



PRESIDIO THEATRE
PRESENTS

Kaisahan UNIDAD

Launching the Inaugural Season
of the beautiful theatre



Ensembles Ballet Folklórico de San Francisco
LIKHA-Pilipino Folk Ensemble

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PRESENTS

Kaisahan UNIDAD

ONENESS or UNITY - in Tagalog it is
KAISAHAN and in Spanish it's UNIDAD

September 28 & 29, 2019

An inspiring evening of dance and music from
Ensamble 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 Unidat 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.



Son de Tariacuri, Michoacán - Ensamble

**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.

**ENSAMBLES BALLET FOLKLÓRICO
DE SAN FRANCISCO**



ZENÓN BARRÓN
Founder & Artistic Director

Ensembles Ballet Folklórico de San Francisco was founded in 1992 by Maestro 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, Ensembles 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.



PAULINO TAMAYO
Artistic Director



MICHAEL PALAD
Artistic Director



LINDA LARISSA GAMINO
Assistant Artistic Director

KAISAHAN UNIDAD

(ONENESS UNITY)

OPENING

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

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 Gandingan 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 Kahlo, 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



Banga, Kalinga - LIKHA

**LIKHA
PILIPINO
FOLK ENSEMBLE
DANCERS**

Abraham Cabangbang
Cassandra Ashley Dominguez
Chariss Ilarina-Wong
Christopher Dugay
Christopher Munoz
Cienna Kahrobaie
Cynthia Lucero Obusan
Emanuel 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

**ENSAMBLES
BALLET FOLKLÓRICO
DE SAN FRANCISCO
DANCERS**

**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

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Ed Cruz, Finance Director

RP Cuenco, Information Technology Director

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 Potosino)

MUSICIANS

INTEGRANTES DEL MARIACHI FEMENIL
ORGULLO MEXICANO

Briana Di Mara, (violin)

Catherine John, (Jarana jarocho, 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



Salip, Kalinga - LIKHA

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

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