

BYU DEPARTMENT OF DANCE PRESENTS

2022

CHRISTMAS AROUND THE WORLD



GIFTS

DECEMBER 2-3 • MARRIOTT CENTER

BYUarts

2022 CHRISTMAS AROUND THE WORLD

GIFTS

This year's concert is centered around the concept of sharing and receiving gifts of many different kinds—'tis the season. Gifts can assume many meanings: the first gifts were those the Magi presented to the Savior two thousand years ago. Similarly, we give and receive gifts during the Christmas season, sharing gifts of love and friendship anytime during the year, and acts of service. The students in this concert will share their gifts through dance and music.

This past summer the students of International Folk Dance Ensemble performed at International Folk Dance Festivals in Belgium, Serbia, and North Macedonia sharing their cultural heritage through dance and music. The students were greatly impacted by these cross-cultural exchanges and experiences where they were able to make many new bonds of friendship. This concert's Serbian dance, "Igre iz Šumadija," and Macedonian song, "Makedonsko Devojče," have taken on new meaning for the students following this year's summer tour as they witnessed audience members in Bitola, North Macedonia, stand to their feet and sing along. As they presented this gift to the Macedonian people, the people gifted us in return with their heartfelt appreciation of our song presentation.

In this concert I am excited to present new works by expert choreographers from Canada, Hungary, and India who were brought in to work directly with the students this fall of 2022. Other works in this year's concert were created by native choreographers from Mexico, Serbia, Denmark, the Jewish diaspora, Romania, and from our own United States. The students have grown in skill and world perspective by learning from these expert artists.

This concert could not be produced without the creative efforts of the many amazing artists, technicians, production crew, and, of course, the students. I want to thank each of these individuals for making this concert an exciting and fulfilling experience. I stand in awe as I watch the growth the student performers experience as they prepare for and carry out this performance. We share this as a gift with you this Christmas season and hope it may be a joyous one!




Jeanette Geslison



PROGRAM

OPENER: LASKAVO PROSYMO Full Cast
Welcome!

Choreography: Amy Jex; **Music:** "Pryvit" (traditional), recorded by the Volya Ukrainian Dance Ensemble, 2009


 **UKRAINE: PRYVIT** Tier 2 Ensemble

The Pryvit is a Ukrainian dance performed at the beginning of a program to welcome guests. Enjoy segments of regional representation featuring folk costumes and dance steps from four areas of Ukraine: Poltava, Volyn, Bukovyna, and Hutsul. The dance concludes with the traditional presentation of bread and salt resting on an embroidered rushnyk. The bread represents the warmth of Ukrainian hospitality, and the salt symbolizes eternal friendship. Together they are presented to the audience as a humble and heartfelt greeting.

Choreography: Amy Jex; **Music:** "Pryvit" (traditional), recorded by the Volya Ukrainian Dance Ensemble, 2009

 **MACEDONIA: MAKEDONSKO DEVOJČE** Full Cast

Music: Traditional, performed by Mountain Strings; **Musical Arrangement:** Mark Geslison and Dragi Spasovski

 **SERBIA: IGRE IZ ŠUMADIJE** International Folk Dance Ensemble

The central region of Sumadija is considered to be the heartland of Serbia. Known for its rolling hills, dense forests, and fruit orchards, its pastoral landscapes have heavily influenced the cultural lifestyle. This representation is set in a village square where the young men and women gather to dance with the Kolo musicians.

Choreography: Milorad Runjo; **Restaging:** Michael Malich; **Music:** "Baric`ko Kolo," "Kriva Kuc`ka," "Osmica," "Žikino Kolo," "Rudnicanko," and "Gadica" (traditional), recorded by Old Serbian Sounds

 **DENMARK: DANSEBEN** 10:00 Ensemble

A dance medley based on five traditional Danish dances arranged to create visual and spatial intrigue: Schottische, Den Toppede Høne, Pigernes Fornøjelse, Bitte Mand I Knibe, and a Hornpipe.

Choreography: Jeanette Geslison; **Music:** "Scottish," "Den Toppede Høne," "Pigernes Fornøjelse," "Bitte Mand i Knibe," and "Soldier's Joy" (all traditional), performed by Mountain Strings; **Music arrangement:** Mark Geslison

 **MEXICO: FANDANGO VERACRUZANO** International Folk Dance Ensemble

The music and dance of Veracruz blends Spanish, African, and Caribbean rhythms. Old is made new, including the timeless la bamba wedding dance as couples "tie the knot."

Choreography: Miquel Peña; **Music:** "La Guacamaya" (traditional), recorded and arranged by Los Cojolites; "El Colas" and "La Bamba" (traditional), recorded and arranged by Luis Leñero; soloists Daniel Owen and Victoria Rimington

PROGRAM



PHILIPPINES: TINIKLING CELEBRATION2:00 Ensemble

Meant to mimic the movements of the Tikling bird as it dodges traps and weaves through the rice paddies, Tinikling is one of the most popular and well-recognized dances of the Philippines. This piece contains aspects of both traditional and modern versions of the dance, showing how it was performed in the past as well as how it may be performed today.

Choreography: Breanna Daniels; **Music:** Traditional; and "Livin' on a Prayer" (Bon Jovi)



ROMANIA: CĂLUȘUL International Folk Dance Ensemble

Căluș is a ritual dance with origins dating back to Roman times, performed each spring between Easter and Pentecost, primarily in southern Romania. The Călușari are oath-bound men who travel from house to house to bless people and crops for the upcoming year. They dance over children and sick people to cure illness and promote health, and end each courtyard ritual with a village hora. They wear red to ward off the evil eye, and use the sound of bells and spurs to frighten away evil spirits called iele.

Choreography: Joseph Kroupa, additional input by Cristian Florescu; **Music:** Traditional, recorded by the Chișinău Folk Ensemble



ROMANIA: PLAURI OLTENEȘTI International Folk Dance Ensemble

Two vigorous women's dances from the region of Oltenia: Sârba pe loc and Hora și Mereul.

