

BYU DEPARTMENT OF DANCE *presents*

# CHRISTMAS AROUND THE WORLD

A LIGHT  
IN THE WINDOW



**BYU**arts  
BYUARTS.COM

## DIRECTOR'S NOTE

People have been “on the move” since the beginning of time. Our own United States is a gathering place, a melting pot; and the people who came here brought their dance and music traditions. By mingling those traditions, they have created a distinctly new and unique American expression.

The students performing here today join in the celebration of global dance and music traditions. They each represent an array of meaningful stories through ancestors that have gone before them—stories that continue to be created today and that contribute to our collective cultural identity.

I am a modern-day immigrant myself. I grew up in Denmark. The traditions from my upbringing have permeated my identity and have created a lens through which I perceive my surroundings. My grandmother was involved in Danish folk dancing. She taught me how to dance the Swedish Hambo in our living room. I didn't think about its significance at the time, but now I am very grateful that she took the opportunity to share this with me. That experience planted a seed that flourished when I studied dance at BYU. And it was here where my eyes and mind opened to the incredibly rich and diverse cultural dance expressions of people from around the world.



Each of us is the product of our ancestors whose cultural traditions have contributed to who we are today. It is my hope that we can remember to light the way for newcomers with open arms and an open mind, just as people have placed a light in the window in times past. The journey home is on everyone's mind, especially during this beloved Christmas season. *A Light in the Window* symbolizes this yearning for a safe haven, with the hope that we may consider being the welcoming “light-givers.”



**Jeanette Geslison**

*Artistic Director*





BYU COLLEGE OF FINE ARTS AND COMMUNICATIONS  
DEPARTMENT OF DANCE PRESENTS

# Christmas Around the World *A Light in the Window*

INTERNATIONAL FOLK DANCE ENSEMBLE

FRIDAY-SATURDAY, DECEMBER 6-7, 2019, 7:30 P.M.

SATURDAY, DECEMBER 7, 2019, 2:00 P.M.

MARRIOTT CENTER

**Please join us at the Folk Dance Alumni reception on December 7 in the Hinckley Alumni and Visitors Center Assembly Hall immediately following the matinee performance.**

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Please silence all mobile phones and electronic devices.  
Photography, video and/or audio recording, and texting are  
forbidden during the performance.

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# Christmas Around the World 2019

## *A Light in the Window*



### **OPENER: THE GATHERING**

#### ENTIRE CAST

**Choreography and Staging:** Jeanette Geslison

**Music:** *Il Est Ne, Le Enfant Divin* (Traditional), *I Saw Three Ships* (Traditional), *Good King Wenceslas* (John Mason Neale, Thomas Helmore), performed by *Mountain Strings*

**Musical Arrangement:** Mark Geslison

### **USA: GO BIG**

#### INTERNATIONAL FOLK DANCE ENSEMBLE

Over the last 30 years, traditional American clogging has welcomed influences from many other dance styles, transforming into a melting pot of percussive and rhythmic styles. This piece combines the traditional Appalachian drag-slide with square dance figures to the increased contemporary fusion styles.

**Choreography:** Greg and Maria Tucker

**Music:** *Old Joe Clark* (Traditional), *Best Day of my Life* (Aaron Accetta, Zachary Barnett, Shep Goodman, David Rublin, Matthew Sanchez, James Shelley), and *Go Big or Go Home* (Aaron Accetta, Zachary Barnett, Jonnie Davis, Shep Goodman, David Rublin, Matthew Sanchez, James Shelley), performed by *Mountain Strings* and James Thorup, recorded by *Mountain Strings*

**Musical Arrangement:** Mark Geslison, *American Authors*, and *Mountain Strings*

### **SCOTLAND: LILT**

#### TIER II ENSEMBLE

A national dance of Scotland, the Lilt may have originated as a courting dance to display genteel grace.

