

TWELVE
DAYS OF
CHRISTMAS
AROUND
THE WORLD

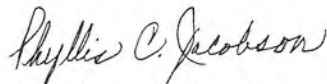
INTERNATIONAL FOLK DANCE ENSEMBLE BRIGHAM YOUNG UNIVERSITY 1993

The Twelve Days of Christmas

When I think of Christmas, I immediately see people from all over the world singing and dancing in celebration of the season. The holidays at Brigham Young University begin with Christmas Around the World, our International Folk Dance Ensemble's annual gift to the community.

The Twelve Days of Christmas have been condensed into this evening's performance to express the many joys of Christmas found worldwide.

I join with the dancers to bring heartfelt greetings to each of you as together we celebrate this joyous time of the year.



Phyllis C. Jacobson

Chair, BYU Dance Department



Edwin Austin, *Artistic Director*

Delynne Peay, *Associate Director*

Peggy Sue Wright, *Associate Director*



Susanne Davis, *Division Administrator*

Colleen Anderson, *Folk Dance Faculty*

Scott Horman, *Technical Director*

Guest Artists



Russ Wood

Christmas Around the World has a voice, and that voice belongs to Russ Wood, vice president of BYU Sports Marketing. 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. A key member of the folk dance team, he also served as student narrator and performed in the folk dance band. He met his wife Eilene Elfors in folk dancers and the tradition is continuing with their son Jonathon, who currently plays in the band.

Wood, tonight's narrator and host, uses his resonant voice to tie the dances together with a script written by Kristen Pinegar, also a former folk dancer. He serves on the board of directors of the Utah Broadcasters Association in addition to being on the board of the Salt Lake Repertory Theatre.



Kerry Christensen

Professional yodeler Kerry Christensen joins the concert this evening in the Austrian suite. The BYU graduate and former member of the Program Bureau became interested in yodeling and folk instruments while serving an LDS mission in Austria.

Upon returning to the United States, he turned his considerable singing talents toward yodeling and is one of two performers in the United States who yodel full-time. His unique career choice takes him across the country to many of the 600 festivals in the nation. His yodeling encompasses many styles--western, Swiss, German, Austrian, Norwegian and his own adaptations. For eight years he performed at Epcot Center for Disney.

Program Notes

No other time of year is quite like Christmas. For months, we wait with anticipation for the holiday carols to begin, to hear of pipers piping, the drummers drumming, and, of course, that well-known partridge in a pear tree. Truly all the world delights in the spirit and meaning of this season, and cultures everywhere prepare to contribute their own unique qualities to the Twelve Days of Christmas until at last news comes that the long awaited celebration of Christ's birth has arrived.

The First Day of Christmas

RUSSIA

Dance of the Birch Tree depicts a reverence for the sleeping birch tree with a smooth, uninterrupted continuity of movement. The graceful, gliding gestures represent the birch tree awaiting the arrival of spring.

Choreography: Delynne Peay

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

Choreography: Richard Wacko

The Second Day of Christmas

MEXICO

Los Machetes showcases the skills and courage necessary to use the machete as part of daily agricultural life. The dance, which emerged out of West-Central Mexico near the Jalisco-Colima border, allows high spirited performers to display their mastery of the machete.

Choreography: Gonzalos Luis: Restaged by Colleen Anderson

The Third Day of Christmas

DENMARK

Danske Stemninger, "Danish Moods", blends six dances popular throughout Denmark including *Hambo*, *Sprattmasurka*, *Pariserpolka*, *Tørvedans*, *Bette Mand ud aa Æ Horbied*, *Feder Mikkel*. The suite portrays the nature of Danish folk tradition as the dancers perform diverse rhythms, steps and figures.

Choreography: Jeanette Geslison

The Fourth Day of Christmas

ROMANIA

Dama/Sirba, dances from the plains of Romania, were originally performed in circles and lines. Their arms create a rhythmical bal-

ance and their crossing steps provide lively, energetic movement.

Choreography: Alexandru David

Performed as a dance to solicit fertility of the land, protection against crop diseases and to bless children, **Calussari** is a nearly 1,000-year-old dance that uses sticks, stomping and unusual clicks. Women sought the magic of Calussari to help them be fertile and strong in child bearing.

