



Sunday, March 5, 2017, 7pm
Zellerbach Hall

Balé Folclórico da Bahia

<i>Founder and General Director</i>	Walson Botelho
<i>Artistic Director</i>	José Carlos Arandiba
<i>Music Director</i>	José Ricardo Sousa
<i>Choreographic Assistants</i>	Nildinha Fonseca and Rose Soares
<i>Sound Engineer</i>	Edu Maia
<i>Lighting Designer/Operator</i>	Marcos Souza
<i>Costumes and Accessories</i>	José Carlos Arandiba, Walson Botelho, Antônio das Graças, Ninho Reis, and Duarte
<i>Wardrobe Supervisor</i>	George Lima
<i>Stage Technicians</i>	Carlos Matias and Jairo Fonseca
<i>Dance Instructors</i>	José Carlos Arandiba (modern and classical ballet), Nildinha Fonseca (Afro-Brazilian) and José Ricardo Sousa (Orixa's Dance)

Dancers

Aloma Silva,* Arismar Adoté, Edemilson Andrade,
Ednei Cruz,** Gabriel Guimarães, Jadson Santos, Larissa Paixão,
Luciene Mariano, Priscila Vaz,** Rafael Alexandre, Ruanisson Alves,
Tamires Amorim, Tiago Lima,** Viviane de Jesus,
Wagner Santana, Yure Meneses

*Soloist in "Fishermen's Dance" **Soloist in "Afixiré"

Musicians

Alcides Moraes, André Junior, Daniel Vieira,
Fábio Santos (solo on *berimbau* and conga), Joel Souza

Singers

Dora Santana, Gilmar Sampaio, Miralva Couto

*Please note that this evening's performance will include partial nudity.
The program will be performed without intermission and will last approximately 90 minutes.*



Harança Sagrada (Sacred Heritage)

OXALA'S COURT

Choreography Walson Botelho and José Carlos Arandiba
Music Songs from Candomblé rituals

In the 300 years following the colonization of Brazil by the Portuguese, more than 10 million African slaves were brought to the New World. In order to maintain their own African identity and culture, many practiced the Yoruba religion Candomblé. Created for Balé Folclórico da Bahia's 20th anniversary and performed now for the first time in the United States, *Sacred Heritage* celebrates this rich Afro-Brazilian religious tradition through a series of dances honoring the most important African deities, or *orixás*, in the pantheon.

EXÚ: This dance pays homage to the *orixá* sent by Olorum, the supreme god, to create the universe. This beloved trickster, god of the crossroads, is always honored at the beginning of any Candomblé ceremony.

YAÔ'S INITIATION: This segment celebrates the first public introduction of an initiate to the religion. Following a three-month period of seclusion, the *yaô* is welcomed by the deities as they inhabit the celebrants' bodies.

XIRÊ: This sequence of dances dedicated to the African gods dramatize a central aspect of Candomblé ritual: celebrants falling into trance, allowing the *orixás* to assume human form and exhibit through their spontaneous movements the various aspects of their personalities, creating a temporary bridge between the human and divine. The order of these deities are as follows:

Ogum	God of iron and war
Oxum	Goddess of rivers, lakes, and waterfalls
Omolú	God of skin diseases, plague, and death
Iansã	Goddess of winds and storms
Oxossi	God of forests and hunters
Oxalá	Supreme god of the pantheon

PUXADA DE REDE (Fishermen's Dance)

Choreography Walson Botelho
Music Bahian Folklore

A popular demonstration still seen on the beaches of Bahia in which Iemanjá, the Goddess of the Sea, is invoked by the fishermen and their wives who through their dances and songs ask for an abundant catch.



SAMBA DE RODA

<i>Choreography</i>	Walson Botelho
<i>Staging</i>	Walson Botelho and José Carlos Arandiba
<i>Music</i>	Bahian Folklore

The most popular dance and rhythm in Bahia, the samba first appeared in Brazil as an entertainment practiced by the slaves during their leisure hours. This vibrant depiction evokes the flirtatious, sensual energy of this beloved tradition.

CAPOEIRA

<i>Staging</i>	Walson Botelho and José Carlos Arandiba
<i>Music</i>	Bahian Folklore

A form of martial art that originated in Africa and was brought to Brazil during the colonial period by slaves from Angola, *Capoeira* remains one of the most popular expressions of Afro-Brazilian culture.

AFIXIRÊ

<i>Choreography</i>	Rosângela Silvestre
<i>Music</i>	Bahian Folklore

Meaning "Dance of Happiness" in the *Yorubá* language of West Africa, this dance pays homage to all African countries that influenced and helped form Brazilian culture. A feast of rhythms, sounds, colors, and movements, this exuberant dance celebrates and defines the sensuality and spirit of the Bahian people.

SAMBA REGGAE

<i>Choreography</i>	José Carlos Arandiba and the company
<i>Music</i>	Bahian Folklore

The most recent form of Bahian *carnaval* rhythm and an ever-popular finale to Balé Folclórico's program, *Samba Reggae* mixes Afro-Bahian rhythms such as *afoxé*, *ijexá*, and *samba duro* with Caribbean influence and reggae.

ABOUT THE ARTISTS

Balé Folclórico da Bahia, the only professional folk dance company in Brazil, was formed in 1988 by Walson Botelho and Ninho Reis in the city of Salvador in the northeastern State of Bahia. Since its first performances the following year, the troupe has achieved considerable international success, in particular at France's Biennale de la Danse in Lyon (1994 and 1996), the Sydney Festival, and the Spoleto Festival USA (1997 and 2000), and in many of the world's most important concert halls during the ensemble's frequent tours.

The company has toured throughout Brazil, and in 1990, 1993, 1996, and 2000 was named "Best Dance Company in Brazil," an award given by the Ministry of Culture. Since its 1992 European debut in Berlin, the company has returned several times to Germany, France, Portugal, Sweden, Finland, Denmark, and other countries. Its first tour in the United States and Canada, in early 1996, included performances in New York, Boston, Washington DC, Berkeley (Cal Performances), Miami, Los Angeles, Seattle, Toronto, Montreal, and several other important cities. From 1996 to 2013, the troupe visited more than 120 cities on its tours of North America.

This marvelous company of dancers, musicians, and singers represents in all their splendor the culture, the traditions, beliefs, history, colors, music, and movements of the people of Bahia.

Walson Botelho (*general director and co-founder*) is a choreographer and former performer who graduated from the Federal University of Bahia with a degree in cultural anthropology. He has worked as dance director of the Cultural Foundation of Bahia; production director for the Balé Teatro Castro Alves in Salvador; and as assistant director, dancer, singer, and musician with the company Viva Bahia. Aside from his work with Balé Folclórico da Bahia, he also serves as artistic director for two of the most famous Bahian pop stars: Carlinhos Brown and Daniela Mercury.

José Carlos Arandiba (*artistic director*) has worked with the company in this capacity since 1992. A former solo performer with the Contemporary Dance Group at the Federal University of Bahia, he is an internationally recognized teacher and director whose work has been seen on television in France, Germany, and Holland. He has also choreographed for several European-based dance companies.