**Choreography:** Traditional

**Staging:** Amy Jex

**Music:** Traditional, Harpist: Alexah Coon, Mandolin: Brielle Petrie, Octave Mandolin: Garrick Hilliard

### **ENGLAND: RAPPER SWORD**

#### TIER II ENSEMBLE

Part of the Morris dance family, the “rapper”, or flexible sword dancing, originated in coal mining communities of Northumberland and Durham, England. Traditionally, men weave intricate patterns whilst comic characters “Tommy” and “Betty” try to join in the fun.

**Choreography:** London Folk Society, England

**Staging:** Edwin G. Austin, Jr.

**Music:** Traditional, Fiddle: Laura Black

## USA: A SMOKY MOUNTAIN BREAKDOWN

### INTERNATIONAL FOLK DANCE ENSEMBLE

With the moon casting its mysterious light over the proceedings, the air pulsates with the stamping and clapping of folks dancing with break-neck speed at the evening frolic. The banjo and the fiddle—along with singing, flatfooting, and the rhythm of the “patters”—all combine in this celebration of an Appalachian Running Set and Big Set.

**Choreography:** Edwin G. Austin, Jr.

**Restaging:** Jeanette Geslison

**Music:** *There Ain't No Bugs on Me* (Traditional), *Lost Indian* (Traditional), *Cherokee Shuffle* (Traditional), performed by *Mountain Strings*

**Musical Arrangement:** Mark Geslison and Edwin G. Austin, Jr.

## GERMANY/ AUSTRIA: PRAXPLATTLER & UNTERSTEIRER LANDLER

### 10:00 ENSEMBLE

Untersteirer Landler is a traditional couple dance from Styria, Austria. Couples twist and turn, wrapping their hands in various figures to add complexity and interest to this 3/4 time waltz. Praxplattler is a schuhplattler, or a men's slapping dance, that can be traced back to a cafe in Kitzbuehl, Austria, owned by the Praxmeir family.

**Choreography:** Traditional

**Staging for Praxplattler:** Delynne Peay

**Adaptation and additional choreography:** Jacob Madsen

**Staging for Untersteirer Landler:** Jacob Madsen

**Music:** Traditional, performed by *Mountain Strings*

## FRANCE: LES CHAMPS-ÉLYSÉES

### MOUNTAIN STRINGS

**Music:** *Les Champs-Élysées* (Joe Dassin)

**Musical Arrangement:** Mark Geslison and *Mountain Strings*

## FRENCH CANADA: GIGUE AND STOMP

### 2:00 ENSEMBLE

The celebration of music and dance of Quebec showcases its wooden spoons, traditional figures, and stepping known as *gigue*. The combined influences of French and Irish dance forms can be seen throughout Quebec's delightful dance tradition.

**Choreography:** Edwin G. Austin, Jr.

**Additional Choreography:** Breanna Daniels

**Music:** *Le Reel de la Main Blanche* (*La Botinne Souriante*), *French Canadian Reels* (*Brock McGuire Band*), performed by *Mountain Strings*,

**Musical Arrangement:** Mark Geslison



## SPAIN: MI CORAZON PERMANECE ALLI INTERNATIONAL FOLK DANCE ENSEMBLE SOLOIST

The Spanish flamenco derives from the Gitanos, the Roma gypsies of southern Spain, to represent their oppression and hardship. Now performed on a stage, flamenco engages audiences with its fluid and passionate movements and sounds. This piece, a Solea or solo piece, incorporates the essential elements of a typical Alegrías, while embodying the pride and beauty of Spain.

**Choreography:** Gabrielle Russell

**Music:** *Guajira* (Vicente Amigo), Recorded by *Vicente Amigo*

**Soloist:** Gabrielle Russell

## 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:** Miguel Peña

**Music:** *La Guacamaya* (Traditional), recorded and arranged by *Los Cojolites*;  
*El Colas* and *La Bamba* (Traditional), recorded and arranged by *Luis Leñero*

## IRELAND: RIVERDANCE INTERNATIONAL FOLK DANCE ENSEMBLE

This choreography brings to life the lyrical beauty and powerful vitality of contemporary Irish dance made popular by the world-renowned show *Riverdance*. The graceful slip jig and heart-pounding hard shoe step dances combine Celtic rhythms that excite audiences worldwide!