Choreography: Sonia Dion, Cristian Florescu; **Music:** Traditional, recorded by Ansamblul Uniunea Tinerețului Communist



NEW ZEALAND: KAPA HAKA-AOTEAROA Living Legends

In Aotearoa, also known as New Zealand, the Maori people share the gifts of strength, honor, and tradition through the music and dance. Different facets of Maori dance can be seen throughout our performance. Our wahine (women) use the poi to build strength and agility in their wrists and upper body. The tane (men) use the taiaha to practice quick reflexes and control. Though these were traditionally used to train for combat, in modern times we use them as dance implements (props) in performances to remind us of the power and grace of our ancestors.

Choreography: Fili Sagapolutele; **Music:** "Aotearoa" by Stan Walker, Ria Hall, Troy Kingi, Maisey Rika. Excerpts from "Haerenga Ki Te Kainga" (Journey Home), music by Iraia Bailey, lyrics by Seamus Fitzgerald and Fili Sagapolutele



INDIA: TERAH TAALI International Folk Dance Ensemble

Terah Taali is a folk dance of the Kamar tribe from the state of Rajasthan, India. It is performed during the Pushkar fair by women using special metal hand cymbals called Manjeeras. The dance is done in the praise of Hindu deity Lord Ramdev Pir.

Choreography: Vaishali Sagar; **Music:** Traditional, performed by Asfak Khawra (dhol) and Samir Langa (singer), recorded by Nitin Wadekar

PROGRAM



INDIA: GANESHA International Folk Dance Ensemble & Full Cast

This choreography is a folk-fusion piece based on Lord Ganesha (the lord of good luck, who is half-elephant, half-human), and is celebrated in the state of Maharashtra. This piece depicts how he is worshipped in the home and celebrated in the streets for 10 days every year during the festival of Ganesh Chaturthi.

Choreography: Vaishali Sagar; **Music:** Traditional, performed by Asfak Khawra (dhol) and Samir Langa (singer), recorded by Nitin Wadekar

INTERMISSION



HUNGARY: DULANDLÉ International Folk Dance Ensemble

In Kalotaszeg, Transylvania, a dulandlé was placed on the head of a new wife until the birth of the first child. This is a fine white veil with embroidery around the edges. This choreographic work explores the emotional state of a young girl preparing for marriage, accompanied by the beautiful and distinct dances of the Kalotaszeg region. The spectacular men's dance—the competitive Legényes, often considered in Hungary as the “King of Dances”—is accompanied by two types of couples' dances: the csárdás, which is perhaps the quintessential Hungarian couple dance, and quick csárdás (szapora), which is manifest in its speed and virtuosity.

Choreography: Juhász Zsolt; **Music:** Traditional, recorded by Göncöl band; **Music Arrangement:** Kelemen László



JEWISH DIASPORA: A FREYLEKHN KHASSENE Tier 2 Ensemble

Guests at “A Joyous Jewish Wedding” are religiously obliged to “gladden the bride and groom,” and exuberant dancing and stunts are common. The suite opens with a glimpse of a wedding ceremony, performed under the Khupe, then launches into separate dancing for men and women—still a common practice in some communities. Dancing with a dividing handkerchief is a holdover from past days, and is now considered charming. This representation incorporates elements of Jewish weddings, inspired by traditions from various time periods and locations worldwide such as Israel, Lithuania, and New York.

Choreography: Steven Lee Weintraub; **Music:** “Freylekhs in D” (P. Sokolow), recorded by Klezmer Conservatory Band; “A Glezele Vayn”, composed and recorded by The Klezmatiks; “Tants a Freylekhs” (Shloimke Beckerman), recorded by Klezmer Conservatory Band; performed by Mountain Strings



ITALY: TARANTELLA 9:00 Ensemble

Danced at weddings and other celebrations, the Tarantella is a quick, energetic, and festive dance. Originally from Southern Italy, different types of Tarantellas are found in many cities on the mainland of Italy and the island of Sicily. Once considered a courting dance, the Tarantella is now done among family and friends.

Choreography: Emilee Wright; **Music:** “Tarantella” (Fred Rovella), performed by Mountain Strings

PROGRAM



USA: TRAVELER International Folk Dance Ensemble

As settlers on the American frontier, our ancestors believed in working hard and playing hard. This rendition of a turn-of-the-century celebration displays the enthusiasm and freedom that helped build the character of the USA.

Choreography: Jeanette Geslison; **Music:** "Arkansas Traveler" (traditional), performed by Mountain Strings; **Musical Arrangement:** Dean Marshall



USA: WINTER WONDERLAND Mountain Strings

Music: "Winter Wonderland" (Felix Bernard); **Musical Arrangement:** Mark Geslison and Mountain Strings



USA: WESTERN WILDFIRE AND SHOWDOWN International Folk Dance Ensemble

A precision-style dance featuring both traditional American clogging and the latest power tap steps.

Choreography: Greg & Maria Tucker; **Music:** "Cluck Old Hen" traditional, "Cuckoo's Nest" traditional, performed by Mountain Strings; **Musical Arrangement:** Mark Geslison and Mountain Strings

NATIVITY PROCESSION Cast

Camel Puppeteers: Thompson Bean, Matthew Bingham, and Russel Scow



UKRAINE: FROM CHERNIVTSI, WITH LOVE Tier 2 Ensemble

"From Chernivtsi, with Love" is a dance from the Bukovynian region of Ukraine. Capturing the strong yet cheeky character of the Bukovynian people, this dance emulates the unique style of movement from the Bukovynian capital, Chernivtsi. In 1989, Chernivtsi and Salt Lake City became sister cities. A statue entitled the Cradle of Peace stands in the center of Chernivtsi, representing the long-standing relationship between the two cities. "From Chernivtsi, with Love" is an imagined "thank you" to the American people, embodying the power of sharing culture and the requisite of peace in the cradle of life.

Choreography: Timothy Jaddock; **Music:** Bukovynian Dance (traditional), recorded by E. Dosenko
Music Arrangement: E. Dosenko



UKRAINE: HOPAK International Folk Dance Ensemble

Recognized as the national dance of Ukraine, Hopak was performed exclusively by men in the 15th and 16th centuries during the famous Cossack period. By the 19th century, women had become a regular part of the dance, adding to the vivacious spirit of this Ukrainian hallmark.

