Basque

Innovation by Culture

June 29-July 4and July 7-10, 2016

The Basque country is a region that spans borders. Located in northern Spain and southwestern France, straddling the Pyrenees Mountains, its spirit can be felt on the sheep-grazed mountains of Idaho, in fishing communities from Scotland to Newfoundland, and in towns across Mexico and Argentina.

From an early period, Basques looked beyond their borders for resources and inspiration, a trait that keeps them on the cutting edge of global economic and sustainability movements. However, their commitment to language and cultural preservation may be the key to their success. To present this intricate tension, musicians, dancers, boat makers, cooks, and other experts from the Basque country and diaspora communities will share their unique traditions and perspectives as part of the *Basque: Innovation by Culture*program.

Basque culture has always emphasized innovation. The Basque were among the earliest European explorers, fishermen, and whalers to venture to the Western Hemisphere, and their culture reflects this historic influence. Many iconic Basque foods have their roots in the Western Hemisphere and the seafaring heritage, including *bakailao* (salted cod), *piperrada*(pepper-based sauce), and *marmitako* (tuna and potato stew). Today, Basque cuisine sets the standard for farm-to-table and sea-to-table quality.

The Basque have long been leaders in industry, helping usher in the Industrial Revolution after discovering rich bands of iron ore in their mountains. They prospered during the cooperative movement of the mid-twentieth century and are now innovators in car part manufacturing, sustainable energy, transportation, and engineering.

While Basque culture is innovative and outward looking, the people maintain strong cultural roots. They constitute one of the oldest communities in Europe, and today approximately one million people worldwide speak Basque, or Euskara, a language once on the brink of extinction and now an example of successful language revitalization. To many Basques, language is a key component of their identity.

The Folklife Festival is produced by the Smithsonian Center for Folklife and Cultural Heritage, presented in partnership with the National Park Service.

FRONTOIA (THE HANDBALL COURT)

A SPACE FOR SPORTS, MUSIC, AND DANCE

In Basque communities around the world, *frontoia* is at the symbolic and often literal center of social and cultural life. Frontoia started as a single wall, sometimes on the side of the local church, where children and adults gathered to play *pilota*or handball during festivals, feast days, and leisure time.

Now the courts are found in a great variety of styles and sizes, and they continue to be community gathering spaces for not only pilota games but also carnival processions, music and dance performances, *bertsolaritza* poetry competitions, and rural sports contests. Outside of Basque Country, frontoiak are often the meeting grounds for Basque diaspora communities.

As the symbolic center and meeting place for the American people, the National Mall of the United States is a fitting location for a frontoia in Washington, D.C. The Folklife Festival Frontoia venue will allow visitors to watch and participate in pilota lessons and games, *bolo*(bowling) lessons and games, *sokatira* (tug-of-war), *lokotz bilzea*(cob gathering), demonstrations of other *bertoko kirolak* (local Basque sports), music and dance performances, and bertsolaritza.

# BASERRIA (THE FARMSTEAD)

### FOOD AND FARM

Iconic images of the Basque countryside include the *baserria*, or farmstead. It not only represents home and family but hard work and production of goods. Everything for the family, from cheese to clothing, was made on the baserria.

For the Basque, food has always been more than providing sustenance, but a perfect recipe of quality in freshness and friendship. The region’s cuisine sets the standard for farm-to-table and sea-to-table quality ingredients and preparation. From traditional vineyards of Rioja Alavesa to inventive Michelin star chefs of Donostia-San Sebastian, haute cuisine is often daily cuisine in Basque country.

# PORTUA (THE PORT)

### MARINE INDUSTRY

As the start and end point of many journeys, *portua*, or the port, connects the Basque to their seafaring heritage, loved ones abroad, and innovative marine technologies. Basque country hugs the Atlantic Ocean, providing abundant fish and, by the eleventh century, whale meat and oil. Inland resources of strong oaks provided boat builders with ample material, and apple orchards supplied crews with large quantities of cider, enabling Basque fishermen to go farther and farther afield.

Portua has shaped Basque culture: its cuisine, the popular sport of *traineru* rowing, and song and dance, like those in the Festival of St. Peter the Fisherman celebrated on June 29. Fishing continues to be the lifeblood of port towns such as Bermeo (Bizkaia), where women manage in-port tasks and men the tuna industry. Basque marine scientists, the first to create standards for sustainable fishing, now set the yearly fishing limits for the European Union.