**Choreography:** Tina Shelley

**Music:** *Riverdance* (Bill Whelan), performed by *Mountain Strings* and recorded by *BYU Chamber Orchestra*

**Orchestration:** Sam Cardon

## USA: PIONEER HERITAGE INTERNATIONAL FOLK DANCE ENSEMBLE

The majority of the early Latter-day Saint pioneers represent settlers from England, Scotland, and Scandinavia. For several decades throughout the 1840–60s, their faith and hope brought them to a new homeland where they could practice their beliefs.

**Choreography:** Edwin G. Austin, Jr. and Kathleen Sheffield

**Staging:** Jeanette Geslison

**Music:** *Il Est Ne, Le Enfant Divin* (Traditional), *I Saw Three Ships* (Traditional), *Good King Wenceslas* (John Mason Neale, Thomas Helmore) performed by *Mountain Strings*

**Musical Arrangement:** Mark Geslison

## USA: HOEDOWN

### TIER II ENSEMBLE

Frontier American life featured dancing at barn raisings, harvest celebrations, and other social gatherings as settlers sought merriment and even courtship opportunities after a hard day's work. Young and old joined in the fun!

**Choreography:** Amy Jex and Brandon Carter

**Music:** (*Bluegrass Jam*) David E. Smith, performed by *Mountain Strings*

## NORWAY: HALLINGDANS AND SPRINGAR

### INTERNATIONAL FOLK DANCE ENSEMBLE

Dances from Hallingdal in rural Norway are considered to be among the oldest and most distinct dances in Europe. The opening *springar* couple dance, distinguished by the  $\frac{3}{4}$  time signature, transitions into the lively *hallingdans* (hat dance) in  $2/4$  time.

**Choreography:** Traditional

**Staging:** Jeanette Geslison

**Music:** Traditional; Hardanger fiddle: Laura Black

## WALES: INSIDE OUT & KICKIN'

### INTERNATIONAL FOLK DANCE ENSEMBLE + MEN'S CHORUS

*Inside Out & Kickin'* is a creative collaboration of Welsh folk music and dance depicting the spirit of this Celtic nation and features its unique form of "stepping."

**Choreography:** Edwin G. Austin, Jr.

**Music:** Traditional

**Musical Direction:** Rosalind Hall

**Musical Arrangement:** David McDavitt, Geoff Groberg

## INTERMISSION

## INDONESIA: PUSPANJALI

### INDONESIAN GUESTS & GAMELAN ENSEMBLE

Tari Puspanjali was created in 1989 and it has since become part of the core repertoire of Balinese dance and gamelan (percussion orchestra), and is often presented as a welcome dance.

**Choreography:** N.L.N. Swasthi Wijaya Bandem

**Guest Performer/Instructor:** I Gusti Agung Ayu Warsiki

**Music:** *I Nyoman Windha*, performed by *Gamelan Bintang Wahyu*  
(Jeremy Grimshaw, founding director)





## INDONESIA: SAMAN INTERNATIONAL FOLK DANCE ENSEMBLE

This dance form originates from the Gayo people of Aceh in northern Sumatra. Traditionally performed for national or religious celebrations, the dance unifies villages by exchanging performances one with another. The Saman dance tradition includes live singing by the performers with lyrics that tell folk tales to give counsel or offer spiritual enlightenment. Often referred to as the “dance of a thousand hands,” the dancers sit in a long line and produce shifting rhythms with their hands.

**Choreography:** Rustin Van Katwyk

**Music:** *Hai Jala and Hayla Hotsa* (traditional), performed by the dancers,  
Percussion: Peyton Ford, Brielle Petrie.

