

CHRISTMAS AROUND THE WORLD



THE CELEBRATED STORY

Welcome to *The Celebrated Story*, our 1991 holiday gift to you. We hope that as we twirl around the Marriott floor this evening, we will spin some of the magic we feel your way.

Welcome!

Christmas Around the World is always an exciting concert. It's been a Utah legacy for 32 years, and a performance unparalleled in color, tradition and enthusiasm. More than 200 dancers annually appear on stage to help rejoice in the holiday season.

Some people call this my job, but it is also a labor of love, not just for me, but for a lot of people. We have a dedicated faculty that commits time and money far beyond the requirements of a job to make sure this concert is as excellent as possible. Our students head committees and work late into the night to ensure the concert's success. To all those who perform so willingly, please accept my heartfelt thanks.

We acknowledge the much-needed support of our sponsors who also make the concert possible. This year that thanks extends to KSL radio and Morris Travel Agency. We're happy you are part of our team.

As much as we love to dance—and we do love to dance—it's so much more fun when we have an audience who enjoys it as much as we do. We know many of you make *Christmas Around the World* an annual part of your holiday. We cherish your support. Please feel free to drink from the culture of countries worldwide. We invite you to share in the fun of what we think is a unique holiday experience.

And we hope you leave with a greater sense of your ties to the world.

Happy Holidays!



Edwin Austin
Artistic Director

Edwin Austin, *Artistic Director*

Delynne Peay, *Assistant Director*

Peggy Sue Wright, *Assistant Director*



Susanne Davis, *Division Administrator*

Colleen Anderson, *Folk Dance Faculty*

Scott Horman, *Technical Director*



Guest Performers

Christmas Around the World has a voice, and that voice belongs to Russ Wood, KSL radio vice president and general manager. His interest in the Folk Dance Ensemble is more than professional, however. As a BYU student, he was a folk dancer and experienced first hand the joys of learning



the dances of the world.

Wood is tonight's host. His resonant voice ties the dances together with a script written by former folk dancer, Kristen Pinegar. He serves on the board of directors and is liaison chair of the Utah Broadcasters Association, in addition to being on the board of the Salt Lake Repertory Theatre and the National Association of Broadcasters.



ŽIVIO ETHNIC ARTS ENSEMBLE

Now in its eleventh season, the celebrated Živio Ethnic Arts Ensemble performs the folk music and dance of Eastern Europe and the United States. A joyful expression, Živio means "hurrah" in Serbo-Croatian, the major language of Yugoslavia. Thirty-five singers, dancers and musicians comprise the ensemble, and they present a program of colorful costumes, authentic music with traditional instruments and fascinating dance.

JAAP LEEGWATER

Jaap Leegwater, a dynamic performer of both Bulgarian folk dance and music, comes from Holland but started his dance education at the State Choreographer Schools in Sofia and Plovdiv, Bulgaria, in 1969. He was one of the first non-Bulgarians invited to study there. Since then, he has returned to Bulgaria many times where he regularly works with several dance ensembles, both amateur and professional. However, realizing that the very source of folk dance is not to be found in stage ensembles, Jaap concentrates his research in the villages of the different ethnographic regions.

THEA HUIJGEN

Thea Huijgen, also originally from the Netherlands, will partner with Jaap Leegwater in tonight's performance. Thea's performances include appearances with the professional folk dance ensemble, Folkloristisch Danstheater, as well as directing her own dance school for folk dance, ballet, jazz dance and creative movement. Since living in the United States, she has taught for numerous folk dance groups, colleges and public and private schools in both California and Washington, as well as in Canada, and has directed an amateur folk group for 10 years.