# BASQUE DIASPORA IN THE UNITED STATES

### LIVING BASQUE

Basque Country is no stranger to immigration. Basques have emigrated from their homeland for over two centuries, establishing roots in Chile, Argentina, the Philippines, Mexico, the United States, Australia, and more. An estimated one million people comprise the overseas Basque diaspora.

Throughout the nineteenth and early twentieth centuries, hard times in Basque Country spurred waves of immigrants seeking new opportunities. Further, strict inheritance laws that favor the eldest child compelled many to move. More people left to avoid political upheaval, especially in the Hegoalde (Spanish region of Basque Country), where the Carlist Wars crested with the violence of the Spanish Civil War in the 1930s under the Franco dictatorship.

Basques headed for the United States followed paths of previous generations to Wyoming, Nevada, Idaho, and California, building reputations as reliable workers in sheepherding communities. These men spent months in the Sierra Nevadas or the Great Basin with no company other than a dog and a thousand sheep. Returning to cities such as San Francisco, Boise, Reno, Elko, Nevada, and Buffalo, Wyoming, they found comfort in Basque boardinghouses where they could see friends and family, enjoy a familiar meal, and speak their own language.

Today, the range of first- to sixth-generation Basque Americans has set deep roots. Now ranch owners, entrepreneurs, and representatives in state and national politics, Basques are essential members of their hometowns. Communities have evolved into a [global network](http://www.euskaletxeak.net/index.php?option=com_content&task=view&id=140&Itemid=191) of Euskal Etxeak (“Basque Houses” or clubs) where Basque Americans study Euskara language, practice traditional dance, play *pilota*(handball), compete in *mus* (card game) tournaments, and generally refresh the ties of a tight-knit community and cultural identity.

With Basque studies programs, museums, and cultural centers in San Francisco, Reno, and Boise, Basque Americans have grasped hold of their heritage while providing the Basque Country with a global perspective of their common culture. For many, Basque identity is defined by preserving elements of the past while transforming and innovating, creating a synergy of old and new, homeland and diaspora. Basque Americans are highly aware of their Basque identity, expressing their culture in tangible ways—they *live* their Basque.

Sounds of California

June 29-July 4and July 7-10, 2016

Occupying a significant swath of the western edge of the United States, facing the Pacific, and emerging from a historically significant exchange with Latin America, California is a crossroads. It continues to be shaped by the conflict, creativity, and energy of people creating a home in a region whose cultural and social ground is as ever shifting as its geology.

Among the fifty states, California is the most populous and one of the most diverse, comprised of people who have emigrated from all parts of the globe. It is home to the largest Native American population, one of the largest populations of people who identify as mixed race, as well as people whose families migrated to the state generations ago.

Today, at a time when public discussion around immigration is clamorous, one in four immigrants in the U.S. lives in California. No single racial or ethnic group forms a majority in the state, and foreign-born residents represent more than a quarter of California's total population.

At the 2016 Folklife Festival, Sounds of Californiawill present a series of evening concerts as well as daytime performances and activities, offering a glimpse into how musical culture mirrors the movements reshaping the state and the nation today. We will feature artists who contribute to the soundscapes of California, who demonstrate the social power of music and cultural heritage.

While rooted in the terrain of their communities, these artists work across borders—in many senses. They sustain traditions to bridge distant homelands to their present homes. They remix traditions to forge new variations and collaborations. They deploy traditions to engage and invite others to action.

Join us in recognizing the resilience of artists who cultivate community by both tending to and extending beyond what is near and familiar, who honor tradition while looking forward, and who contribute to creating a diverse, resonant landscape.

This program is part of a collaborative research and community engagement project with the [Alliance for California Traditional Arts](http://www.actaonline.org/),[Radio Bilingüe](http://radiobilingue.org/en/), and the [American Folklife Center](https://www.loc.gov/folklife/) at the Library of Congress. The program received federal support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center.