## USA: CHARLESTON INTERNATIONAL FOLK DANCE ENSEMBLE

The Charleston dance craze of the 1920s was popularized by the rhythms of James P. Johnson’s tune “The Charleston.” It became popular in Harlem and on stages worldwide.

**Choreography:** Colleen West with Emily Hatch, Jacob Madsen (tap dance segment)

**Music:** *Ain’t She Sweet* (Milton Ager), *Five Foot Two* (Ray Henderson); performed by *Mountain Strings*,

**Musical Arrangement:** Mark Geslison

## HAITI: PAPA LOKO TIER II ENSEMBLE

*Papa Loko* is an African-based dance celebrating Yemeja, the goddess of water. Important to West African slaves who were brought “over the water” into the new world, water continued to sustain life and offer hope to the people. Performed to music derived from Vodou (Voodoo) religious culture, this dance includes motifs of water and waves.

**Choreography:** Gary Larsen

**Music:** Traditional, recorded by *Amanda*

## CHINA: THE CHILDREN OF SNOW MOUNTAIN INTERNATIONAL FOLK DANCE ENSEMBLE

The far-away snow-capped mountains of Tibet stand unpolluted like the air on the plateau. Fresh fallen-white snow, like the air—so clean, so pure, so free—inspire the children to embody simplicity and kindness in their hearts.

**Choreography:** Su Yafei

**Music:** *Daguo Snow Mountain Song* (Zhang Nian Feng Yun), *Rammedo* (Zhi Want Sangzhu), Recorded by *Zhiwang Langebu*

## POLAND: POLSKA UROCZYŚĆ

### 9:00 ENSEMBLE

A stately processional, the Polonez is performed by couples and reigns as one of Poland's national dances. The second dance, a polka from northern Poland, was taught to us this summer by members of the Song and Dance Ensemble *Kortowo* from the University of Warmia and Mazury in Olsztyn, Poland.

**Choreography:** Traditional

**Staging:** Amy Jex (Polonez) & Emilee Wright (Polska)

**Music:** *A Witaicie Przjaciele* (Traditional), performed by *Mountain Strings*

## UKRAINE: CAROL OF THE BELLS

### MOUNTAIN STRINGS

**Music:** *Carol of the Bells* (Mykola Leontovych)

**Musical Arrangement:** *Trans-Siberian Orchestra*

## UKRAINE: PLATOK

### TIER II ENSEMBLE

“Platok,” meaning “shawl,” showcases two energetic dances from central Ukraine: a playful couple dance followed by an exciting women’s dance feature beautiful floral platoks in a kaleidoscope of shape and color.