Program Notes

*Twas the first night of Christmas
And all through the earth
Rang the sounding good news
Of Christ Jesus' birth.*

*From a stable in Bethlehem
Lit by a star
Came the story long-loved
By men near and far.*

*Through the ages it's travelled
Across the globe too
This holiday treasury
Shared now with you.*

*Yes, each page and each chapter
Brings glad words of cheer,
And grows with more meaning
As told year to year.*

*So come—rejoice!
For all languages blend
In the glorious tale
That lives without end.*

*Its message has changed lives
Of men in each nation...
A story of Christmas:
A World Celebration!*

—Kristen Pinegar

PROGRAM NOTES:

CROATIA

Berem Groždje, a fun-loving song from Baranje, demonstrates the clear, piercing tonal qualities unique to Slavic harmony and musical style.

Jurjaši, or St. George's Day (April 23) traditionally glorifies the victory of spring and the renewal of life through numerous customary celebrations. George of Green is the patron of fertility of fruit, corn and cattle. The celebration ends with a general feast, music and dancing.

Choreography: Željko Jergan

Posavski Drmeš, a shaking dance from Posavina, was until recently the principal regional dance in all of Northern Croatia. Its contrast from a shaking to a very fluid movement characterizes the dance style. The choreography is performed in costumes from the area surrounding Zagreb.

Choreography: Željko Jergan

Bunjevačko Momačko Kolo belongs to the Bunjevci, a group of Croats living in Backa, Northern Yugoslavia, with well-preserved traditional culture and unique folk elements. By the tiny bells attached to their boots, the men provide a special sound and rhythmical effect.

Choreography: Željko Jergan

IRELAND

The **Claddagh Ring**, an ancient Irish symbol of loyalty, love and friendship, is the first and last figure in this choreography based on interlacing Celtic designs. Danced to jig music, this six-handed woman's dance demonstrates these designs, which grace many artifacts in Ireland and adorn the performers' dresses.

Choreography: Katrin Edlinger Vanhoven

FRENCH-CANADA

Danse Québécoise combines the influences of French quadrilles and contredanse with the Irish "jig" to produce a delightful style of dancing unique to French Canada. The dance begins with the sounds of traditional wooden spoons.

Choreography: Edwin Austin

(Special thanks to Mackinaw, Drummondville, Québec and Les Danseurs d'la Vallée St. Jean, St. Jean, New Brunswick.)

PHILIPPINES

Tinikling derives its title from the tikling bird, which has a long neck and long legs. The dancers imitate these birds as they move through tall grass, over branches and rice paddies. The dance is a favorite in the Visayan Islands, especially in the province of Leyte.

Choreography: Dale Pedroche with new staging by Peggy Sue Wright

RUSSIA

Russian Mosaic blends four women's dances from villages throughout the country to create a lovely design of traditional steps, movements and patterns.

Choreography: Delynne Peay

Rosianka, meaning "The Russians," combines two delightful dances to portray the exuberance and energy of these proud people. *Troika* creates a wintery illusion of the traditional horse-drawn sled, while *Tropatukha* brings the suite to an extraordinary climax.

Choreography: Richard Wacko

UNITED STATES

Contra Dance arrived in the United States from the British Isles. Every one of the 13 colonies knew them. People from all walks of life—especially country folk—danced them.

Choreography: Colleen Anderson

Exhibition Square Dance is one of the most delightful exhibitions of western square dance ever choreographed for the stage. The caller makes American square dance unique.

Choreography: Mary Bee Jensen

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Performing Arts Company



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Performing Arts Company



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Derek Wride
Chemical Engineering
Cleveland, OH
Candace Wyatt
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Program Notes

Steamerlane Breakdown, a precision clog, fuses historic Appalachian formations with furious footwork.

Choreography: Grant Pettingill

SLAVONIA

Sava je, Dunav je/Haj, haj

Staro Sito

Dučec

Drugarice

Posavski Drmeš

Guests Artists: Živio Ethnic Arts Ensemble

MEXICO

Folklorico de Jalisco splashes the stage with a kaleidoscope of colors, rhythms and an excitement that vividly depicts Mexico. This suite combines three popular dances from the Jalisco region: El Jarabe Tapatío, La Culebra and La Negra.