Choreography: Colleen West, Jeanette Geslison, with Edwin G. Austin, Jr.; **Music:** Traditional, performed by the Intermountain Symphony Orchestra; **Musical Arrangement:** Tyler Castleton, Daniel Lee

FINALE Full Cast

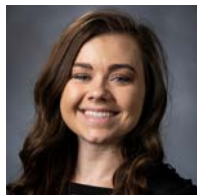
Staging: Jeanette Geslison; **Music:** "I Saw Three Ships" (traditional), "Good King Wenceslas" (traditional), performed by Mountain Strings; **Musical Arrangement:** Mark Geslison



BYU INTERNATIONAL FOLK DANCE ENSEMBLE



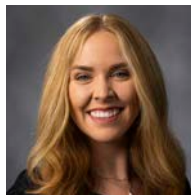
Brielle Anderson
Provo, UT
FAMILY AND CONSUMER
SCIENCE, CULTURAL DANCE



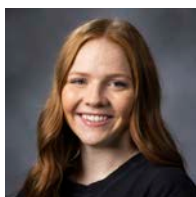
Kelsey Christensen
Hillsboro, Oregon
ELEMENTARY
EDUCATION, TESOL



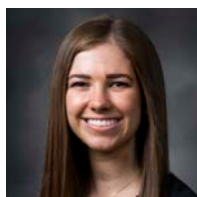
Elise Glover
Kokomo, Indiana
PSYCHOLOGY



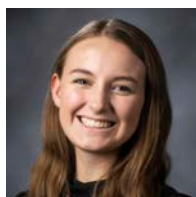
Jillian Iverson
South Jordan, UT
DANCE BA,
ENTREPRENEURSHIP/
SPANISH



Clara Jamison
Roseville, California
MATH EDUCATION,
CULTURAL DANCE



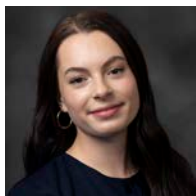
Hannah Kooyman
San Diego, California
EXERCISE SCIENCE,
CULTURAL DANCE



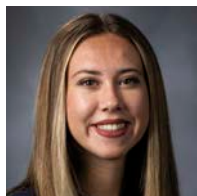
Jade Madison
Mobile, Alabama
DANCE BFA



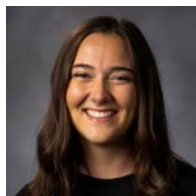
Makeila Morgan
Sacramento, CA
FAMILY LIFE: HUMAN
DEVELOPMENT



Victoria Rimington
Mapleton, UT
ADVERTISING, GLOBAL
BUSINESS



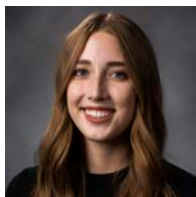
KD Salmon
Alberta, Canada
COMMUNICATION DISORDERS,
CULTURAL DANCE, PLANT AND
LANDSCAPE SCIENCES



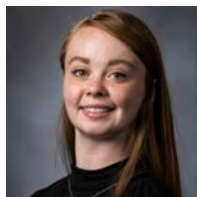
Hanna Storheim
Farmington, UT
EXPERIENCE DESIGN AND
MANAGEMENT



Tori Stone
Provo, UT
EDITING & PUBLISHING,
CULTURAL DANCE



Abby Whipple
Provo, UT
SOCIAL SCIENCE TEACHING,
CULTURAL DANCE



Janelle Wilson
Salt Lake City, UT
DANCE BA, SOCIOLOGY

BYU INTERNATIONAL FOLK DANCE ENSEMBLE



Dawson Collins
Rexburg, Idaho
MATHEMATICS



Remy Comp
Cedar City, UT
HISTORY, CREATIVE WRITING



Nathan Cox
American Fork, UT
ACTUARIAL SCIENCE



Kye Davis
Flagstaff, AZ
MICROBIOLOGY, CULTURAL
DANCE/PORTUGUESE



Rhen Davis
Flagstaff, AZ
NEUROSCIENCE,
CULTURAL DANCE



Braden Duke
Bountiful, UT
CYBERSECURITY,
CULTURAL DANCE



Crozier Fitzgerald
Rexburg, Idaho
EXERCISE SCIENCE



Levi Hancock
Beavercreek, OH
PHYSICS, MATH



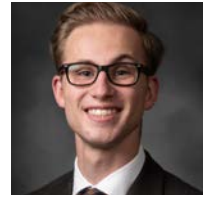
McKay Jessop
Sandy, UT
CYBERSECURITY



Nathan Jex
Draper, UT
PUBLIC HEALTH/SPANISH
STUDIES, CULTURAL DANCE



Daniel Owen
Meridian, Idaho
MICROBIOLOGY, SPANISH



David Stone
Alpine, UT
BIOINFORMATICS,
COMPUTER SCIENCE



Brigham Vargha
Anaheim, California
PRE-MEDIA ARTS



Spencer Waddell
Oregon City, OR
DANCE BFA

ADDITIONAL DANCE ENSEMBLES

9:00 ENSEMBLE

Steven Bangerter
Eliza Barber
Jeddah Boyack
Kennedy Call
Carson Cunningham
Brooklyn Curnutt
Kaelin Hagen
Coleman Harper
Kinley Hartman
Andrew Jex
Kenley Johnson
Abby Kooyman
Kayla Lyman
Luke Marley
Tanner McKay
Eliza Morris
Julie Mortensen
Benjamin Parker
Grace Patey
Cameron Paxman
Eden Peterson
Elijah Reneer
Westin Romero
Vijay Satyam
Russel Scow
Sierra Stahly
McKenna Tester
Halle Young

Director:

Emilee Wright

Student Assistants:

*Makeila Morgan,
Daniel Owen*

10:00 ENSEMBLE

Eden Anderson
Tompson Bean
Matthew Bingham
Gillian Booth
Annalise Brady
Tegwen Bryan
Sophia Budge
Joseph Carwin
Gerardo Castillo
Claire Farnsworth
Emmelene Hovey
Emma Knight
Warren Koslow
Ella Madsen
Lauren Preece
Phebe Ramsdell
Isaac Rascon
Betsy Richardson
Davin Sharp
Megan Smith
Jessica Spencer
Maya Taylor
Jacob Whitney
Joshua Wise
Kayla Wong
Beau Yancey