**Choreography:** Vadym Perepelkin, Oleh Kuhayevsky

**Restaging:** Amy Jex, Ashley Jex, McCall McClellan

**Music:** *Poltavian Polka* (P. Popichuk)

## 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 with Edwin G. Austin, Jr.

**Staging:** Jeanette Geslison

**Music:** Traditional, performed by the *Intermountain Symphony Orchestra*

**Musical Arrangement:** Tyler Castleton, Daniel Lee

## FINALE

### ENTIRE CAST

**Staging:** Amy Jex

**Music:** *Go Tell it on the Mountain* (traditional American spiritual), performed by *Mountain Strings*

**Musical Arrangement:** Mark Geslison and *Mountain Strings*



## DIRECTORS



**JEANETTE GESLISON**

*Artistic Director*  
International Folk  
Dance Ensemble



**AMY JEX**

Tier II Ensemble



**EMILEE WRIGHT**

9:00 Ensemble



**JACOB MADSEN**

10:00 Ensemble  
*Rehearsal Assistant*  
International Folk  
Dance Ensemble



**BREANNA DANIELS**

2:00 Ensemble



**MARK GESLISON**

*Artistic Director*  
Mountain Strings



**JOHNATHAN LIPORADA**

*Rehearsal Assistant*  
Tier II Ensemble



**MCCALL MCCLELLAN**

*Rehearsal Assistant*  
Tier II Ensemble

# 2019-20 MOUNTAIN STRINGS

Directed by Mark Geslison



**LAURA BLACK**  
*Idaho Falls, ID*  
Family Studies



**PEYTON FORD**  
*Murfreesboro, TN*  
Percussion Performance



**ISAAC GESLISON**  
*Provo, UT*  
Psychology



**QUINN GLEAVE**  
*Springville, Utah*  
Biochemistry



**CASEY MCCLELLAN**  
*Vernal, UT*  
Global Studies



**BRIELLE PETRIE**  
*Merrimack, NH*  
Exercise and Wellness



**ALEXANDER SWINDLER**  
*Provo, UT*  
Math Education

## MOUNTAIN STRINGS II

**Mason Burk** - Guitar

**Aubree Carroll** - Fiddle

**Garrick Hilliard** - Mandolin

**Taylor Smith** - Bass

## GUEST MUSICIANS

**Alexah Coon** - Harp

**Ryan Echols** - Accordion

**Sarah Johnson** - Flute

**James Thorup** - Voice



# 2019-20 INTERNATIONAL FOLK DANCE ENSEMBLE

Directed by Jeanette Geslison



**AUSTIN ALLEN**

*Sandy, UT*  
Manufacturing Engineering  
Technology



**COLLIN ANDERSON**

*Lodi, CA*  
Chemical Engineering



**DALLIN ARNOLD**

*Reno, NV*  
Chemistry



**LAURA ARNOLD**

*West Jordan, UT*  
Therapeutic Recreation  
and Management



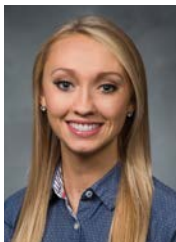
**LAUREN ASHBY**

*Colorado Springs, CO*  
Dance



**SARALEE DUNSTER**

*Savannah, MO*  
English Language



**CAMILLE ENSIGN**

*Sandy, UT*  
Tourism Studies



**LAUREN HANDY**

*Sandy, UT*  
Marketing



**ASHLEY JEX**

*Draper, UT*  
Dance and Global Studies



**NATASHA KECKLEY**

*Highland, UT*  
Exercise Science



**KIERICA  
MCPHERSON**

*Madison, CT*  
Dance



**TYLER PERSSON**

*Livermore, CA*  
Accounting



**ROBERT REX**

*Orem, UT*  
Economics



**KIERSTEN  
ROBERTSON**

*Provo, UT*  
Dance



**GABRIELLE RUSSELL**

*Draper, UT*  
Pre-Communications



**IAN WOODWARD**

*Lindon, UT*  
Neuroscience



**MCKENNA WRIGHT**

*Clermont, FL*  
Sociology



**BRENNA  
BARTHOLOMEW**  
*Ft. Lauderdale, FL*  
Philosophy and Dance



**JULIANNE BINNS**  
*West Jordan, UT*  
Geography



**TYLER BROWN**  
*South Jordan, UT*  
Computer Science



**CLARK DEFRANCO**  
*Anderson, SC*  
Manufacturing Engineering



**DREW DUNCAN**  
*Portland, OR*  
Exercise Science



**HANNAH KOOYMAN**  
*San Diego, CA*  
Exercise Science



**JOHNATHAN  
LIPORADA**  
*Oxnard, CA*  
Psychology



**EMMETT MADSEN**  
*Santa Cruz, CA*  
