

BRIGHAM YOUNG UNIVERSITY

INTERNATIONAL FOLK DANCERS

PRESENT

CHRISTMAS
AROUND THE
WORLD

FEATURING

Gina Larsen
Miss Utah 1985

GUEST PERFORMERS

Sharlene Wells
Miss America 1985

Steven and Susan Kotansky
Hungarian Soloists

Jeff Belnap
Korean Drum Soloist

Kathy Blount
Korean Fan Soloist

PROGRAM

ABOUT THE SET

The design of tonight's set is based on genuine Polish paper cutouts, an authentic form of folk art still popular in Poland today.

KOREA

O-buk Chum is translated as "the five drum dance." It comes to us from the Sung-mu Buddhist philosophy of dance and evolved from a ritual performed by Buddhist monks in their temples.

Soloist: Jeff Belnap

Pukch'e Chum is one of the most beautiful formation dances of Korea because of the combination of colorful costumes and fascinating geometric designs created by the fans.

Soloist: Kathy Blount

Choreography: Kathy Blount

JAPAN

Hanagasa Odori, a hat dance from Yamagata in northern Japan, is typical of the women's dances done during celebrations for planting and harvest.

Choreography: Michiko Nakamura

CHINA

Red Ribbon Dance dates back more than 1,000 years to the grottos of Kung Whong, where you can still see ancient cave paintings that depict the earliest known ribbon dance.

Choreography: Peggy Little

PHILIPPINES

Tinikling depicts attempts by the farmers in the field to catch the "tinikling bird" by hitting its legs with long poles.

Choreography: Dale Pedroche

ITALY

Sbandieratori Flags and its costumes represent the regions of Italy in a colorful display of ancient heraldry. The most skilled men were chosen for their expertise in wielding the sword and spear.

Choreography: Adapted from I Sbandieratori Della Rioni, Cori, Italy.

POLAND

Polonez is a colorful and formal promenade which often began an evening's activities in Poland. Displaying the grandeur and pride of the Polish people, the polonez was originally danced only by the aristocrats.

Choreography: Glenn Weber

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

Choreography: Glenn Weber

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ROMANIA

Dama/Sirba are dances from the plains of Romania originally performed in circles and lines. Their rhythmical arm balance is binary and their movement lively, with cross steps in place and through space.

Choreography: Alexandru David

Calussarri is from southern Romania and is nearly 1,000 years old. Performed during religious holidays for the fertility of the land and as a protection against crop disease, it highlights sticks, stamping, and clicks of unusual virtuosity.

Choreography: Alexandru David

SCOTLAND

Blue Bonnets over the Water is a competition dance for women. It incorporates the difficult steps found in Scottish Highland dancing with the lilt of the bagpipe.

Choreography: C. Stewart Smith

Farewell to Auchterarcler highlights the intricate reels and difficult Scottish steps found in typical Scottish country dances.

Choreography: C. Stewart Smith

LITHUANIA

Mikita is a dance performed by lazy men who would rather be dancing than working. They are using the handles of their rakes in the dance.

Choreography: Traditional dance.

PARAGUAY

A Medley of Paraguayan Folk Songs

Soloist: Sharlene Wells, Miss America, 1985

PERU

Carnival de Canas depicts the merrymaking of young Peruvians who live today in the ancient Inca empire.

Choreography: Gonzalo D. Lui

HUNGARY

Kolochai Mars depicts the gaiety of the Hungarian people as they respond to the surging gypsy rhythms.

Choreography: Csaba Palfi

Mezosegi Tancok

Soloists: Stephen and Susan Kotansky

Haromugros is based on the "ugros" type of dancing from the lower Danube regions of central Hungary.

Choreography: Steven Kotansky, adapted from the Hungarian State Ensemble

Szatmari Tancok contains a "verbunk" which combines many motifs, is improvisational in nature, and is danced in a less than military style; a "fergeteges" (storming dance) which can be easily recognized by its fast, staccato figures and rapidly changing formations; and a "friss," or fast csardas, which culminates the dance order with fast tempo and many turns.

Choreography: Stephen Kotansky; adapted from the Hungarian State Ensemble

PROGRAM

AMERICA

Rocky Top
Soloist: Gina Larsen

Mountain Music is a hoedown adaptation of the clogging which can be traced back to our English, Irish, and Scottish forefathers who predominately settled in the Appalachian region of the United States. Choreographed for the stage, its foot-stomping and hand-clapping rhythms grasp and hold audiences spellbound.

Choreography: Ed Austin

Fire on the Mountain was choreographed to emphasize a variety of big and small circle figures typical of Big Mountain Circle dancing. American clogging has evolved into an extremely energetic and exciting dance form unique to this country.

Choreography: Ed Austin

Frontier Jamboree combines a variety of dances representative of the spirit and vitality found in America's old frontier. Running sets of the Polka Quadrille, the Pioneer Round Dance, and the Virginia Reel raise the human spirit in celebration.

Choreography: Staged by Delynne Peay

Mary Bee is the most delightful exhibition of western square dance ever choreographed for the stage. The caller makes American square dance unique.

Choreography: Mary Bee Jensen

UKRAINE, USSR

Pryvit is a presentation of four exciting USSR dance styles, Hutsul, Zakarpatski, Bukovynian, and Poltavskyi, with the traditional offering of the salt and bread symbolizing Ukrainian hospitality.

Choreography: Richard Wacko

Poltavskyi Duet is a character dance telling the story of a tall woman who very much wants to dance with a gentleman who is much, much too short.

Choreography: Richard Wacko

Haiivka is based on an ancient ceremonial dance which celebrates and honors the rebirth of nature.

Choreography: Richard Wacko

Hopak is considered to be the national dance of all Ukrainians, reflecting their true character, temperament, and love for life.

Choreography: Colleen Anderson and Edwin Austin; adapted from the Cheremosh Ukrainian Dance Ensemble, Canada.

ACKNOWLEDGMENTS

Artistic Director	Edwin G. Austin
Assistant Directors	Delynne B. Peay Peggy Sue Little
Division Director	Suzanne Davis
Teaching Assistants	Colleen Anderson David Hart Clark Hirschi LaVona Jenks
Production Manager	A. Gary Hopkinson
Technical Directors	Cecil Harrison Dean Van Uitert
Lighting	Mark Williams
Sound	Charles Cox
Video	Joe White
Recording	Ryan Purcell
Set Construction	Mike Magleby John Shurtliff
Promotion	Gary Hopkinson Delynne Peay
Costumes/Props	Delynne Peay Peggy Little

Mary Bee Jensen
International Folk Dance Founder

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SPECIAL THANKS

Carl Alred
Band Director
Carl Alred, Mark Arnold, Rick Davis, Lynn Elliott, Mike Jensen,
RaShel Karchner, ShiRey Karchner, Mike Merchant
Band
Barry McKendry
Bagpipe Ensemble Director
Steve Johnson, Barry McKendry, Doug Miles, Dave Keachi
Bagpipe Ensemble

INTERNATIONAL FOLK DANCERS 1985

Alder, Kathleen	Frederick, Allison	Lindsey, Melinda	Richards, Joleen
Anderson, Carl	Frederick, Cressida	Loveland, Bill	Roberts, Karen
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