Director:

Jacob Madsen

Student Assistants:

*Jillian Iverson,
Nathan Jex*

2:00 ENSEMBLE

Nicky Abraham
Briana Bartholomew
Jaylee Box
Chloe Chadwick
Emily Covington
Amanda Dominguez
Ellie Geslison
Nathan Hacking
Jay Halterman
Katelynn Haymore
Isaac Hendrickson
Seth Hirschi
Christian Leigh
Arthur Mantoan
Tess Mix
Sydney Muir
Nathan Moser
Jon Ogden
Daniel Olson
Sarah Pringle
Grace Richards
Lauren Robinson
Emma Rollins
Piper Smith
Vaughn Toner
Eric Upton-Rowley
Jazz Weller
Andrew White
Annie White
Maitlyn Wright

Director:

Breanna Daniels

Student Assistants:

KD Salmon, Kye Davis

TIER 2 ENSEMBLE

Alec Ahlstrom
Tori Allen
Emma Anderson
Bryce Barker
Alex Beard
Luke Beckstrand
Kenzie Bellon
James Blood
Brielle Bowden
Tana Bybee
David Chandler
Ben Culverwell
Braeden Dyer
Caroline Dyer
Ellie Erickson
Colton Fields
Jayden Jeppson
Abbey Kammerman
Audrey Lewis
Naomi Lin
Camila Losik
Dallin Lyon
Amy Nattress
Amy Ray
Thomas Rex
Savannah Savage
Isaac Schaat
Ethan Sellers
Olivia Sturgeon
Joseph Tonas
Bailey Tucker
Efrain Villalobos

Director: *Amy Jex*

Student Assistant:

Rhen Davis

GUESTS

LIVING LEGENDS

Gabriel Abello
Kelina Anderson
Lawrence Brown
Amanda Dominguez
Kamaileilani Grace
Sina Hoggan
Teancum Kaitoku
Tallin Kaitoku
Sariah Mossman
Karly Nikora
Kailā'au Piena
Sage Purcell
Hunter Sagapolutele
Sefa Schell
Savanna Silversmith
Helaman Sosi
Efrain Villalobos

Director:

Jamie Kalama Wood

GUEST MUSICIANS

Arielle Cline, *flute*;
Emily Wall, *accordion*;
Matthew Johnson,
clarinet;
Carter Glass, *trumpet*;
Rodrigo Aguayo,
accordion and voice

MOUNTAIN STRINGS



Ellie Geslison
Provo, UT
SOCIOCULTURAL ANTHRO-
POLOGY, CULTURAL DANCE



Christina Iverson
Boston, MA
MOLECULAR BIOLOGY,
MUSIC



Madeline Charles
Lehi, UT
BUSINESS MARKETING,
SPANISH



Noel Lance
Mountain Green, UT
ACCOUNTING



Arthur Prusso
Holladay, UT
MUSIC BA



Austin Johnson
Delaware, Ohio
SPANISH, TRANSLATION
AND LOCALIZATION



Matthew Ricks
Sugar City, Idaho
PHYSICS, MATH AND
COMPUTER SCIENCE



CULTURAL DANCE CHOREOGRAPHERS



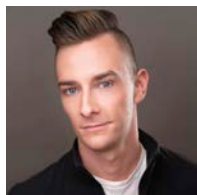
Breanna Daniels



Sonia Dion and
Cristian Florescu



Jeanette Geslison



Timothy Jaddock



Amy Jex



Zolt Juhász



Joseph Kroupa



Michael Malich



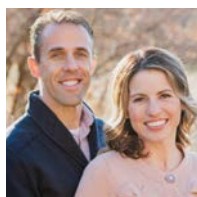
Miguel Peña



Vaishali Sagar



Fili Sagapolutele



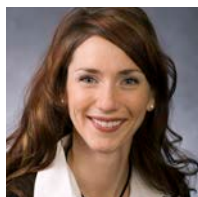
Greg and Maria
Tucker



Steven Lee Weintraub



Colleen Nelson West



Emilee Wright

Scan the QR code on the back cover of this program to read our choreographers' bios.

DANCE DIRECTORS

Jeanette Geslison

Artistic Director,
International Folk Dance Ensemble

Amy Jex

Director, Tier 2 Ensemble

Emilee Wright

Director, 9:00 Ensemble

Jacob Madsen

Director, 10:00 Ensemble

Breanna Daniels

Director, 2:00 Ensemble

Mark Geslison

Artistic Director, Mountain Strings

Jamie Kalama Wood

Artistic Director, Living Legends

Isaiah Vela

Rehearsal Assistant,
International Folk Dance Ensemble

Rhen Davis

Rehearsal Assistant, Tier 2 Ensemble

Sariah Mossman

Polynesian Section Leader, Living Legends

Lawrence Brown

Polynesian Section Leader, Living Legends

PRODUCTION CREDITS

Artistic Director Jeanette Geslison

Music Director Mark Geslison

Script Writer Teresa Love

Production Manager/Scenic Designer
Benjamin Sanders

Technical Director John Shurtleff

Prod. Stage Manager Crysta May Lamb

Lighting Designer Mark Ohran

Projection Designer Erin Bjorn

Sound Design & Recording Troy Sales

Production Assistant Kami Wallin

Assistant Stage Managers Kaylee Kress,
Kathryn Bowe, Jennifer Saldana

Lightboard Operator Tyler Christensen

Voice-Over Alyssa Aramaki

Dramaturg Emma Rollins

Costumer Amy Handy,
Charlotte Bennett (Living Legends)
Marylynn Schaerrer (Nativity)