Information Systems



**ROSCOE MCGEE**  
*West Jordan, UT*  
Advertising



**SARA MCKAY**  
*Falls Church, VA*  
Public Health



**SHAYNE SIMMONS**  
*Fair Oaks, CA*  
Mathematics Education



**J. PAUL STORRS**  
*Natchitoches, LA*  
Statistics



**EMMANUEL VALDEZ**  
*Provo, UT*  
Statistics



**NATALIE  
VAN WAGONER**  
*Highland, UT*  
Dance



**ISAIAH VELA**  
*Burley, ID*  
Advertising

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## 9:00 ENSEMBLE

Jayden Rae Bever  
Tony Call  
Tanner Campbell  
Ryan Chou  
Emily Covington  
Brady Davis  
Matthew Davis  
Joseph DeTemple  
McKenzie Doyle  
Gary Fuller  
Spencer Halverson  
Rachel Howard  
Rachel Huber  
Kenley Johnson  
Karlee Killen  
Natalie Lund  
Matthew McMurray  
Jacob Parker  
Erik Peterson  
Emily Runyan  
Michael Schwendiman  
Dallin Shields  
Ruth Talbot  
Ashlyn Thompson  
Aubree Vargha  
Nathan Victor  
McKendra Wilson  
Kelen Wright  
Scott Yadon  
Beau Yancey  
Kaitlyn Young

**Director:** Emilee Wright

**Student Assistants:** Asher Eyer & Dallin Arnold

## BALINESE CAST

Emma Hunt  
Amy Jex  
Sydnee Saez  
Aspen VanDerwerken  
Abigail Warr  
Eva Whipple  
Tori Young

## 10:00 ENSEMBLE

Nicky Abraham  
Charles Alger  
Christian Ayer  
Will Baird  
Stephen Bennion  
McKenzie Bybee  
Jayden Clark  
Elsie Clayton  
Alexah Coon  
Jaime Dick  
Sarah Duffin  
Aly Faber  
Tatelyn Ferguson  
Crozier Fitzgerald  
Olivia Fordiani  
Xander Forsgren  
Spencer Gardiner  
David Gunther  
Danielle Haddock  
Camila Losik  
Nathan Moser  
Taylor Murdock  
Ali Neuberger  
Keil Nicholas  
Grace Nickles  
Piper Smith  
Jessica Spencer  
Michael Wells  
Natalie Wride  
Alex Zwingli  
McKenna Zwingli

**Directors:** Jacob Madsen

**Student Assistants:** Ashley Jex & Talbot McLaws

## OPENER CHILDREN

Daniel Powell	Daxon Wright
Gabrielle Powell	Elyza Wright
Phoebe Powell	Jameson Wright
Bailey Tucker	
Garrett Tucker	
Grayson Tucker	
Olivia Tucker	

## 2:00 ENSEMBLE

Emma Anderson  
Alex Beard  
Brielle Bowden  
Tessa Cantrell  
Remington Comp  
Tanner Day  
Zac Earl  
Cheyanne Elton  
Alex Farnsworth  
Ivette Galvez  
Levi Hancock  
Katy Hollis  
Natasha Jacobson  
Clara Jamison  
Mckay Jessop  
Chloe Kokenes  
Oren Kolditz  
Anastasia Krzymowski  
Abby Larsen  
Dallin Lyon  
Michael Pack  
Jonathan Pulsipher  
Jackson Reed  
Emma Remington  
Joshua Riley  
Elizabeth Shaw  
Jordan Stanford  
Lily Stay  
Mallori Vawdrey  
James Wade  
Joshua Wise  
Ali Wood

**Director:** Breanna Daniels

**Student Assistants:** Lauren Ashby &  
Alex Farnsworth

## TIER II ENSEMBLE

Alyssa Baker  
Dayson Barra  
Dawson Collins  
Kyleigh Cooper  
Brooklyn Cottle  
Kye Davis  
Rhen Davis  
Braden Duke  
Megan Joy Eddington  
Asher Eyre  
Whitnee Forest  
Hannah Fronk  
Elise Glover  
Caleb Hintze  
Nathan Jex  
Danielle Krzymowski  
Teagan Mann  
Ryan McCrary  
Talbot McLaws  
Ashley Paget  
Benjamin Parker  
Erik Pedersen  
Matthew Peterson  
Victoria Rimington  
Kaitlynn Salmon  
Lindsay Chinain Simpson  
Nathan Simpson  
David Stone  
Tristan Torgersen  
Halle Tucker  
Rachel Marie Yensen  
Gideon Zentz

**Director:** Amy Jex

**Student Assistants:** Johnathan Liporada &  
McCall McClellan



# GUEST ARTISTS

## Christmas Around the world 2019

### BALINESE & GAMELAN GUESTS



Guest director, I Nyoman Windha, and guest dancer and dance instructor, I Gusti Agung Warsiki.