Choreography: Alexandru David

The Fifth Day of Christmas

AUSTRIA

Alpine Volkslieder crystallizes the clear sounds of the Alpine horn and the high-pitched warble of the yodeler echoing in the Alpine Mountains. Joining us tonight is Kerry Christensen as he accompanies the dancers in a scene containing *Bankl Tanz*, a playful example of a schuplattler with benches, *Ambospolka Schuplattler* as well as two engaging couple dances, *Rosentaler Steirer* and *Pinzgauer Wickler*.

Choreography: Traditional, presented by Morry Gelman and Michael Gelman, restaged by Edwin Austin

Guest Performer: Kerry Christensen

Program Notes

The Sixth Day of Christmas: A Festival

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, identifies this style. It is also known as *De-nvirtit* (turning).

Choreography: **Barry Goldman**

AFGHANISTAN

This suite of three dances, **Herat Afghanistan**, begins with a women's solo known as *Ghamzagi*, followed by a typical party dance from Logar Valley where dancers must stop and "freeze" when the music stops playing. The women display their individual characters with delicate gestures. The suite ends with *Atan*, the national folk dance of Afghanistan. This choreography employs "stick play" known as "chop-bazi."

Choreography: **Katherine St. John**

Soloist: **Katherine St. John**

ISRAEL

Israeli folk dance is young, spirited and vital--hence the name **Joy of Youth**. Still, it reflects a rich history going back to biblical times and weaves a colorful ethnic tapestry of a diverse people who share a renewed sense of existence

in an ancient land. The kibbutz was the birth place of Israel's modern folk dance movement, for it was here where the need sprang forth for new songs and dances to reflect a revived culture.

Choreography: **Jonathan Gabay**

Debka, stemming from an Arabic word meaning to stick together, is danced in lines by strong and virile men of the village. The dance was introduced to Israel in 70 C.E.D. by Jews returning from Arab lands to which they had been scattered.

Choreography: **LaVona Jenks Comsa**

BULGARIA

Maika Rada Sitno Plete is a beautiful Bulgarian folk song. "Rada softly answers her grandmother...he will be no less than the bravest of the brave."

UNITED STATES

Southern Reflections is a montage of stylish dances fashionable at social gatherings on a southern plantation. Here we see the *Spanish Waltz*, *Five-step Waltz* and the *Galop*, set during the Civil War.

Choreography: **Richard Powers**

Pioneer Heritage Medley honors the Mormon Pioneer. No group did more to preserve America's music and dance than did Utah's settlers as they traveled west across the plains. Singing and dancing were often part of an evening's activities after a long day of travel. The dances not only kept them from freezing at night but also warmed their spirits.

Choreography: **Traditional; additional choreography by Edwin Austin and Delynn Peay**

Monroe's Hornpipe presents the jigs, clogs and step-dancing united with influences from Native Americans and black slaves to produce American buck dancing and clogging. Here we see an exciting rendition highlighting large and small mountain figures in the precision style.

Choreography: **Kim Wise**

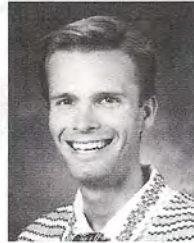
The Seventh Day of Christmas

CROATIA

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**

Performing Arts Company



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Alan Barton
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Heather Butters
English/ TESL

Wendy Beth Callister
Elementary Education
Dave Chandler
Zoology/ Russian
Amy D. Coleman
Therapeutic Recreation

Jennifer Cronin
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Diane E. Flores
Recreation Management
Jeanette Geslison
Graduate -- Dance

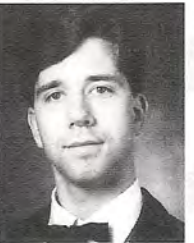
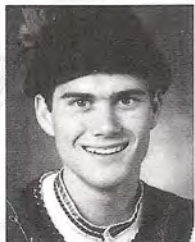
Eric Goodman
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Michael Hall
Spanish Education

Jeremiah Hansen
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Amber D. Hendrix
Pol.Science/Secondary Ed.
Melisa Holman
Interior Design

Rebecca Horton
Business Education
Kourtney Jex
Nursing
Kyley T. Jex
Computer Science

Janna Martin
Recreation Management
Jay Martin
Dance
Robert Newman
Spanish Translation

Performing Arts Company



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Heidi Nielson
Elementary Education
Ladd Olsen
Recreation Management

Rees Olson
Pre-Dental
Margaret Owens
English Education
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Russian

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Scott E. Rands
Sociology
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Ken Richardson
Mech. Engineering/ Pre-Med
Nathan L. Smith
French/Int'l Relations

Tiffany J. Smith
Composite Dance
Christopher Stapley
Microbiology
Tara Paige Starling
Composite Dance

Lisa Stone
Elementary Education
Tyler Sundrud
Mathematics
Thomas Sutton
Exercise Physiology

Amy Thurston
Humanities
Kimberly Wise
Geography
Kenton Wride
Statistics

Program Notes

The Eighth Day of Christmas

TURKEY

Kara Deniz-Artvin Dansları (Artvin Dances of the Black Sea) show the close connection between the present culture of Anatolia and the ancient culture of central Asia. The men's war dance, *Horomi*, illustrates a time when Turks were at war with the Russians. The Artvin Medley contains vignettes of 10 different dances.
Choreography: Ahmet Lüleci

The Ninth Day of Christmas

HUNGARY

A suite of dances, **Székely Táncok** comes from Sovidek in the region of Székely from Transylvania. Featured in the suite will be *Verbunk*, a men's recruiting dance, *Csárdás*, a well-known couple dance, and *Forgató*, a virtuoso couples dance.
Choreography: Jeanette Geslison and Delynne Peay

The Tenth Day of Christmas

IRELAND

Tip Reel, a step dance, exemplifies a dance form developed over centuries by the proud Celts. Performed in hard shoes, the intricate rhythms and steps imitate the movements of a horse. This dance form is a forerunner to the American forms of clog and tap dancing.
Choreography: Kristina Edlinger
Soloist: Kristina Edlinger

The Eleventh Day of Christmas

KOREA

Pukch'e Chum, the "Fan Dance," is considered one of the most beautiful formation dances of Korea because of the combination of colorful costumes and fascinating geometric designs created by the fans.
Choreography: Peggy Sue Wright
Soloist: Jeanette Geslison

The Twelfth Day of Christmas

UKRAINE

Povzunets, translated as "squatting step," illustrates a type of game played by the workers at the docks of Odessa. The only rule in the competition was that if a man left the squat position, he was immediately out of the game.
Choreography: Pavlo Virsky

Shalantuch reflects true Ukrainian spirit in a vivacious couple's dance reflecting a richness of movement and diversity of steps.
Choreography: Colleen Anderson

Poltavskiy Hopak, considered the national dance of the Ukrainian people, reveals their character, temperament, and love for life. This boisterous, spirited finale has become traditional with Christmas Around the World.
Choreography: Colleen Anderson and Edwin Austin

1993-94 BYU International Folk Dancers

8 am RB Back-up Team

Melanie Allred
Robert Andersen
Suzanne Burke
Tara Christopher
Winston Elton
Mindy Hunter
Jed Johnson
John Knorpp
Kimberly Ladd
Sarah Lee
Kathryn Maxfield
Debbie McCown
Amber May Naylor
Dave Nelson
Kirsta Nielson
Ethan Okura
Klayne Palmer
Neal Pearson
Randy Rice
Dante Sanguinetti
Kirsten Schwendiman
Joshua Williams
Michael Williams
Jennifer Wood

9 am RB Back-up Team

David Chandler
Michelle Dow
Paul Eden
Britney Evenson
Rebecca Fietkau
Jason Finch
Adrienne Fleming
Diane Flores

David Freeman
Mike Hall
Travis Hiatt
Jessie Hickcox
Melissa Holman
Rich Marstella
Ben Morgan
Max Paredes
Andrea Sonzini
Katherine St. John

10 am RB Team

Stephen Bohman
Steve Breinholt
Juliana Burke
Brooke Clawson
Kristine Cunningham
Ryan Day
Clin Eaton
Elizabeth Evans
Monty Evans
Collin Greenfield
Laura Griffiths
Brian Ivie
David Jeppesen
Hilary Kimball
Alison King
Allison Larkin
Kasey Lauper
Kami Lindquist
Matthew MacLean
Michelle Oldham
Michelle Pace
Isaac Paxman
Ben Pew
Dana Potts

Lee Reay
Marc Spilker
Rachel Tolman
Steve Whatcott
Brian Wilson
Emily Wood
Mary Alice Wood

9 am ELWC Team

Christopher Bass
Mike Bass
Paul Bennion
Sheila Benson
Zach Billings
McKay Bradford
Danielle Domanico
Adam Eyre
Megan Fransen
Sheila Hansen
Traci Harrop
Chad Horman
Derrick Horman
Tim Hutchings
Daniel Jenkins
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Marcy Mockett
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Robby Perucca
Christy Powell
Julie Pratt
Jennifer Rogers
Elizabeth Rytting
Travis Scheel
Erik Schumann
Aaron Smith

Melissa Spencer
Shawndi Sutherland
Jeff Thomas
Amy Toronto
Nicole Udy

10 am ELWC Team

Stuart Anderson
Drew Benson
Michelle Callister
Stephen Cluff
John Davies
David Flint
Nicole Fountaine
Rick Gray
Jeff Hagen
Cami Harrington
Shannon Hill
Heather Hollingshead
Aisha Holmes
Shane Hopkins
Bradley Houck
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Cherry Ann Larsen
Belinda Morgan
Lori Nichols
Emily Passey
Spencer Passey
Scott Radmall
Camille Reed
John Richards
Lynley Stott
Charles Tiberius
Robbie Watson
Emily Whiting

Rebecca Wiley
Mark Zenger

11 am ELWC Team

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S. Craig Anderson
Sarah Benson
Christine Connolly
David Crane
Jennifer Goss
Bill Graham
Carolyn Graham
Julie Green
Audrey Haas
Lydia Hendershot
Alicia Hutchings
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Seth Ririe
Deborah Romney
Emma Squires
Adam Terry
Ben Terry
Tammy Villareal
Kimberly White
Michelle Wickham
Derek Williams
Kim Wright
Brian Zwahlen

Mary Bee Jensen



As the Christmas Season approaches our thoughts turn to the birth of our Savior and Peace on Earth - Good will toward men.

"The World is Our Campus" is depicted in Christmas Around the World as dancers share the cultures of the people of many nations through dance. My wish for you -- A Happy and Joyous Holiday Season.

Mary Bee Jensen



Mary Bee Jensen

International Folk Dance Ensemble, Founder



Acknowledgements

Executive Director
Artistic Director/Producer
Associate Directors

Folk Dance Faculty
Teaching Assistant
Technical Director
Lighting Design
Sound Design
Studio Recording
Set Design
Scenographer

Susanne Davis
Edwin Austin
Delynne Peay
Peggy Sue Wright
Colleen Anderson
Jeanette Geslison
Scott Horman
Russ Ridgeway
Charles Cox
Troy Sales
Scott Horman
Rory Scanlon

Costumes/Properties

Musical Director (American Suite)
Narration/Script
Program Cover
Photography
Promotion

Program Design

Colleen Anderson
Delynne Peay
Scott Preator
Peggy Sue Wright
Mark Geslison
Kristen Pinegar
Randy Moore
Mark Philbrick
Paul Duerden
Charlene Winters
John Johnson

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Madsen Cleaners

American Folk Dance Musical Ensemble: Hans Anderson, Dana Clark, Alyson Oldham, Jonathan Wood,
Nathan Keller, Brady Ward, Janice Walter, Saralyn Wilcox and Matt Bradley
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Dave Chandler, Amy Coleman, Jenny Lynn Cronin, Sergei Dengim, Elizabeth Evans, Monty Evans, Dave Freeman, Amber Hendrix, Rebecca Horton,
David Nelson, Janna Martin, Kathryn Maxfield, Rees Olson, Margaret Owens, Isaac Paxman, Marcia Pitcher, Scott Preator, Scott Rands, Lee Reay, Ken
Richardson, Kirsten Schwendiman, Nate Smith, Tiffany Smith, Andrea Sonzini, Thomas Sutton, Lisa Stone, Tyler Sundrud.

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