A SMITHSONIAN FOLKWAYS PLAYLIST

CURATED BY BETTO ARCOS

California is a land of musical riches. After all, the so-called Golden State has been a destination for immigrants from all over the world. This playlist reflects that richness in all its splendor. From Woody Guthrie to Babatunde Olatunji, from traditional Afghani music to Chicano rock, and from Armenian wedding music to the Kronos Quartet, we have music that celebrates life.

This playlist features all songs from the extensive [Smithsonian Folkways Recordings](http://folkways.si.edu/) catalog, including many artists who will perform at the 2016 Folklife Festival as part of the *Sounds of California*program.

1. Llorar, Llorar, Llorar

**By Mariachi Los Camperos de Nati Cano
From**[***Amor, Dolor y Lágrimas: Música Ranchera***](http://www.folkways.si.edu/nati-canos-mariachi-los-camperos/amor-dolor-y-lagrimas-musica-ranchera/latin-world/music/album/smithsonian)

A song about departure, about leaving the one we love, but not regretting the decision to leave. “Crying is my only consolation, remembering my early life. The hour of my departure has arrived, and the cruel moment I have to abandon you.”

2. El Quinto Sol

**By Los Peludos
From *[Rolas de Aztlán: Songs of the Chicano Movement](http://www.folkways.si.edu/rolas-de-aztlan-songs-of-the-chicano-movement/american-folk-latin/music/album/smithsonian%22%20%5Ct%20%22_blank)***

A classic Chicano anthem and protest song, filled with a rich sense of history, but also a solid music tapestry, combining several instruments from different traditions.

3. Do Re Mi

**By Woody Guthrie
From**[***Woody at 100: The Woody Guthrie Centennial Collection***](http://www.folkways.si.edu/woody-guthrie/100-the-centennial-collection/american-folk/music/album/smithsonian)

Pure and simple, this is the song that defined generations of migrants who came to California in the twentieth century. The song has never lost its currency.

4. Comments on the Raga with Musical Illustration

**By Henry Jacobs
From**[***Radio Programme, No 1: Henry Jacobs’ “Music & Folklore”***](http://www.folkways.si.edu/radio-programme-no-1-henry-jacobs-music-and-folklore/humor-soundtracks-musicals/album/smithsonian)

Experimental radio program from Berkeley’s KPFA station produced this series of “audio collages,” which includes an eclectic mix of electronic music, a “sonata for loudspeaker,” a polyrhythmic improvisation created by sampling “primitive percussion instruments and voice,” and spoofed interviews with a phony scholar and musicians.

5. Son de la Danza de los Mixes

**By Zapotec Singers from Oaxaca, Mexico
From**[***Creation’s Journey: Native American Music***](http://www.folkways.si.edu/creations-journey-native-american-music/american-indian/music/album/smithsonian)

This is a traditional *son*, a musical genre heard all over Mexico. In this track, an indigenous Zapotec group performs a satirical piece about their indigenous neighbors, the “Mixes.” For more than two decades, Oaxacan brass bands have become a musical force in Los Angeles. Today, the region has more than twenty brass bands, and the number keeps growing.

6. Kataghani

**By Homayun Sakhi
From**[***Music of Central Asia Vol. 3: Homayun Sakhi: The Art of the Afghan Rubâb***](http://www.folkways.si.edu/homayun-sakhi/music-of-central-asia-vol-3-the-art-of-the-afghan-rubab/islamica-world/album/smithsonian)

Based in Fremont, home to the largest population of Afghans in the United States, Homayun Sakhi is a master of the Afghani *rubâb*. This is a traditional piece from Kataghan, in northern Afghanistan, typically played in teahouses during market days.

7. Tragafuegos (Fire Breathers)

**By Quetzal
From**[***Imaginaries***](http://www.folkways.si.edu/quetzal/imaginaries/latin/music/album/smithsonian)

East L.A.’s Quetzal artfully blends the stomping roots quality of*son jarocho*with the urgency of a song about the fire-eaters who work in the dangerous crossroads of Mexico’s urban streets to earn a living.

8. Mehriban Olaq

**By Kronos Quartet with Alim & Fargana Qasimov and Homayun Sakhi
From**[***Music of Central Asia Vol. 8: Rainbow***](http://www.folkways.si.edu/kronos-quartet-with-alim-fargana-qasimov-and-homayun-sakhi/music-of-central-asia-vol-8-rainbow/world/album/smithsonian)

The avant-garde San Francisco-based Kronos Quartet, in collaboration with Azerbaijan’s Alim & Fargana Qasimov and Afghani master *rûbab*player Homayun Sakhi, reimagine a song by composer Shafiqa Akhundova.