Founded in 2008 by Dr. Jeremy Grimshaw, Gamelan Bintang Wahyu performs traditional, contemporary, and experimental works for Balinese gamelan, or percussion orchestra. The collection of sixteen bronze xylophones, dozens of gongs and gong chimes, heavy “ceng ceng” cymbals, drums, and bamboo flutes came from the shop of I Wayan Beratha (1926–2014), one of Indonesia’s most respected composers and craftsmen.

For the 2019–2020 school year, Gamelan Bintang Wahyu is honored to welcome guest director I Nyoman Windha, recently retired from a distinguished career on the faculty of the national conservatory in Denpasar, Bali. He is joined by his wife, guest dance instructor I Gusti Agung Ayu Warsiki, one of Bali’s foremost dancers and dance pedagogues. These world-class artists have helped forge an unprecedented and rich collaboration between the BYU School of Music and the BYU Department of Dance—a type of interdisciplinary collaboration that is central to the performing arts in Bali.



Gamelan Bintang Wahyu is open to BYU students as well as the wider community. Our members include majors from all over campus, faculty, staff, family members, alumni, and others. If you are interested in learning more about gamelan and perhaps sitting in on a rehearsal, please email [jeremy.grimshaw@byu.edu](mailto:jeremy.grimshaw@byu.edu).



Gamelan Bintang Wahyu

## BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Directed by Rosalind Hall, BYU Men's Chorus is one of six choral ensembles at BYU and chosen from over 800 singers auditioning for the ensemble each year. The 180 voice choir is the largest collegiate men's choir in the USA. Known not only for its polished musical performances, but also for its diverse literature and engaging performance style, the choir continues to be one of the most popular performing groups on campus. The choir has recently released a new music video, *How Great Thou Art*, which is available on YouTube.



BYU Mens Chorus 2019.

# MIGRATION IS MOVEMENT

*Written by Mark I. Choate, PhD, Associate Professor of History/Migration History Consultant, Brigham Young University, and Tova Leigh-Choate, PhD, Historical Consultant*

This year's Christmas Around the World program commemorates the migrations that have made North America a land of unrivaled variety in culture and tradition. Like the movements of dance, sometimes patterned, sometimes spontaneous, the movements of migration have followed both defined patterns and individual initiative. Sometimes elective, sometimes forced, migration has always brought diverse peoples and cultures together in ways that have resulted in new forms of music, dance, food, and other cultural traditions.

From the indigenous peoples who first made America home, to the enslaved peoples forced to these shores against their will, to today's migrants and asylum-seekers who arrive by land, sea, or air to seek a better life, America has always been a land of immigrants. The Declaration of Independence of the United States of America in 1776 reinforced this identity when it accused King George III of "endeavor[ing] to prevent the population of these states; for that purpose obstructing the laws for naturalization of foreigners; refusing to pass others to encourage their migration hither, and raising the conditions of new appropriations of lands."

Americans have not always lived up to the generous ideals expressed by Emma Lazarus in her sonnet, "The New Colossus" (1883), inscribed in bronze on the base of the Statue of Liberty upon its erection in 1903:

*Give me your tired, your poor,  
Your huddled masses yearning to breathe free,  
The wretched refuse of your teeming shore.  
Send these, the homeless, tempest-tost to me,  
I lift my lamp beside the golden door!"*

If not always welcomed with open arms and lamps burning, tens of millions of immigrants have come here to escape religious persecution, famine, war, poverty, and economic stagnation. For better or for worse, America has provided a new home for those seeking freedom, education, opportunity, and adventure, as well as those forced into servitude and exploitation.

