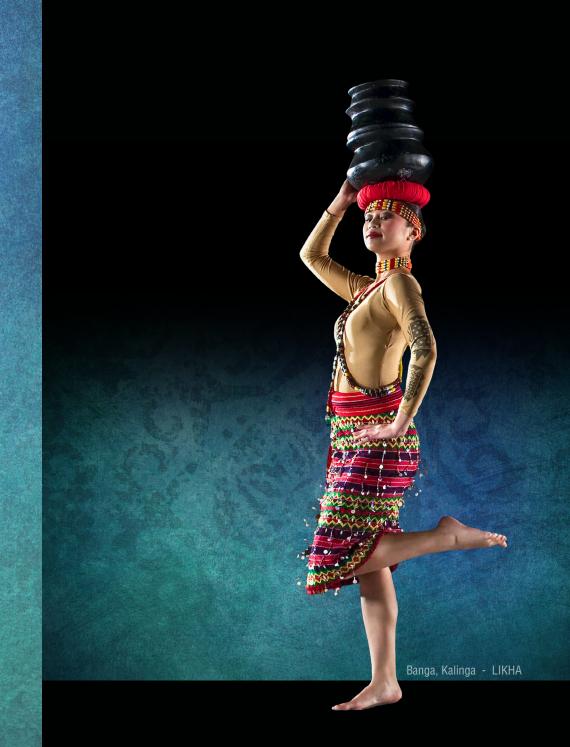
The heart and soul of Mexico are exemplified with the rhythmic footwork, large charro sombrero, and vibrant colorful dresses from the western state of Jalisco. Allá En El Rancho Grande captures this richness in a powerful suite where the men and women go back and forth exemplifying their strength and passion. Also inspired by the Golden Age of Mexican Cinema, these dances take place on a large ranch and portray stories about friendship, social class, and love, all based on the movie and song *Rancho Grande*, featuring well-known stars Pedro Infante and Jorge Negrete.

#### **SONES CAMPESINOS**

Veracruz • El Tigre • La Morena • Cajones y Zapateo

Sones Campesinos is a suite of dances that pays homage to the pueblo Yanga, Veracruz in Southeastern Mexico. These dances narrate the rhythms of village life from working in the fields to a town square celebration. Barrón created this suite to honor the marginalized history and cultural heritage of enslaved African people brought to Mexico by the Spanish. The suite includes complex polyrhythms indigenous to West Africa as well as African musical instruments like the cajón. The ending is accompanied by LIKHA.

### **FINALE**





Abraham Cabangbang Cassandra Ashley Dominguez Chariss Ilarina-Wong **Christopher Dugay Christopher Munoz** Cienna Kahrobaie Cynthia Lucero Obusan Emannuel Benisano Isaac Cruz Isabella Cuenco Janice Cruz Hutalla Kristin Pahati Liza Allen Lolita Castillo Malaya Cruz Manuel de Vera Maria Rios Marie Oliveros Maurice Fortner Oliver Obusan Raymond Centeno

Scarlet McClure

Tina Matias Cruz

Vincent Hutalla

Adalí Martínez Adriana Camacho Alejandro Ledesma Alexandra Guzmán Angela Torres Audy Elena Jiménez Christian Ortega Claudia Martínez Daniel Morgan David A. Martínez Fernando Camacho Hermelindo Castellanos **Hugo Flores** Jeannette Quintana Jesús Gómez Jordan Salvador Juan Sánchez Karina Vásquez Karla Toledo Linda Larissa Gamino Lisa Cowell Lorena Pérez Lucía Montañez Lupe Aguilera Luis Arturo Gómez-Escobedo Luzandrea Torres María Anaya Maricela Benavides Pablo Daniel Jiménez García Patricia Salvador Vanessa Sánchez

