

CHRISTMAS AROUND THE WORLD
P R E S E N T S

Joyeux

December 4-5 7:30 p.m. Marriott Center

Noël

FEATURING
*Dancing
Waters*



INTERNATIONAL FOLK DANCE ENSEMBLE
BRIGHAM YOUNG UNIVERSITY 1992

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Joyeux Noël, Feliz Navidad, Fröhliche Weihnachten and Merry Christmas!

No matter how you say it, we hope this time of year will find you and your loved ones filled with the joy and happiness of the holiday season.

We invite you to share with us the spirit and warmth of Christmas as it is expressed throughout the world. Tonight, join with us and our sponsors, KSL 1160 Radio and The Daily Herald, as we usher in this, the most joyous of seasons.



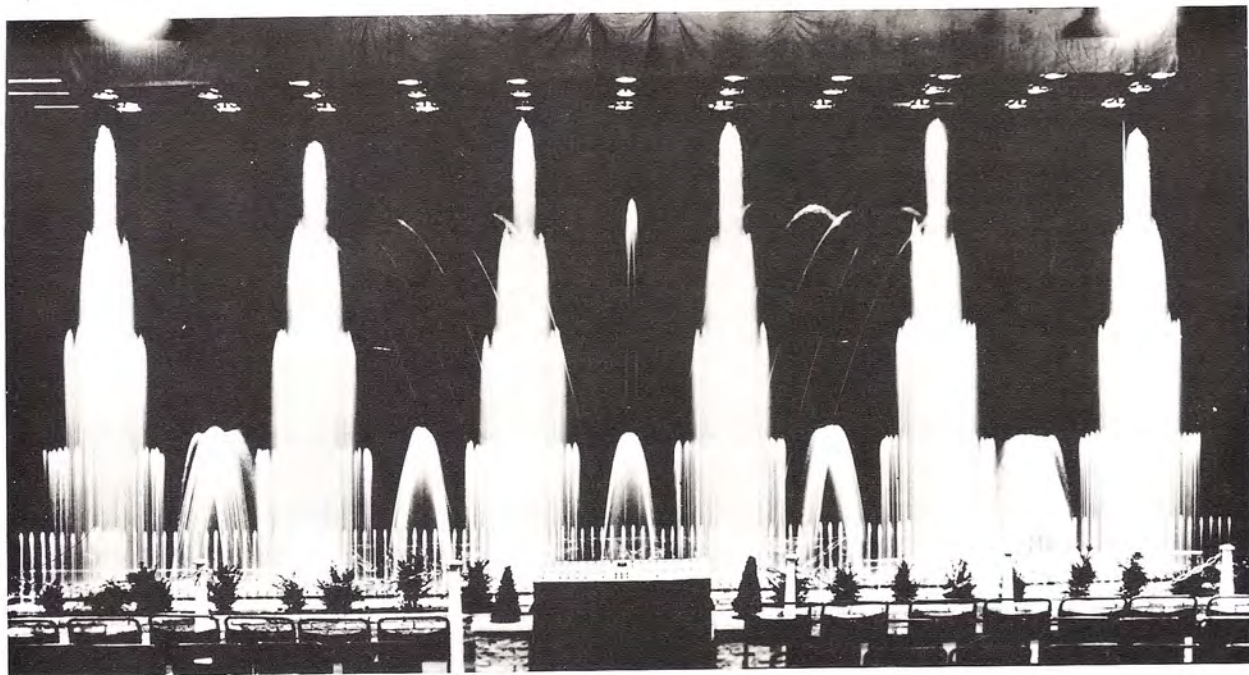
Edwin Austin
Artistic Director



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*



Dancing Waters

During the summer of 1952 at the Industrial Exhibition in West Berlin, New York showman Harold Steinman saw something that captured his imagination, and that would ultimately capture the imaginations of millions worldwide: waters that danced to music. Steinman brought the magical attraction to the United States, where at its eight-week Radio City Music hall debut it captivated millions of Americans. Today, under the direction of his wife Caryl Steinman, more than 14 portable Dancing Waters units are in operation throughout the country with permanent installations built nationally and internationally. From the Olympic Games to the World Expos, from the Academy Awards to the Las Vegas Strip, Dancing Waters continues to delight audiences worldwide. The International Folk Dance Ensemble is equally delighted to welcome this stellar attraction back to the Marriott Center.

Program Notes

RUSSIA

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

Choreography: Delyne Peay

Rosianka, meaning "The Russians," combines two delightful dances to portray the exuberant 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

LITHUANIA

Malunas (The Mill), **Jonkelis** (Little Jack) and **Kubilis** (The Tub), three popular Lithuanian dances that comprise this medley of excerpts, salutes "Mr. Folk Dance America," Vyts Beliajus.

Choreography: Staged by Colleen Anderson

UNITED STATES

Frontier Hoedown depicts 19th century America when dancing on the frontier occurred at country fairs, log rollings, quilting parties, and other special occasions.

Choreography: Cathy Black

Buckin' Appalachia, a precision clog, fuses traditional Appalachian formations with furious footwork.

Choreography: Edwin Austin

SAMOA

The **Sasa** captures the everyday tasks performed by men and women in a Samoan village. Dancing and singing play a vital role in island celebrations.