Stitchers Amanda Alley, Elise Glover,
Brielle Anderson

Camel Puppet Designer Nat Reed

Audio Engineer Patrick Egbert

Audio Assistant Tyler Driggs

Photography Jaren Wilkey, BYU Photo

Promotional Video Scott Cook

Production Videos Isaiah Vela

Archival Recording OIT

Marketing Services Mgr. Rex Kocherhans

Creative Services Mgr. Marin McKay Barney

Preshow Coordinators Emilee Wright,
Amy Jex, Breanna Daniels, and Jacob Madsen

Childrens Matinee Pre-Show Coordinator
Greg Tucker

Alumni Reception Jared Fugal

COLLEGE OF FINE ARTS AND COMMUNICATIONS

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Associate Dean

Rory Scanlon

Assistant Dean

Thaylene Rogers

Director, Marketing and Production

Troy Streeter

Associate Dean

Amy Petersen Jensen

Associate Dean

Eric Gillett

Assistant Dean

Don Powell

BRAVO! Producer and Presenter

Lyndsay Keith

Associate Dean

Jeremy Grimshaw

Assistant Dean

Melinda Semadeni

DEPARTMENT OF DANCE

Full-Time Faculty

Curt Holman,
Department Chair

Shayla Bott and
Kori Wakamatsu,
Assoc. Chairs

Nathan Balsler
Shayla Bott
Angela Rosales Challis
Liz Dibble
Adam Dyer
Jeanette Geslison
Keely Song Glenn
Curt Holman
Karen Jensen
Amy Jex
Brent Keck

Kate Monson
Ashley Parov
Shani Robison
Marin Roper
Kori Wakamatsu
Hilary Wolfley
Jamie Kalama Wood

Cultural Dance Faculty

Full-Time:

Jeanette Geslison
Amy Jex
Jamie Kalama Wood

Adjunct:

Cassidy Brown
Tamara Chamberlain
Breanna Daniels
Wendi Isaacson
Rebecca Love
Jacob Madsen
Yvonne Nsabimana
Chante Stutznegger
Greg Tucker
Maria Tucker

Kau'i Tuia
Isaiah Vela
Emilee Wright

Student Instructors:

Adriana Cottle
Claire Farnsworth
Jillian Iverson
Katy Pedersen
Megan Smith

Dance Medicine and Wellness

Director:

Brenda Critchfield

Assistant Athletic Trainer:

Mariah Dawe-Johnson



Help us continue the unifying tradition of BYU Folk Dance. Scan the QR code
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We have more gifts to share!
Scan the QR code above for:

- Choreographers' bios
- Dramaturgy
- Summer Dance Camp info
- Future IFDE performance info
- Staying connected with alumni
- IFDE scholarship recipients
- Cultural dance classes at BYU



Greetings to our Folk Dance Alumni!

Join us for a reception in the
Hinckley Center Ballroom
following December 3rd's
2:00 p.m. matinee performance.



Follow us online to receive frequent
updates on what we're working on,
to stay in the loop on club happenings,
and to get to know our team members.

Facebook:
BYU Folk Dance

Instagram:
@byu_folkdance

CHRISTMAS AROUND THE WORLD

ADDITIONAL INFORMATION

CHOREOGRAPHERS' BIOS

Breanna Daniels holds a BA in Dance from Brigham Young University (BYU), where she performed with the International Folk Dance Ensemble. Here she taught workshops around the United States and on tour to Southeast Asia. Breanna is currently an adjunct faculty member in the Cultural Dance area at BYU, as well as a founding director of World Dance Company LLC, where she is artistic director, choreographer, and rehearsal specialist. She is also Ballet Artistic Director for a dance studio in Springville, while also fulfilling invitations to teach, choreograph, and provide masterclasses at many studios throughout Utah.

Cristian Florescu was born in Bucharest, Romania. He started dancing in 1982 with different Romanian folk ensembles and studied with various specialists, including Theodor Vasilescu. Cristian was principal dancer with the National Ensemble Cununa Carpatilor. In 1990-91, he received his certificate as a recognized solo dancer and choreographer in the field of folklore from the Romanian Ministry of Culture and the ACAFR. In 1993, he joined Les Sortilèges, a professional folk dance company based in Montreal Canada, where he has danced, taught and choreographed.

Sonia Dion was born in Quebec and has been a professional dancer for over 20 years. She was lead dancer, choreographer and artistic director, among other roles for Les Sortilèges dance company; Canada's oldest professional folk dance ensemble, with whom she developed several new productions. Sonia has toured worldwide and has been exposed to a wide range of dance techniques, including Romanian folk dance, Scottish Highland dancing, French-Canadian step dance and ballroom dance.

It was at Les Sortilèges that the two met and formed a professional and personal partnership. They have taught at l'École Supérieure de Danse du Québec, and have been part of the Artists in the Schools program sponsored by the Quebec Ministry of Education.

In recent years, Cristian and Sonia have developed a specific interest in working with recreational folk dance groups. They've been teaching in Brazil, Canada and the United States, Europe (Austria, Belgium, England, France, Germany, Italy, Norway, Switzerland and the Netherlands), Asia (Hong Kong, Israel, Japan, Singapore and Taiwan) to share their love of Romanian folk traditions. They have taught workshops in Canada and the United States and choreographed Romanian suites for performing groups, including the world-renowned BYU Folk Dance Ensemble in Utah.

Jeanette Geslison is Associate Professor of Dance at Brigham Young University (BYU), where she currently serves as Artistic Director of the International Folk Dance Ensemble (IFDE). Jeanette has taught in the University setting since 1995 with an emphasis in cultural dance. A native from Odense, Denmark she trained in classical ballet at the Odense Ballet Academy with other early training in jazz, tap dance, and child acting roles. Her pursuit of dance brought her to the United States and Brigham Young University where she earned her BA and MA degrees in dance. In 2016 Jeanette received her MFA in Performing Arts Dance from the University of Wisconsin-Milwaukee, where she presented her choreographic thesis entitled: "Hungarian Dance Works."

Cultural representation—its preservation, adaptation and modification—lies at the heart of her academic research and choreographic interest. She investigates meanings of identity in cross-cultural dance expression, and the impact of intent and context in traditional dance. Jeanette's choreographic works are a direct expression of these investigations. She produces, and directs full length dance productions, and has taught workshops, master classes, and presented papers nationally and internationally. She is immediate past-president of the National Folk Organization, a board member of International Council of Organization of Folklore Festivals and Folk Arts (CIOFF) USA, and a member of International Council for Traditional Music (ICTM) Study Group on Ethnochoreology.

