

INTERNATIONAL FOLK DANCERS

Presents

CHRISTMAS AROUND THE WORLD

**MARY BEE JENSEN
DIRECTOR AND FOUNDER**

**December 5, 6, 1980
Marriott Center 8:00 p.m.**

Sponsored by:

College of Physical Education
Clayne R. Jensen, Dean

Department of Dance
Phyllis Jacobsen, Chairman

CHRISTMAS AROUND THE WORLD

1980

The Brigham Young University International Folk Dancers were established in 1956 by Mary Bee Jensen with an invitation for seven couples to perform for a smorgasbord in Orem. Dancing feet and a dedication for excellence have taken the folk dancers from seven couples to 304 members. The dancers have performed for 16 years in Europe. Their travels have taken them into every Western European country, all six Eastern European countries and into Israel. A sample of representative performances in the USA includes the Lincoln Center, New York; Kennedy Center, Washington, D.C.; Chrysler Hall, Norfolk, Virginia; Atlanta Civic Center Auditorium; Boston Memorial Auditorium; Atlantic City Convention Center Auditorium; Houston Municipal Auditorium; Kansas City Municipal Auditorium; and the Holiday Folk Fair at Municipal Auditorium, Milwaukee, Wisconsin. Their international performances have featured them on national television in every western European country; Haifa, Israel; Moscow, USSR; and Bucharest, Romania. This summer The Folk Dancers will tour the Orient.

OPENER

UNITED STATES OF AMERICA

Square Dance Medley: Representative of the excitement and Western flavor of the exhibition square dance lift routines this dance adds an additional dimension of excitement.

Appalachian Clog: From the mountains of the Southeastern United States, we enjoy the foot-stompin', toe-tappin' excitement of the tap clogs. Everyone enjoys watching and competing with fancy footwork and furious fiddlin' to prove his talent.

USA Finale by the members of the Puerto Rico Tour January 1981.

PACIFIC AND ORIENTAL REGION

Chinese Ribbon Dance: The dance depicts the different moods and feelings of the Chinese people. The movement of the ribbons represent a flower as it blooms.

Philippine Tinikling: The dance depicts attempts to catch the tinikling bird.

Japanese—Hanagasa Odori: The flower hat dance from Yamgota in northern Japan is typical of women's dances during the harvest celebrations. The men use their work tools as part of their contribution to the dance.

FESTIVAL

Belgian Flags: The regalia of the Belgian people is presented in this traditional flag display of movement and flying colors.

Spanish Flamenco: Exhibiting great variety of rhythm and movement from heavy beating of the heels on the floor to delicate footwork by both men and women, the dancers portray the feeling of the dynamic Spanish music.

Czechoslovakia—Vrtak: With a wonderful variety of turning movements, particularly in the west where the couple dances predominate, the turning dances usually work up to a tremendous speed, particularly in the mountain areas.

Scottish Country Dance: Scottish country dancing to "reel time" presents the origin of many figures we find in American square dancing.

Romanian Czardas: There are many gypsies in Romania and they influence all dances. You will find many similarities in the dancing of the Hungarians, Basques, Turks and Greeks who settled in Romania.

Yugoslavian Baranja: The village square comes to life with a joyous gathering of peasants. The song and dance combine in depicting the joys of village life.

Mexican Zapateado: The Zapateado combines the rhythmic sounds of the feet with the graceful movement of the woman's skirt.

Mexican Corrido: Fun-filled music provides the common people a festive mood to throw their cares to the wind and "come dance a step or two."

Armenian—Papakneroov Par: "Dance of the Hats."

This Armenian group dance demonstrates the virility of the Armenian, male dancer and the accurate and graceful movement of the female dancer. The dance includes several men's solo movements, showing the strength and rhythm of the Armenian men.

Armenian—Bert Par: "Dance of the Fortress." This is probably the most significant dance of the Armenian people. The men's two-tier dance demonstrates Armenian warriors and their protection over "Mother Armenia."

POLISH

Polonaise: This colorful and formal promenade often begins the evening's activities displaying the grandeur and pride of the Polish people through song and dance.

Oberek: Polish folk dance has been carefully fostered during the past 200 years, perfecting steps instead of appearing as a spontaneous outburst of feeling as in other Slavic countries. The men perform low swinging movement and indulge in spectacular leaps and turns.

Polish Polka: One of the favorite steps throughout all the world comes to life—Polish style—in this dance attractive to the audience for its amusing nature.

Mazur: The Mazur, a characteristic dance of early Poland, tells us of a young man departing into battle as he bids his sweetheart farewell. Together, they dance what very well may be their "Last Mazur."

Krakowaik & Finale: The Krakowaik, known in every region of the country, has become the most vibrant and exciting dance of the Polish people.

ISRAELI

Israeli Medley: Vayiven Uziahu—A suite of dances reflecting the moods of the Israeli people . . . Sing a song of joy; dance without end; sing, happy youth.

Joy of Youth: A joyful and happy dance of stormy character which expresses the dynamic aspect of Israeli youth.

HUNGARIAN

Men's Dance: The Hungarian men take great pride in demonstrating their skill and agility of the dance whether it be in the field, down the street, or on the stage.

Karikastanc: Karikastanc is a dance where one enjoys the many forms of steps available, a good-time dance and a fun dance.

Szatmari Karikazo: Few Hungarian girls' dances are as full of energy, speed, and brightness as is this one. It originates in the northeastern part of Hungary from the country of Szatmari.

Tuberosa: The quick musical accompaniment puts the dancers "on their toes" to perform this unique and lively dance. The Hungarians often enjoy singing along as they dance.

UKRAINIAN

Shawl Dance: At Ukrainian festivals, girls often dance gracefully among themselves. When they see the men coming, the mood of the dance changes to excitement. The girls tease the men with their shawls.

Korobushka: A dance for all, the Korobushka allows everyone to participate as they exchange partners, and perform some of the steps basic to Ukrainian folk dancing.

Kohanochka: A simple peasant dance that expresses the feelings of the Ukrainian people, particularly their in-born love for music, dance, and everything that is an expression of beauty.

Tanetz: A dance performed to welcome spring.

Hopak: Reflecting the pulse of the Ukrainian people vibrant with a love of life, this dance is one of strength, skill, and emotion.

FINALE

ACKNOWLEDGEMENTS

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