Choreography: Edwin Napia

After the **Taupou** (virgin) of the village dances the **Tauluga**, the **Ailau** (knife dance) brings the **fiafia** to an end.

Soloists: Janet Wilson Erikson, Ammon Kamai and Ezekiel Kamai

ENGLAND

The **Rapper Sword** dance of Northern England descends from ancient sword dances where human sacrifices were once offered. Look for spinning planets, eternal revolutions, and the annual return of the sun.

Choreography: Learned from the London Folk Society, England

IRELAND

The **Claddagh Ring**, an ancient Irish symbol of loyalty, love and friendship, is the first and last figure of this choreography based on interlacing Celtic designs.

Choreography: Katrin Edlinger Vanhoven

TURKEY

Kara Deniz-Artvin Dansları (Artvin Dances of the Black Sea) contains two dances: *Horoni*, illustrating a time when Turks warred with the Russians, and *Artvin Medley*, containing vignettes of 10 different dances.

Choreography: Ahmet Lüleci

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.

Choreography: Edwin Austin

HUNGARY

Szatmári Karikázó is one of our favorite women's dances.

Choreography: Csaba Palfi

Méhkeréki Legényes is a lads clapping dance from Méhkerék, performed to the rhythms of a Jews Harp.

Choreography: Scott Mahoney

Soloists: Mark Jensen and Scott Mahoney

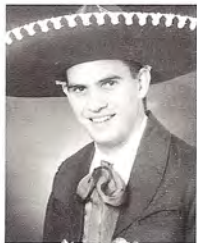
Musician: Charles Baker

Szatmári Tancok, contains two dances: a *fergeteges* (storming dance) and a *friss* or fast *csárdás*, which culminates the dance cycle with exhilarating turns and exciting rhythms.

Choreography: Stephen Kotansky, Hungarian State Folk Ensemble adaptation

• • • INTERMISSION • • •

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Program Notes

PEOPLE'S REPUBLIC OF CHINA

A favorite of the Chinese people, **Red Silk** dates back more than 1,000 years to the earliest known ribbon dance, which is characterized by cave paintings that can still be seen in the ancient grottoes of Kung Whong.

Choreography: Xu Xiao Fang; Art Delegation of China adaptation

Happiness comes from Chinese Mongolian nationality. Living in the grasslands, the Mongolians worship the sky, the ground, the mountains, and the hawk totem. Their dance exhibits the movements of nature by the swaying of the upper body, the quivering of the shoulders, and movement portraying the flight of a hawk.

Choreography: Li Lei

Soloist: Li Lei

MEXICO

La Bruja represents an ancient Mexican legend where a mother searches for the soul of her deceased son with a candle atop her head to illuminate her way.

Choreography: Gonzalos Luis

Folklorico de Jalisco splashes the stage with a kaleidoscope of colors, rhythms, and excitement that vividly depict Mexico. This suite combines three popular dances: *El Jarabe Tapatio*, *La Culebra*, and *La Negra*.

Choreography: Peggy Sue Wright

SWEDEN

Vava Vadmel, "the Weaving Dance," symbolizes Sweden's use of the loom with weaving cloth, threading needles, winding spools, and stretching and folding material.

Choreography: Traditional

ISRAEL

Yisrael Ha'ahuvah, or **Beloved Israel** illustrates the diversity of culture in Israel today. The *Dance of Yemenite Women* uses the dancers' upper bodies to symbolize the undulating motion of camels. Flexed feet move quickly to avoid the burning desert sand. The men's *Debka* was introduced to Israel by Jews returning from the Arab lands.

Choreography: La Vona Jenks Comsa



RUSS WOOD, Narrator

AUSTRIA

Bankl Tanz is a playful example of a schuplattler with benches. A schuplattler features men slapping and hitting their thighs and shoes in time with the music. Tonight's schuplattler ends with **Ambos Polka Plattle**.

Choreography: Morry Gelman and Michael Gelman

UKRAINE

Haivka is based on an ancient ceremonial dance that celebrates and honors the rebirth of nature.

Choreography: Richard Wacko

Poltavskiy Duet, a character dance, tells the frustrations of a tall woman who very much wants to dance with a gentleman who is much, much too short!

Choreography: Richard Wacko

Soloists: Thomas Sutton and Bonnie Wilson

Men performed **Hopak**, the spirited national dance of the Ukrainian people, during the famous Cossack period. By the 19th century, women joined the dance and men used the addition of women to demonstrate their strength and vigor before their favorite ladies.

Choreography: Colleen Anderson and Edwin Austin

1992-93 International Folk Dancers

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Acknowledgements

Artistic Director/Producer	Edwin G. Austin
Assistant Artistic Directors	Delynne Peay, Peggy Sue Wright
Folk Dance Faculty	Colleen Anderson
Teaching Assistants	Jeanette Geslison, Mark Jensen, Scott Mahoney
Technical Direction	Scott Horman
Lighting Design	Russ Ridgeway
Sound Design	Chuck Cox
Studio Recording	Troy Sales
Set Design	Scott Horman
Narration	Kristen Pinegar
Promotion	Cecelia Fielding, Charlene Winters, Paula Duerden
Graphic Design	Randy Moore, The Graphic Solution
Program Design	Left-Handed Design
Photography	Mark Philbrick

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The Tux Stop
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