Tymothy Jaddock is a former corps de ballet member of the Cheremosh Ukrainian Dance Company of Edmonton, Alberta, Canada. While in Cheremosh, Jaddock danced various corps de ballet and soloist roles, performing original works by Ballet Master Mykola Kanevets and classic Ukrainian dance canon by Pavlo Virsky. Jaddock toured across Canada and the United States with the company while also teaching and directing character dance and ballet programming at various dance studios in Alberta.

Jaddock also completed a year-long dance residency and training program in Ukraine. Jaddock held residencies with various universities and state ensembles across the country studying ballet, character, and Ukrainian folk dance in the cities of Kyiv, L'viv, Lutsk, Chernivtsi, and Poltava.

Tym holds an M.A. in Dance Education and Ballet Pedagogy at New York University in collaboration with American Ballet Theatre (ABT). Jaddock is an ABT National Training Curriculum certified teacher in Pre-Primary to Level 5 and holds a certificate in Choreography and Character dance from the L'viv College of Culture and Arts. Jaddock has worked as a dance instructor, dance director, and dance adjudicator across Canada and has developed a Ukrainian folk dance curriculum with a focus on culturally responsive teaching in the dance classroom. Jaddock's research has been sponsored in part by the Taras Shevchenko Foundation and the NYU Steinhardt School of Culture, Education, and Human Development.

Amy Jex is an Assistant Professor in the BYU Department of Dance. She is in her 10th year as Director of Traditionz, a cultural dance outreach performance ensemble, and serves as Area Coordinator of the Cultural Dance Area. Amy received her early dance training at the Ballet West Academy and Janet Gray Studios. She holds a B.A. in Humanities and an M.A. in Dance from Brigham Young University. Amy's research interests include pedagogy, dance history, Ukrainian and Russian dance, Indian dance, character dance, and tap dance. She is an active member of the National Folk Organization and National Dance Education Organization. Outside of BYU, Amy has

been a guest instructor, presenter, adjudicator, and/or choreographer for Regional Dance America-Pacific, Utah Dance Education Organization, Mountain West Ballet, the International Dance Council (CID-UNESCO), and many school and church groups.

Zsolt Juhász: Szeged-born dancer/choreographer Zsolt Juhász pursued his studies in folk dance pedagogy at the Hungarian Dance Academy between 1997 and 2000. He became the head choreographer at the Duna Dance Workshop in 1999, and was named artistic director of the Duna Art Ensemble in 2007. In the company's contemporary dance theatre productions, he has fused the wealth of forms from Hungarian folk dance with techniques from modern movement theatre. His ensemble regularly tours Hungary and other countries with the aim of instilling an interest in folk dance across broad sectors of the population. Over the course of his career he has been recognised for his work with numerous honours, having received several choreography and audience awards, as well as the Harangozó Award in 2003 and the Zoltán Imre Award in 2006. In 2007 he was decorated with the Knight's Cross of the Order of Merit of the Republic of Hungary.

Joseph Kroupa is the Dance Director of Tisza Ensemble, in Washington, D.C., where he teaches and performs Hungarian, Romanian, and Romani folk dances. Frustrated by the lack of structured steps at high school dances, Joseph was lucky enough to meet and fall in love with international folk dancing. Several years of dancing and touring with BYU's International Folk Dance Ensemble strengthened that relationship and it blossomed into a life-long commitment. He is especially passionate about the dances of Eastern Europe and the Balkans, and relishes the rich cultural diversity of the D.C. area, which provides a steady stream of learning opportunities. Joseph particularly enjoys the noisy aspects of folk dancing—stomping, slapping, clapping, jingling, yelling, drumming—and aspires to be one of the loudest folk dancers on the East Coast. When not dancing, Joseph moonlights as an attorney.

Michael Malich grew up in the St. Sava Serbian Orthodox community in Milwaukee, WI, where he has been a lifelong member of Sumadija Serbian Folk Dance Ensemble, and its artistic director since 1997. Michael was a dancer with the Duquesne University Tamburitzans, and has continued to increase his folk dance acumen by attending Serbian folklore seminars in Europe. Michael has been a guest choreographer for The Tamburitzans, BYU International Folk Dance Ensemble, Ethnic Dance Theatre, and various Serbian Folk Dance Groups. Preserving Serbian folk culture in America is very important to Michael, and his ensemble has hosted the North American Serbian Folklore Seminar in Milwaukee for the past 5 years.

Miguel Peña, originally from Reynosa, Mexico, is a graduate from the University of Texas-Pan American where he got his bachelor's and master's in Electrical Engineering. Miguel was the first recipient of a full scholarship awarded by the UT-Pan American Dance Department. He holds a Masters of Fine Arts in Dance from the University of Wisconsin-Milwaukee. A professional dancer and choreographer, Miguel worked as a dancer with "Espectaculo Jarocho" under the direction of Richard O'Neal, where he was part of the ensemble for more than 5 years. He has worked nationally setting choreographic works for different dance companies such as BYU folk dance ensemble and Living

Legends, Ballet Folklórico Nacional de Milwaukee, and several Rio Grande Valley folklorico groups. He has choreographed special performances throughout the nation for important artists such as Paquita la del Barrio, Vikki Carr, Mariachi Vargas de Tecalitlán, and Mariachi Sol de México. Under Peña's direction, the UTRGV Ballet Folklórico has received national recognition in the John F. Kennedy for the Performing Arts Center during the American Dance College Festival in 2014, 2016, and 2018.