Choreography: Peggy Sue Wright

• • • INTERMISSION • • •

ROMANIA

Dantu din Oaş (a couple dance from Oaş) originates in the region, Maremarus, in Northeastern Transylvania. Men whirling their partners, and the intertwining rhythms of music with the distinct stamping of the dancers' feet identify this style. It is also known as *De-nvîrtit* (turning).

Choreography: Barry Goldman

Hora Românești highlights a traditional circle with dancers moving to the fiery rhythms that reflect this culture. The dance then evolves into some variations that harmonize beautiful formations with intricate footwork.

Choreography: Colleen Anderson

BULGARIA

Bulgarian Aires, a medley of beautiful Bulgarian folk songs performed on the flute, manifests the intricate rhythms common to this part of the world.

Guest artist: Jaap Leegwater

Što Mi E Milo I Drago, "What Is To Me So Loving and Dear," is a beautiful Macedonian love song.

Râčenica, performed tonight as a duet, becomes a flirtatious dance combining fast foot-work and elegant hand movements.

Guest Artists: Jaap Leegwater and Thea Huijgen

Trajkisko Veselo, The "Joyful Thracians," connects two dances, *Buenek* and *Râčenica*, in depicting the rich folklore of the region of Thrace. Tonight Jaap Leegwater and Thea Huijgen join the ensemble.

Choreography: Jaap Leegwater

ITALY

Tarantella, according to legend, originally served as a therapeutic remedy which developed from the uncontrollable impulse to dance, which resulted from the bite of the tarantula spider. The *Tarantella* later evolved into a dance of courtship.

Choreography: Delynne Peay

HUNGARY

Mehkerek Tapsos, a slapping dance from the Rumanian-speaking village of Mehkerek in Southeastern Hungary, is adapted from traditional steps of the dances *Minintelul* and *Ardelenescu*. The dance cycle has become a popular form in the Tanchaz

movement today.

Choreography: Stephen Kotansky

Szátmari Tancok contains two dances: a *fergeteges* (storming dance), recognized by its fast, staccato figures; and a *friss* or fast *csárdás*, which culminates the dance cycle with fast turns and brisk tempo.

Choreography: Stephen Kotansky

POLAND

Tańce Lubelskie contains four delightful pieces characteristic of the area surrounding Lublin, Poland: polka figures combined with the beautiful song, *W moim Ogrodeku*, followed by *Walczyk Lubelskie*, *Cygan* and *Mach*. The colorful costumes come from Krzczonow and were made in Warsaw.

Choreography: Caroline Lussier

UKRAINE

Offering of the Bread and Salt is of great importance to Ukrainian people. The bread, representing the goodness of the earth, and the salt, considered a protection against evil spells, is offered in hospitality to guests at all Ukrainian gatherings.

Choreography: Edwin Austin

Halyna Shawl displays the beautifully colored shawls worn by Ukrainian women during a graceful dance.

Choreography: Delynne Peay

Hopak, considered to be the national dance of Ukraine, reflects its people's character, temperament and love of life. The high energy and bright costumes typify the Poltavskyi region.

Choreography: Colleen Anderson and Edwin Austin

1991-92 International Folk Dancers

8 a.m. Backup Team

Angela Bilson
Les Blad
David Bohn
Lisa Brooks
Chris Brown
Gary Callister
Jeff Fuller
Steve Hamblin
Virginia Hancock
Amber Hendrix
Tammy Henrichsen
Michael Lehman
Karisa Lillywhite
Nancy McAllister
Ladd Olsen
Tanya Robins
Susie Romney
Jeff Romney
Jennifer Savage
Tiffany Smith
Thomas Sutton
Heather Thompson
Brett A. Wight
Nick Williams

9 a.m. Backup Team

Stephanie Allen
Lance Anderson
Paul Baird
Eric Goodman
Dave Johnson
Lisa Low
Melanie Marshall
Margaret Owens
Tammy Painter
Heather Robinson
Charles Sandy
Keri Slade
Jonnie Q. Smurthwaite
Chris Stapley
Randy Stone
Carolyn Terry