9. Kazakh Song

**By Wu Man
From**[***Music of Central Asia Vol 10. Borderlands: Wu Man and Master Musicians from the Silk Route***](http://www.folkways.si.edu/wu-man-and-master-musicians-from-the-silk-route/music-of-central-asia-vol10-borderlands/world/album/smithsonian)

A traditional Kazakh tune originally recorded by the Beijing-based Uygur singer Mamur, rearranged for *pipa*, a Chinese lute, by Southern California-based musician Wu Man.

10. El Son de Sánchez

**By Arpex
From**[***¡Tierra Caliente! Music from the Hotlands of Michoacán by Conjunto de Arpa Grande Arpex***](http://www.folkways.si.edu/arpex/tierra-caliente-music-from-the-hotlands-of-michoacan-by-conjunto-de-arpa-grande-arpex/latin-world/album/smithsonian)

Based in the town of Atwater, California, in the heart of the San Joaquin Valley’s Michoacán community, Arpex plays music from the Tierra Caliente of Michoacán. This is a perfect example of *son calentano*, the sound of the original mariachi: no trumpets, all strings, played in the deepest, funkiest style and meant to be danced with as much passion and energy as can be mustered.

11. Traditional Wedding Dance

**By Richard Hagopian
From**[***Armenian Music Through the Ages***](http://www.folkways.si.edu/richard-hagopian/armenian-music-through-the-ages/world/album/smithsonian)

Armenian American musician Richard Hagopian is California’s living master of the *oud*. Born in Fowler, a town in the Central Valley, he plays classical and folk styles of the oud, an instrument usually associated with Arab and Turkish music, but also a part of Armenia’s musical tradition. This piece is a joyful wedding dance.

12. El Zacamandú

**By Los Camperos de Valles
From**[***El ave de mi soñar: Mexican Sones Huastecos***](http://www.folkways.si.edu/los-camperos-de-valles/el-ave-de-mi-sonar-mexican-sones-huastecos/latin-world/music/album/smithsonian)

Los Camperos de Valles are a *son huasteco* trio based in Ciudad Valles, San Luis Potosí, Mexico. For this album, the trio collaborated with San Jose-based musician-composer Artemio Posadas in a completely new interpretation of the genre. Posadas wrote all the lyrics in this album, including “El Zacamandú.”

13. Ife L'oju Laiye

**By Babatunde Olatunji
From**[***Drums of Passion: The Beat***](http://www.folkways.si.edu/babatunde-olatunji/drums-of-passion-the-beat/world/music/album/smithsonian)

Nigerian master Babatunde Olatunji was a mentor and teacher to many musicians in California, in many genres—acid rock, jazz, Latin music, and everything in between. In this album produced by Grateful Dead drummer Mickey Hart, Olatunji is joined by two major figures of California’s diverse music scene, Airto Moreira and Carlos Santana.

14. Divide and Conquer

**By Chris Kando Iijima, Joanne Nobuko Miyamoto, Charlie Chin
From**[***A Grain of Sand: Music for the Struggle by Asians in America***](http://www.folkways.si.edu/chris-kando-iijima-joanne-nobuko-miyamoto-charlie-chin/a-grain-of-sand-music-for-the-struggle-by-asians-in-america/american-folk-protest/music/album/smithsonian)

This track—a call for unity and collaboration among people and causes—is from an album recorded in 1973 in New York City, where the artists first met and were active in anti-war and civil rights activism. Both Miyamoto and Chin have been based in Los Angeles and San Francisco, respectively, for decades now, continuing to use the performing arts as a means for building community and teaching Asian American history.

**Betto Arcos** is a music journalist based in Los Angeles. He is a regular contributor to NPR and PRI-BBC’s *The World*. From 1997 to 2015, he was the host of Global Village on KPFK. His weekly podcast, [*The Cosmic Barrio with Betto Arcos*](http://cosmicbarrio.podomatic.com/), features music from all over the world, with an emphasis on new releases and classic sounds from Latin America, the Caribbean, the United States, Africa, Europe, the Middle East, Asia, and all points in between.

# PARTICIPANTS

### BAY AREA

**Bambu**,*MC*(Oakland)

**Meklit**, *singer/songwriter* (San Francisco)

**Homayoun Sakhi**, *rubâb player*(Fremont)

**John Santos Sextet with Bobi Cespedes** (Oakland)

* John Santos, *percussionist, band leader*
* Bobi Céspedes, *singer, percussionist*
* John Calloway, *flute player*
* Marco Diaz, *pianist, trumpeter*
* David Flores, *drummer*
* Melecio Magdaluyo, *saxophonist*
* Saul Sierra, *bassist*

**Youth Speaks**, *poets* (San Francisco)

* Antique
* Ebony Donnley
* gabrielanthony
* Natasha Huey
* Benjamin Early Turner
* Tassiana Willis

### LOS ANGELES

**Armenian Public Radio**

* Mher Ajamian, *guitarist, percussionist*
* Ryan Demirjian, *lead guitarist*
* Saro Koujakian, *lead singer, guitarist*

**DJ Phatrick**, *DJ*

**FandangObon**

* George Abe, *fue, shakuhachi, taiko player*
* Tylana Enomoto, *violinist*
* Quetzal Flores, *jarana, requinto, guitar player*
* Nancy Fukumoto, *dancer, dance instructor*
* Martha González, *singer, percussionist*
* Sandino González-Flores, *singer*
* Ramón Gutiérrez Hernández, *instrument maker*
* Sean Miura, *shamisen player*
* Nobuko Miyamoto, *Great Leap director, singer, dancer*
* Juan Pérez, *bassist*
* Nancy Sekizawa, *vocalist*

**Low Leaf**, *singer, songwriter, producer*

**Salar Nader**, *tabla player, composer*

**Quetzal**

* Quetzal Flores, *jarana, requinto, guitar player*
* Martha González, *singer, percussionist*
* Tylana Enomoto, *violinist*
* Evan Greer, *percussionist*
* Alberto López, *percussionist*
* Juan Pérez, *bassist*

### SAN JOAQUIN VALLEY

**Banda Brillo de San Miguel Cuevas** (Fresno)

* Emiliano Flores, *bandleader, saxophonist*
* Bernardino Flores Sánchez, *trombonist*
* Eric Flores, *trombonist*
* Pedro Flores, *sousaphone player*
* Felix Morales, *bass drummer*
* Juan Carlos Morales, *timbales and snare drum player*
* Jose Luis Ramos, *clarinetist*

**Grupo Nuu Yuku de San Miguel Cuevas**
(Fresno, Kerman, Los Banos, Madera, Selma)

* Jorge Juárez, *dancer, co-director*
* Diego Solano, *dancer, co-director*
* Alex Vásquez, *dancer, mask maker*
* Herbierto Farias Jr., *dancer*
* Noel Gil, *dancer*
* Joseph Zurita Gil, *dancer*
* Ergar Guzmán, *dancer*
* Joari Solano, *dancer*

**Radio Bilingüe** (Fresno and Oakland)

* Chelis López, *producer*
* Hugo Morales, *executive director*
* Michael Yoshida, *engineer*

### SOUTHERN BORDER REGION

**Helena Quintana Arrow-weed**(Pueblo), *artist, educator, environmentalist*(Fort Yuma)

**Preston J. Arrow-weed**(Quechan/Kamya), *tribal singer, writer, language teacher, environmentalist*(Fort Yuma)

**Martha Rodriguez**(San José de la Zorra Kumeyaay Community),*singer, dancer, basket weaver, potter*(Santa Ysabel)

**Stan Rodriguez**(*Santa Ysabel Band of the Iipay Nation*),*educator, language teacher, tribal singer*(Santa Ysabel)

# Evening Concerts

After the daytime Folklife Festival activities, we present an evening concert series at the Ralph Rinzler Concert Stage on the National Mall, featuring Basque and Californian musicians, dancers, and special guest artists. Bring a blanket and lawn chairs, grab dinner from the food concession stands, or pack your own picnic.

Concert schedules and locations are subject to change due to weather and other factors. In the event of thunderstorms, evening concerts will relocate to the Smithsonian’s Arts and Industries Building. We will post updates and alerts through this website, [Facebook](https://www.facebook.com/smithsonianfolklifefestival), and [Twitter](https://twitter.com/SmithsonianFolk).