Vaishali Sagar reigns from Mumbai, India where she holds a masters degree in Indian Folk Dance under the guidance of Guru Rooma Banerjee. Currently she is the director of Kalanjay Dance Academy in Mumbai, India with an enrollment of 900 dance students. She is an expert teacher of traditional Indian folk dances and Bollywood dance styles. She is also representing India at the FIDAF (federation of international dance festival) based in South Korea and has recently won the bronze at the biggest folk dance competition in Asia "THE CHEONAN INTERNATIONAL DANCE FESTIVAL." Her choreography and academy recently won the jury award at the Büyükçekmece Culture and Arts Festival in Turkey. Vaishali has also represented India in various international folk dance festivals based in Italy, Austria, Turkey, Greece, Germany, Bulgaria, Czech Republic, and Belgium.

Fili Sagapolutele has participated in Pacific Island performing arts from a very young age. Raised in the North Shore town of La'ie, Hawaii, Fili was exposed to the rich and diverse cultures represented on the BYU-Hawaii campus and at the Polynesian Cultural Center. He later danced with the Living Legends at BYU-Provo and toured throughout the Polynesian islands, North and South America. A highlight was performing in the Opening Ceremonies for the 2002 Salt Lake City Winter Olympics. During his law school studies, Fili continued his dance career working with the youth as a judge for the Sterling Scholar program in the dance division. He and his wife Pania also founded a dance school for youth called the Utah Pacific Islander Dance Company (UPI) and performed at the LDS Conference Center and the BYU Marriott Center for repeat productions of First Night, Tesoros de las Americas, Luz de las Naciones and the Joseph Smith Spectacular. Fili has met with heads of state, ambassadors, and international government, religious and business leaders throughout his dance and professional career. He has traveled throughout Asia, Europe and the Middle East on behalf of the US territories as a former chief counsel and senior policy advisor for the US House of Representatives. Fili is a court-approved Spanish interpreter and is currently a corporate attorney in Salt Lake City, Utah. His lives in Provo with his wife and two children.

Greg and Maria Tucker both began dancing as children and combined have over 76 years of clogging experience. After marrying in 1998, Greg and Maria toured with IFDE, and also competed together, winning 7 National Duet Titles, and over 20 other regional and state titles. They own and direct Rocky Mtn. Express Cloggers in Orem, which they founded in 1998. Their teams have won 31 National titles since that time. Greg and Maria love teaching in the Dance Department at BYU, where they've been since 2007. They also own America On Stage, a dance competition production company.

Their choreography has been seen in the 2002 Olympic Opening Ceremonies, Stadium of Fire, multiple Football half-time shows, and on thousands of stages across the world. Movie and television credits include: "Luck of the Irish" (Disney Channel), "Damsel" (Strophic Productions), "Live to Dance" (CBS), "So You Think You Can Dance" (FOX), the GEICO "clogging" commercial, and many, many more.

Greg and Maria have four children whom they adore, all of which are cloggers.

Steven Lee Weintraub: Born on Governor's Island, Bar Mitzvahed in the Bronx, and now living in Philadelphia, Steven Lee Weintraub received his dance training in Manhattan with Alvin Ailey and Erick Hawkins, among others. His career as a teacher of traditional Yiddish dance has placed him in demand at festivals and workshops around the world, including KlezKamp, KlezKanada, and festivals in Krakow, Furth, Paris, London, and Weimar. Steven delights in introducing people to the figures, steps and stylings of the dances that belong to Klezmer music. He has often been called the "Pied Piper of Yiddish Dance"; his years of experience leading and researching Yiddish dance allow him to quickly weave dancers and music together in astonishing ways. Young and old from all backgrounds find it easy to share in the joy of Yiddish dancing.

Colleen Nelson West's Ukrainian mother, instilled in her, a passion and love for Ukrainian dance. Completing a master's degree thesis on Ukrainian dance and culture only fueled the desire to pursue further research and study. Colleen has participated in many Ukrainian dance workshops, festivals and professional organizations both in Ukraine and Canada. She has choreographed over 42 Ukrainian dances for major BYU dance concerts, local and national dance companies, festivals, dance classes, etc. She has also presented research on Ukrainian dance at several national and international professional organizations. Colleen is a retired Associate Professor of Dance from Brigham Young University.

Emilee Wright has been dancing for as long as she can remember. She entered BYU well trained in jazz, ballet, tap and contemporary where she continued her education in those styles and learned new cultural dance forms. After graduating, she never really left BYU as she stayed to teach as adjunct faculty in the Dance Department. Emilee loves learning, choreographing and teaching dances from all different cultures, but specializes in tap, Indian (Bharatanatyam and Bollywood) and Spanish (Flamenco). She has choreographed for productions in various styles for the teams at BYU as well as studios and other productions around the state. She is excited to be involved in her 20th Christmas Around the World!

Presents and Presence — by Emma Rollins (Dramaturg)

One of the first things many people think of when they hear the word “Christmas” is gifts. Gifts and Christmas have been interchangeable for a very long time in our world’s history. But over time, what people think of as gifts has shifted. Each new era or generation defines it differently. There were monetary gifts such as gold, frankincense, and myrrh in the days of Christ, when all things were handcrafted and only the wealthiest of people could have precious ore or spices from distant lands. Or perhaps, during the great wars of the twentieth century, a gift of war bonds was precious when patriotism and the survival of the world made things like toys seem trivial to many. Now, everyone wants the latest iPhone or the newest technology. Throughout our lives, what we want also changes. Gifts shift from toys, games, and candy to technology or clothes—all inconsequential things that provide short-term entertainment. However, all of these things fade and have less impact on our true joy. Joy can really be found in the simple things of life.

Each day, as we move forward in this life, we can appreciate the small gifts we receive: having a nice meal, having somewhere to sleep, or having the clothes we need each day. These gifts are truly taken for granted by many of us, and yet they bring much more into our lives than the flashy, expensive things we wish would bring us happiness. If we could only appreciate these simple gifts we would find much more joy.

Some of these simple gifts are the talents of ourselves and others, service given and received, opportunities for growth, or cultural connections made with those near or far. Cultural dance specifically has provided many with opportunities to associate with people of different backgrounds, and to better connect with them in both song and dance. The light in someone’s eyes that comes when they realize that a barrier you both thought was there is gone—that is a gift. Learning about other cultures, growing to more deeply appreciate the things others have to offer, and learning how to connect with people around—these are gifts that can be given. These are things that can be given without money and by working hard and showing you care.

With these moments in mind, time changes, and we realize the clock will keep ticking—the importance of our relationships becomes ever more obvious. Be it familial relationships, romantic relationships, or everyday friendships, we learn the vitality of love and support in our lives as we grow older. No matter the time period, relationships have proven themselves the ultimate gift and representation of love. We see this with the shepherds coming to learn and know of Christ, we learn of it with each soldier who returns home from overseas, and we hear this in our modern music with titles like “I’ll Be Home for Christmas.” Throughout time, no matter the value of physical things, people have continued to grow in their desire and passion to share love and relationships with others as their ultimate gift. As we have seen throughout history, monetary objects change in value, fall apart, and are easily lost, but relationships endure. They can endure at any point in life or at any level of personal wealth. They will last for as long as you seek them out and cherish them. They will ultimately bring more joy and fulfillment than any other physical gift. When our lives near their end, these are the gifts we will remember most: the people we love and the relationships we have formed.

It is true that some of the most important relationships we have here on earth are in our family. However, the most important one we can strive for is a deeper relationship with Christ. When all else fails, both in monetary things or even earthly relationships, Christ is there to love and support us. His life and our relationship with Him are the most important of all. Other special people come into our

lives but nothing can outlive the blood that Christ shed for us. Not only is our relationship with Christ a gift, but his sacrifice inevitably has become the biggest and brightest gift that no other thing or other person can fulfill in our lives. At the end of the day, Christ's love has been the most divine gift that has ever been granted. To feel and make note of His love, especially during this holiday season, we remember that His gift is the most miraculous and magical one of all.

As you consider the gifts you've given and received this year, think about all of the things you've had the opportunity to share—both monetary or not—and the moments and people we have learned to appreciate. All of these things are good, lifelong gifts. Yet the most important one that often gets forgotten in this life which should always be remembered, especially in this time and season, is Christ. Both our relationship with Him and His life are given to us freely. We merely need to step up and accept the love He has given us and continues to give us throughout our lives. This season, as we give our gifts, appreciate our blessings, and find joy with our loved ones, let us remember that everything we give to others needs to be given in memory of Christ, the ultimate gift.



Scan here to see more about this performance.

SUMMER DANCE CAMPS

This summer, meet other kids from around the country and "travel the world" with the magic and music of international folk dancing taught by world dance experts! Enjoy fun activities with youth counselors from the BYU International Folk Dance Team, including a dance party, a trip to a water park, and a final dance performance!



dancecamps.byu.edu

2023

BYU | DANCE CAMPS

INTERNATIONAL FOLK DANCE ENSEMBLE 2023 PERFORMANCES

- Feb. 10** Dance Performance Theatre, Provo, UT, 7:00 pm
- Feb. 11** Dance Performance Theatre, Provo, UT, 7:00 pm
- Mar. 11** Winterfest, Salt Lake City, UT, 2:00 pm
Winterfest, Salt Lake City, UT, 7:00 pm
- Mar. 24** Regional Tour
- Mar. 25** Regional Tour

Mid-Semester Tour—Colorado

- Feb. 14** Grand Junction, CO
- Feb. 15** Montrose, CO
- Feb. 16** Alamosa, CO
- Feb. 17** Colorado Springs, CO
- Feb. 18** Denver, CO

Summer Tour—International

- June 3-12** Danube Festival, Budapest, Hungary
- June 22-25** Strážnice Festival, Strážnice, Czech Republic

STAY CONNECTED WITH OUR ALUMNI

BYU International Folk Dance Ensemble has been going strong since 1956. Our alumni website features a complete collection of *Christmas Around the World* posters and programs through the years. Catch up with changing club news reading the archived *The Folk Dancer* club newsletters. Where in the world have the folk dancers toured? Read those past tour histories, country locations, and see those colorful group photos. Our *In Memorium* page remembers those of our folk dance family who are no longer with us. Always available on the website is the calendar of upcoming folk dance performances and tours. We hope you will explore this website and share its treasures.



<https://byufolkdancealumni.com/>

2022–2023 IFDE SCHOLARSHIP RECIPIENTS

We thank all who have generously contributed in supporting our program by providing students with scholarship opportunities. Your contributions are greatly appreciated.

Mary Bee Jensen Scholarship	Elise Glover Braden Duke
Excellence in Folk Arts Scholarship	Victoria Rimington Dawson Collins
Viltis Scholarship	Brielle Anderson Daniel Owen
Pardoe-Anderson Performance Scholarship	Jillian Jarvis
Performance Missionary Award	Hanna Gemperline
Cherill Liptak Scholarship	Makeila Morgan Brigham Vargha
Harman Award	Crozier Fitzgerald McKay Jessop Tori Stone Abby Whipple
Folk Dance Alumni Scholarship	Rhen Davis
The Spirit of Folk Dance Scholarship	Hannah Kooyman
Colleen West Percussive Footwork Scholarship	David Stone
Bridgebuilder Scholarship	Remy Comp
Outstanding Mentor Award	Kye Davis

If you are interested in providing scholarships for the folk dance program and its students, please contact Damien Bard at 801-422-1193 or visit GIVE.BYU.EDU/FOLKDANCE

CULTURAL DANCE CLASSES AT BYU

Dance 135-335: Tap Dance

Dance 170-370: World Dance

Dance 171-371: American Clog Dance

Dance 172: American Folk Dance Forms

Dance 173R: Culture-Specific Dance
(African Dance)

Dance 174-374: Irish Dance

Dance 192: Character Dance

Dance 260: Introduction to Dance

Dance 272: Cultural Dance Forms

Dance 273-373: Hungarian Dance

Dance 175-275: Polynesian Dance

Dance 277: Spanish Dance Tech. 1

Dance 278: Ukrainian Dance Tech. 1

Dance 279: Indian Dance Tech. 1

Dance 327R: Living Legends

Dance 375: Dance-A Reflection of Culture

Dance 376: Methods of Teaching World Dance

Dance 377: World Dance Choreography

Dance 378R: Folk Dance Performance

Dance 478R: International Folk Dance Ensemble

Dance 474R: Percussive Step Styles