10 a.m. Team

Jason Alba
Susan Aldrich
Don Allison
Beverly Berg
Darren Boyack
David Brown
Jennifer Brozovich
Alicia Burk
Robert Couch
Barbara Flynn
Tiffany Green
Janelle Griffiths

Theron Hall
Mike Hall
Alex Henderson
Dawn Hoeft
Tracy Hoffman
Augie Lehman
Kimberly Leininger
Debbie McCown
Richard McDermott
Craig Mortensen
Dave Nelson
Mindi Porter
Jennifer Rasmussen
Travis Rawlings
Cindy Rice
Kjell Rosenberg
Lisa Stone
Jeff Stowell
David Walker
Janet Wilson

9 a.m. Team

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Mike Ashford
Melissa Bohman
Emily Brinton
Marc Camargo
Paul Campbell
Jenell Chambers
Kristen Cranney
Rachel Done

Elisabeth Dredge
Rebecca Fietkau
Clorinda Gattrell
Kara Sue Giles
Shawn Hansen
Celessta Hilton
Paul Holdaway
Jodee Johnson
Matthew Leininger
Ming Liang
Jason Munk
Scott Rands
Mathew Rawlins
Kristin Rowley
Amy Sanford
Andrea Sonzini
Tara Starling
John Storm
Shelly Thomas
Ryan Thornton
Tom Valencic
Paul Vidmar
Dwight Wride

10 a.m. Team

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Alisa Belliston
Lori Bromley
Misty Buckwalter
Nancy Clark
Bryan Cope

Vanessa Corless
Susan Cox
Kimberly Ence
Kendall Ence
Adrienne Fleming
David Foley
Eric Gilman
Kristin Harper
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Staci Jellinghausen
Eric Jensen
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Wendee Packard
Marcia Pitcher
Ryan Rucht
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Peter Taylor
Amy Whiting
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Maren Younce
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11 a.m. Team

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Wendy Callister
Tricia Carden
James Chapple
Amy Christoffersen
Amy Coleman
Joy Coletti
Heather Cook
Scott Davis
Ty Farnes
Laura Ferguson
Gary Fillmore
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Kevin Lewis
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Michelle Wilkinson
Janelle Williams
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Wendy Wood
Michael Wray



Acknowledgements

The Celebrated Story 1991

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Folk Dance Faculty.....	Colleen Anderson
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Technical Director	Scott Horman
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Sound Design.....	Chuck Cox
Studio Recording	Jeff Carter Troy Sales
Set Design.....	Scott Horman
Narration/script.....	Kristen Pinegar
Promotion	Cecelia Fielding Charlene Winters
Graphic Design.....	BYU Graphics
Program Design.....	Left-Handed Design
Costumes	Delynne Peay
Properties.....	Peggy Sue Wright

Appreciation to:

Cathy Black, dance faculty member
Mark Philbrick, BYU Photographer

Special thanks to:

The Tux Stop
Madsen Cleaners

and:

Les Blad, Katherine Burk, Mat Cowan, Gary Fillmore, Virginia Hancock, Brigitte Hansen, Amber Hendrix, Michael Ingols, Mark Jensen, Denise Johnson, Tucker Johnson, Gary Larsen, Tamara Marshall, Marty Matheson, Matt Neeley, Jennifer Riggs, Lyrad Riley, Bryan Slade, Keri Slade, Tiffany Smith, Chris Stapley, Chad Van Orman, Nick Williams, Derek Wride

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Mary Bee Jensen Endowment Fund

As folk dancers of Brigham Young University and representatives of The Church of Jesus Christ of Latter-day Saints, it is our privilege to share, throughout the world, our love for life and the Savior through dance. Unfortunately, there are many demands placed upon us which make it extremely difficult to share our talents. Your generous contribution to our scholarship fund would be greatly appreciated, and may be tax deductible for you. Thank you very much for your support!

—The Folk Dancers

*Contributions should be sent to the Folk Dance Division,
290 Richards Building, BYU, Provo, UT 84602*