Certainly, the most famous early immigrants were the Pilgrims, those Puritan seekers who landed at Plymouth Rock in Massachusetts in 1620. But the Pilgrims followed others: the French in Quebec in 1608, the English at Jamestown, Virginia, in 1607, and the Spanish at St. Augustine, Florida, in 1565. Many Americans trace their ancestry back to these early European colonists who came to the "New World" in search of religious freedom or economic opportunity.

The United States of America developed on the backs of millions of enslaved persons, among whom 388,000 were forcibly brought from Africa to mainland North America, while millions more were traded further south. The formal end of the importation of slaves to the United States on January 1, 1808, while an obvious legislative triumph, accelerated the trials of enslaved families within the

country, until the abolishment of slavery in 1865. Much that is distinctive in American culture can be traced in some way to the influence of African and African-American traditions and to the bitter, almost century-long struggle over slavery.

The region of Appalachia, whose center stretches from the Blue Ridge Mountains of Virginia to the Great Smoky Mountains on the border of North Carolina and Tennessee, has long been a melting pot of peoples and cultures. Around 90% of its earliest European settlers came from the Anglo-Scottish border country and came to be called “Scots-Irish.” They brought their fiddle tunes, and these, combined with elements of Irish, Scottish, English, German, and Cherokee step dances, as well as African rhythms and dance movements, led to the American dance style known as clogging, the forerunner of tap-dancing. The influx of European migrants led to the forced westward migration of tens of thousands of indigenous peoples, particularly the Cherokee who left the southern Appalachian valley on the “Trail of Tears.”

Irish immigration began early, with migrants fleeing economic hardship, religious persecution, and political unrest. Some were forced migrants, as the English sent some Irish prisoners to Maryland and Virginia. Irish immigration reached its peak between 1845 and 1855, when the great Irish Potato Famine spurred the emigration of between one and two million people.

Though Welsh immigration to America began as early as the 1600s, it was in the nineteenth century that it flourished, particularly among skilled iron workers and coal miners who settled in the East and Midwest and Mormon converts who settled in Utah. Welsh musicians founded the choir that became the Mormon Tabernacle Choir, now the Tabernacle Choir at Temple Square, and Wales continues to be known as a land of song, associated especially with men’s choirs.

Scandinavian migration began in the 1600s but accelerated dramatically in the mid-nineteenth century, due to lack of economic opportunity and sometimes to religious conversion outside the state-sponsored Lutheran church. In the 1880s alone, one ninth of Norway’s population emigrated to the United States. Many Scandinavian immigrants settled in the midwestern states, while others gathered to Mormon communities in the West.

From its founding, The Church of Jesus Christ of Latter-day Saints was a missionary church, and many early converts were sent on proselytizing missions both in the United States and abroad. For several decades, those who joined the faith were encouraged to gather with the saints in “Zion” (successively, Kirtland, Ohio; Nauvoo, Illinois; and Utah and the Mountain West). The 1840s to 1860s saw the great migration of Mormon pioneers from around the world and across the plains. Roughly 90,000 converts immigrated to the United States before 1900. For these converts, as for Latter-day Saints since, dance provided an important means of relaxation, entertainment, and cultural exchange.

Beginning in 1869, immigrants to the western states and territories benefitted from the completion at Promontory Point, Utah, of the Transcontinental Railroad, which joined the Union Pacific and Central Pacific Railroads. This grand venture, its 150th anniversary commemorated this year, was made possible through the toil and sacrifices of tens of thousands of immigrants (including 10,000 Irish, working from the east, and 12,000 Chinese, working from the west).





Early German immigrants to the United States came for reasons of economic hardship, unfavorable inheritance laws, religious persecution (e.g. Protestants from southern Germany), and political unrest. Early on, many settled in the German communities of Pennsylvania. From 1871 to 1914, German emigration increased dramatically, spurred by cheaper passages and continued political and economic problems. After 1914, emigrants included political dissenters, Jews, and others disturbed by developments or forced out.

Due to political and economic upheaval, