

INTERNATIONAL FOLK DANCE ENSEMBLE
BRIGHAM YOUNG UNIVERSITY 1995

CHRISTMAS AROUND THE WORLD

REFLECTIONS OF THE SEASON
FEATURING DANCING WATERS



Christmas Around the World 1995

Reflections of the Season

It is with warmest greetings that we welcome you to Christmas Around the World. Reflections of precious moments in our lives can sustain and revitalize our commitment for the future. As this season brings reflections of goodness and hope, it is our wish that our dance reflections of the season may symbolize your wishes and dreams.



Sara Lee Gibb

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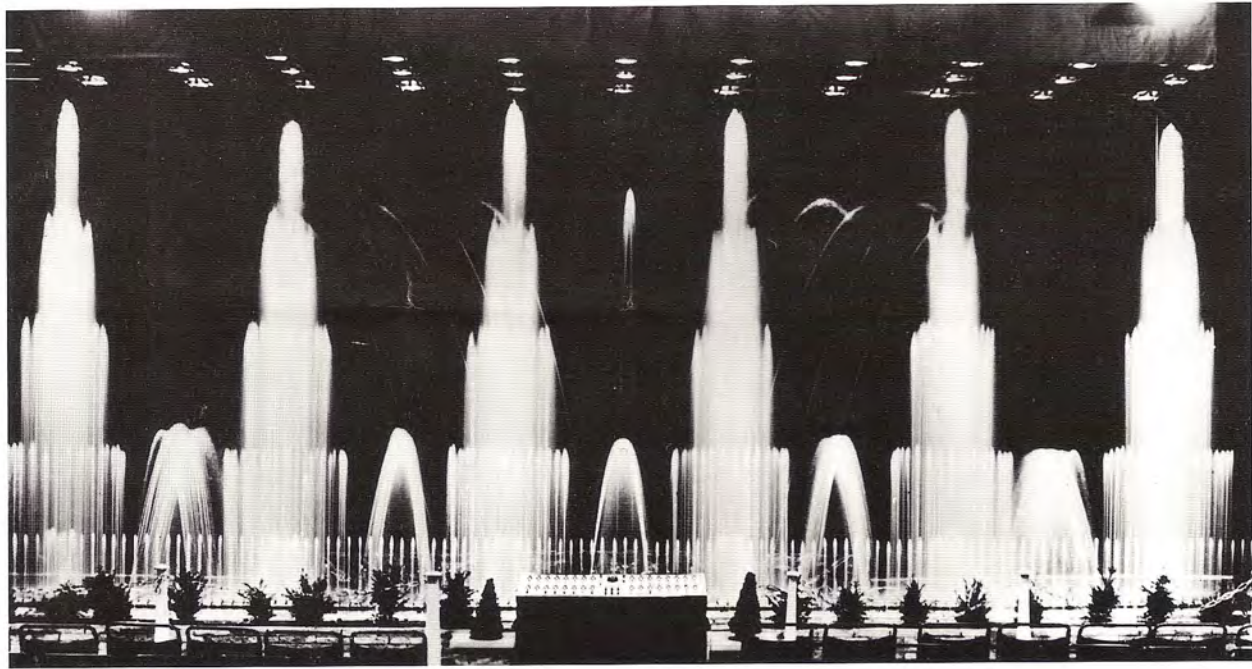
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Edwin G. Austin, Jr., *Artistic Director*
Delynne Peay, *Associate Director*
Susanne Davis, *Division Administrator*
Scott Horman, *Technical Director*



Colleen Anderson, *Folk Dance Faculty*
Jeanette Geslison, *Folk Dance Faculty*
Peggy Sue Wright, *Folk Dance Faculty*
Russ Wood, *Master of Ceremonies*
Yayoi Matsuoka Swapp, *Master of Ceremonies*



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

PEOPLE'S REPUBLIC OF CHINA

Chu Diao is an exquisite exhibition of grace and agility performed at special times of celebration. Based on the historical mural paintings of the Han Dynasty, the exaggerated movements give praise and worship to God in Heaven.

Choreography: Jiamin Huang

PHILIPPINES

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

Choreography: Dale Pedroche

ARGENTINA

Three popular dances, **El Gato**, **Malambo** and **Los Amores**, embrace the skill, prowess, and romance of the Argentine gaucho.

Choreography: Tiffany Smith

POLAND

Polonez, one of Poland's oldest national dances, evolved from a procession of noblemen and was often the beginning of aristocratic and court balls. The composition of a new Polonez soon became expected to accompany each celebrated occasion of importance.

Choreography: Bonnie Romney and Nina Woodbury

Oberek has its roots in the village of Mazowsze in central Poland. Spinning and twirling characterize this couple dance, one of Poland's national dance forms performed throughout the country.

Choreography: Delynne Peay

ROMANIA

Dantu din Oas originates in the region, Maremarus, in Northeastern Transylvania. Men whirl their partners to the musical rhythms which intertwine with the stamping of dancers' feet. It is also known as *De-nvîrtit* (turning).

Choreography: Barry Goldman

JAPAN

Hanagasa Odori, a popular women's hat dance from Yamagata in northern Japan, is typical of the dances performed as part of celebrations of planting and harvest.

Choreography: Michiko Nakamura

RUSSIA

Shawl Dance, rather than holding any symbolic meaning within Russian culture, simply demonstrates a demure beauty and grace in a creative display of the women's clothing.

Choreography: Valeri Svyashchenko

Quadrille, a whimsical four-couple dance, depicts the precarious predicaments of hopeful lovers as they move through the various stages of their romantic relationships.

Choreography: Valeri Svyashchenko

ISRAEL

Vayiven Uziahu belongs to an exciting dance movement in Israel which began a conscious effort to reflect the spirit of Zionism on the kibbutz. Agriculture and praising *God* are common themes. The dancers perform in bare feet, demonstrating reverence for the sacred ground upon which they move.

Choreography: Jonathan Gabay

MACEDONIA

Makedonsko Devojče, *Beautiful Macedonian Girl*, and **Što Mi E Milo I Drago**, *What Is To Me So Loving and Dear*, belong to the beautiful repertoire of Macedonian love songs.

Choreography: Staged by Edwin Gean Austin, Jr.

BULGARIA

Šopski Zadiavki combines *Graovsko*, *Râčemica*, and *Šopska Kopanica*, three separate dance forms as performed outside Sophia where the regions of Graovo and Šop meet. In the dark years of Ottoman rule, Bulgarians only could gather freely in the forests where, united in their chain dances, they achieved strong feelings of national unity and security.

Choreography: Petur Iliev

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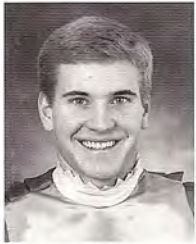
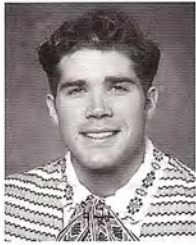
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Dance—Graduate

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Elementary Education
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German

Program Notes

UNITED STATES OF AMERICA

Contra Dance evolved from the country dances of England. They were transported to the United States by way of European immigrants and as part of popular fashion of London and Paris. Each of the thirteen colonies knew them. People from all walks of life danced them.

Choreography: Traditional, staged by Edwin Gean Austin, Jr.

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

Monroe's Hornpipe extends the celebration into an exciting rendition of Appalachian clogging. This precision-style dance highlights both large and small mountain figures.

Choreography: Kim Wise

Tonight, two outstanding groups representing the western United States have been invited to demonstrate how American clogging has evolved in both form and style.

Dance Attack, Sandy, Utah, directed by Randy Vawdrey

Handy Hustlers, Burley Idaho, directed by Kristine Hansen Handy

LITHUANIA

Mikita, a playful dance demonstrating great dexterity with rods and sticks, inspires the local people of Dzūkai to sing about their lazy farm boys. Always seeming tired and reluctant about doing their chores, the young men suddenly awaken when given the opportunity to join in this recreational pastime.

Choreography: Traditional

SLOVAKIA

In this **Kole'so**, the maidens gather to sing and stamp their feet as they attempt to charm the most handsome boys from the village.

Choreography: Frantisek Bonus

Lucnica is named in honor of the Slovak dance troupe from Bratislava, who inspired its choreography. BYU's folk dance ensemble performed with this group in Quebec during the summer of 1995. Slovak dancing is very spirited and can be compared in style to its Hungarian neighbors.

Choreography: Edwin Gean Austin Jr. and Delynne Peay

IRELAND

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. Danced to jig music, this six-handed woman's dance shows these designs.

Choreography: Katrin Edlinger Vanhoven

HUNGARY

Mehkerekí 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*.
Choreography: Stephen Kotansky

Szatmári Tancok contains three movements: a men's *Verbunk*, a *Fergeteges* (storming dance) and a *Fríss* or fast *Csárdás*, which culminates the dance cycle with exhilarating turns and exciting rhythms.

Choreography: Caroline St. Martin and Arpad Bocz

UKRAINE

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

Choreography: Colleen Anderson and Edwin Gean Austin, Jr.

International Folk Dance Ensemble 1995-96

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 Karisa Affleck
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 Emily Allred
 Lionel Alomia
 Trish m. Ama
 Julie Anderson
 Jared Anderson
 Ryan Baker
 Heidi Bauman
 Ben Bayless
 Rachel Beier
 Valecia Bell
 Reed Beus
 Justin Bingham
 Lara Bishop
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Acknowledgements

Reflections of the Season 1995

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Associate Director
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Susanne Davis
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Colleen Anderson
Jeanette Geslison
Peggy Sue Wright
Mary Bee Jensen
Scott Horman
Russ Ridgeway
Charles Cox

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Narration/Script
Photography
Cover Design
Program Design
Promotion

Troy Sales
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Paula Duerden

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