> Priscilla López Xanat Rodríguez



# LIKHA PILIPINO FOLK ENSEMBLE

#### FOUNDER/ADVISOR

Rudi Soriano

#### **ARTISTIC DIRECTORS**

Paulino Tamayo & Michael Palad

Contributors Bayanihan Philippine National Folk Dance Company Ramon Obusan Folkloric Group

#### **MUSICIANS**

Beverly Cruz, Ed Cruz, OJ Pahati, Richard Rios & RP Cuenco

#### **COSTUME DIRECTOR**

Warren Manuntag

#### **MUSIC DIRECTOR**

OJ Pahati

#### DANCE DIRECTOR

Tina Cruz

#### PROPERTIES DIRECTOR

Manuel de Vera

#### **EXECUTIVE BOARD OF DIRECTORS**

Ashley Acosta, Executive Director
Ed Cruz, Finance Director
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Chris Dugay & Marie Oliveros, Marketing Directors
Victoria Raisa Baula, Production Coordinator
Isabella Cuenco, Administrative Director
OJ Pahati, Archivist

# ENSAMBLES Ballet folklórico de San Francisco

#### ARTISTIC DIRECTOR & CHOREOGRAPHY

Zenón Barrón

#### **GUEST CHOREOGRAPHY**

Sergio Eugenio García Pérez (El Séptimo Cantón)

Jordan Salvador (Huapango Potosíno)

#### **MUSICIANS**

INTEGRANTES DEL MARIACHI FEMENIL ORGULLO MEXICANO

Briana Di Mara, (violin)

Catherine John, (Jarana jarocha, violin)

Jennie Renn, (cajón, guitarrón)

Nayely Limón, (quijada, vihuela)

Nydia González, (arpa, quijada, guitarra de golpe)

#### **COSTUME DESIGN AND CONSTRUCTION**

Zenón Barrón

Arturo Flores

Linda Larissa Gamino

Claudia Martínez

María Orozco

Patricia Salvador

#### PROPS

Glendy Escobedo

José Gómez

Luis Arturo Gómez

#### **EXECUTIVE BOARD OF DIRECTORS**

Zenón Barrón, Artistic Director
Amanda Almonte, Executive Director
Esther Gonzalez-Parber, Finance Director
Alejandro Ledesma, Operations Director
Linda Larissa Gamino, Assistant Artistic Director

# **THANK YOU**

Margaret E. Haas

Presidio Theatre: Bob Martin, Jen Tait, Max Gustafson, Alessandra Waste
Terry Conway, Anne Huang, Arlene Kato, Sonia Pina
Jack Carpenter & Micaela Neguizian
Diane Theodorelos & Rosalinda Priven
Amanda Almonte & Alejandro Ledesma
RJ Muna & Dakota Chase
City Box Office

#### PRODUCTION TEAM

Technical Director: Jeff Gregory

Production Manager & Lighting Designer: Patty Ann Farrell

Stage Manager: Eugene Lebadio

Sound Designer: Calvin LL Jones

Head Sound: Dylan McMillan

Head Electrician: Ana Gabriela McKig

Public Relations: Scott Horton

Production & Marketing Support:

Julie Mushet & Esther Gonzalez-Parber

Videographer: Andy Mogg

# **GRAPHIC DESIGNER / PROGRAM DEVELOPMENT**

Marcie Gonzalez

#### **PHOTOGRAPHY**

Marcie Gonzalez

RJ Muna Program Cover, Banga, Salip







#### PRESIDIO THEATRE

99 Moraga Ave. San Francisco, CA 94129

415.563.8922 www.presidiotheatre.org



### LIKHA PILIPINO FOLK ENSEMBLE

Malonga Casquelourd Center 1428 Alice Street Oakland, CA 94612

> 415.661.8352 www.likha.org



# ENSAMBLES BALLET FOLKLÓRICO DE SAN FRANCISCO

26 7th Street, 5th Floor San Francisco, CA 94103

415.661.8352 www.ensambles-sf.com

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