## Wednesday, June 29, 2016**6:30 p.m.**Kepa Junkera & Sorginak

Join us on the opening day of the Festival to see [Kepa Junkera](http://www.kepajunkera.com/%22%20%5Ct%20%22_blank), a well-known Basque *trikitixa* (accordion) player. He currently tours with the Sorginak, an all-women group whose name translates as “witches.” Their music promotes the use of traditional Basque instrumentation while exploring new fusions of rhythm and sound. In 2004, Kepa won a Latin GRAMMY for Best Folk Album for his 2003 release, *K*.

## Thursday, June 30, 2016**6:30 p.m.**Homayoun Sakhi and Salar Nader

These internationally recognized musicians represent the heritage and varied journeys of the Afghan exile community living in the United States. From Kabul to California, [Homayoun Sakhi](http://www.folkways.si.edu/search?query=Homayun+Sakhi" \t "_blank) is admired as the outstanding Afghan *rubâb* player of his generation. Born in Afghanistan to one of the country’s leading musical families, Sakhi moved to Fremont in 2001. He was recorded for three of the GRAMMY-nominated Smithsonian Folkways albums in the *Music of Central Asia*series.

He will be joined by [Salar Nader](http://www.salarnader.com/%22%20%5Ct%20%22_blank), a disciple of legendary *tabla* master Ustad Zakir Hussain, is a virtuosic and renowned tabla player and composer who grew up in San Francisco and is now based in Los Angeles.

## Friday, July 1, 2016**6:30 p.m.**NOKABiotzetik Basque Choir

Experience a night of Basque traditional music, interpreted in a modern context.[NOKA](http://www.ilovenoka.com/) is a trio of Basque American women based in Chino, California: Andrea Miren Bidart, Begoña Echeverria, and Cathy Petrissans. Together they specialize in songs about Basque culture, gender, and identity. The group’s name derives from the antiquated Basque *noka* form of address, used familiarly among women with a sense of *konfiantza*, or trust.

The [Biotzetik Basque Choir](http://biotzetikbasquechoir.org/%22%20%5Ct%20%22_blank) will kick off the evening with both traditional folk songs and sacred music. Founded in Boise, Idaho, in 1986, the thirty-one-person choir consists of native Basques and first- and second-generation Basque Americans.

## Saturday, July 2, 2016**6:30 p.m.Quetzal & Meklit**

Enjoy the underground sounds of California’s largest cities, Los Angeles and San Francisco. [Quetzal](http://www.quetzanimales.com/) is a GRAMMY Award-winning Smithsonian Folkways “Chican@ rock group” rooted in the complex cultural currents of barrio life, its social activism, its strong feminist stance, and its rock ’n’ roll beginnings. They creatively combine shades of East L.A.’s soundscape, traditional *son jarocho* of Veracruz, salsa, R&B, and more to express the political and social struggle for self-determination and self-representation. Their next album on Smithsonian Folkways will be released later this year.

San Francisco-based singer and activist [Meklit](http://www.meklitmusic.com/%22%20%5Ct%20%22_blank) will join Quetzal on stage, adding her own blend of North American and Ethiopian jazz with folk, hip-hop, and art rock. She describes her music as emanating from “in-between spaces” and reflecting her three “sonic homelands” of Addis Ababa, Brooklyn, and the Bay Area.

## Sunday, July 3, 2016**6:30 p.m.***Ralph Rinzler Memorial Concert*NEA National Heritage Fellows: Celebrating 50 Years of the National Endowment for the Arts

In celebration of the fiftieth anniversary of the National Endowment for the Arts (NEA), the 2016 Ralph Rinzler Memorial Concert features extraordinary musicians from across the country who have received the [NEA National Heritage Fellowship](https://www.arts.gov/honors/heritage), the nation’s highest award for excellence in the folk and traditional arts.

These artists are not only masters of their tradition; as teachers, innovators, and advocates, they have made significant contributions to the living cultural heritage of their communities. Together they represent a remarkable portrait of the diversity of cultures and artistic traditions that enrich our nation.

Performers featured in the concert will span a wide range of musical traditions in the United States from bluegrass to go-go, Irish American fiddling to Iraqi American *oud* playing, Lakota hoop dancing to Mexican American *conjunto*. Check back in June for a complete list of performers.

This concert offers a preview of the 2017 Smithsonian Folklife Festival. For our 50th anniversary, we will feature a full program on the NEA National Heritage Fellows.

Presented in partnership with the National Endowment for the Arts

## Thursday, July 7, 2016**5:30 p.m.**Armenian Public Radio & TmbaTa

Come out of the sun into the Smithsonian’s historic Arts and Industries Building to hear how young generations of musicians are harmonizing vintage Armenian melodies with contemporary sensibilities. The members of [Armenian Public Radio](http://www.armenianpublicradio.com/) grew up in the musically vibrant diaspora communities in Southern California.

For this concert, they are joined by members of [TmbaTa](https://soundcloud.com/tumomusic/sets/tmbata%22%20%5Ct%20%22_blank), a youth orchestra from Yerevan, Armenia, based at the Tumo Center for Creative Technologies, an innovative after-school program serving twelve- to seventeen-year-olds.

This concert is sponsored by the [*My Armenia*](https://www.folklife.si.edu/cultural-sustainability/my-armenia/smithsonian) program, a joint partnership between USAID, the Smithsonian, and the people of Armenia.

## Thursday, July 7, 2016**6:30 p.m.**KorrontziGatibu

From an accordion virtuoso to a rock band, music of Basque country comes to life. The eight-piece [Korrontzi](http://www.korrontzi.net/en/home/%22%20%5Ct%20%22_blank) folk band is led by Agus Bandadiaran, who plays the*trikitixa* (Basque accordion). Through its performances, the band seeks to elevate Basque traditional music and dance, adding modern instruments and rhythms to make it accessible to a larger public.

[Gatibu](http://www.gatibu.net/) comes from Gernika (Bizkaia), bringing with them a wide range of rock and pop music in the Basque language. Led by singer Alex Sardui, the four-piece band has toured around Basque country and Europe since their inception in 2002.

## Friday, July 8, 2016**6:30 p.m.**Kalakan with AukeranKern County Basque Club Klika

Join us for a night of Basque percussion, spanning classic to contemporary. Hailing from northern Basque country, [Kalakan](http://www.kalakan.fr/%22%20%5Ct%20%22_blank) is a trio reinterpreting traditional music and other international rhythms using Basque *txalaparta*(xylophone-like instrument made from leftover cider-making parts), *pandereta*(tambourine), *atabal*(kettledrum), and more. In 2012, they took to the world stage by accompanying Madonna on her *MDNA*tour.

Accompaying Kalakan is the [Aukeran Dance Company](http://www.aukeran.com/%22%20%5Ct%20%22_blank), founded by Edu Muruamendiaraz as an exercise in fusing traditional Basque and contemporary dance.

The concert starts off with a bang from the Kern County Basque Club Klika. The*klika*brass band tradition, like a drum and bugle corps, derives from military practices in Iparralde (northern Basque country). Based in Bakersfield, California, this group’s twenty-five members are sure to excite the crowd.

## Saturday, July 9, 2016**6:30 p.m.**John Santos Sextet & Bobi Céspedes

Get your groove on Saturday evening with the [John Santos Sextet](http://johnsantos.com/), one of the premier Latin jazz ensembles in the world, led by seven-time GRAMMY-nominated percussionist John Santos. Born in San Francisco, Santos was raised in the Puerto Rican and Cape Verdean traditions of his family and surrounded by the fertile musical environment of the Bay Area. He plays alongside John Calloway (flute), Marco Diaz (piano, trumpet), David Flores (drums), Melecio Magdaluyo (saxophones), and Saul Sierra (bass).

Joining the sextet on stage is Afro-Cuban bandleader [Gladys “Bobi” Céspedes](http://www.herschelfreemanagency.com/bobi/bobi.html). Born in Cuba, she came to the United States in 1959 at the age of thirteen. Living in California has nurtured the strength of Bobi’s music by providing a range of creative collaborators. An ordained Yoruba-Lucumi priestess, her spirituality has informed her lyrics and music.

# General Information

The Smithsonian Folklife Festival is held outdoors on the National Mall in Washington, D.C., during the last week of June and first week of July. In 2016, the Festival will take place between Fourth and Seventh streets, north of the National Air and Space Museum, from June 29 to July 4 and July 7 to 10. The Festival is free of charge. Visitors should dress for hot and humid weather.

#### Getting Here

Planning a visit to the Festival? The [Visit | Smithsonian](http://www.si.edu/Visit)  page can help you plan your trip—from where to stay to what’s happening at the museums.

Parking around the Mall is extremely limited, so visitors are advised to use public transportation. L’Enfant Plaza is the closest Metro station to the Festival site. National Archives, Smithsonian, and Federal Center stations are within a half-mile. For general Smithsonian visitor information, call 202.633.1000 (voice).

#### Festival Hours

Festival hours are 11 a.m. to 5 p.m., with special events taking place most evenings beginning at 6:30 p.m.

#### Services for Visitors with Disabilities

American Sign Language interpreters and real-time captioning services are available for selected performances and presentations. An additional interpreter is on site each day for visitors with requests beyond the scheduled events. All performance stages and narrative stages are equipped with assistive listening systems; please see a Festival volunteer or staff member at each location if you need a receiver. Service animals are welcome, with water stations available throughout the Festival.

For visitors who are blind, deaf-blind, or have low vision, we offer a verbal-description and tactile-signing tour on Friday, July 1, at 3 p.m. ASL-interpreted tours for visitors who are deaf or hard of hearing will be on July 4 and July 9 at 2 p.m. We also host “Morning at the Mall” with pre-visit materials for individuals with cognitive and sensory processing disabilities on Saturday, July 9, at 10 a.m. Please RSVP for tours and events by calling (202) 633-2921 or emailing access@si.edu.

Other accessibility resources are available daily at the information kiosk and the volunteer tent. Large-print copies of the daily schedule and a Braille version of the Festival guide will be available at the information kiosk, and large-print menus will be available at concessions stands. Visit the volunteer tent to request additional ASL interpreter services or to borrow a wheelchair for the day.

To request any other access services not mentioned above, please call 202.633.2921 or email access@si.edu. Once on the Mall, for information about other special services for visitors with disabilities, visit any information booth or the Volunteer tent.

#### First Aid

A first-aid station will be located on the Festival grounds, next to the volunteer tent.

#### Thunderstorms

In case of a severe rainstorm, visitors should go inside a museum during visiting hours. Summer rainstorms are usually brief, and often the Festival resumes operations within an hour or two. In the event of a thunderstorm, the Festival must close. Do not remain under a tent or a tree!

#### Restrooms and Telephones

There are outdoor facilities for members of the public, including visitors with disabilities, located near each of the program areas on the Mall. Additional restroom facilities are available in the museum buildings during visiting hours. Public telephones are available inside the National Air and Space Museum.

#### Lost and Found/Lost People

Lost items or family members should be brought to or picked up from the volunteer tent.

# Marketplace

## **Take home the global spirit of the Smithsonian Folklife Festival**

Each product in the Folklife Festival Marketplace highlights creativity, cultural heritage, and masterful skill. Your purchase not only supports artist and artisan groups from around the globe but also contributes to the sustained development of traditional crafts worldwide—an integral part of the mission of the Smithsonian Folklife Festival.

This exceptional shopping experience is a once-a-year opportunity to share the inspired—and inspiring—sights and sounds of the Smithsonian Folklife Festival. Shoppers will find beautiful works created by the Festival participants demonstrating their craft on the National Mall as well as from past Festivals.

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| --- | --- |
| • Jewelry | • Music CDs |
| • Textiles | • Books |
| • Baskets | • Toys |
| • Pottery | • Sculpture |
| • Clothing | • Paper arts |

Since its founding in 1967, the Smithsonian Folklife Festival has supported thousands of traditional artists and musicians from around the world by selling their arts, crafts, and music at the Marketplace. Stop by to pick up something special for a loved one, to watch an artist demonstration, or to discover new music from Smithsonian Folkways Recordings.

**The Marketplace will be located in the Smithsonian Arts and Industries Building, 900 Jefferson Dr. SW, Washington, D.C., and open daily during the Festival from 10 a.m. to 5:30 p.m.**

Marketplace vendors are selected based on their alignment with the Smithsonian Folklife Festivals programs and degree of product artistry.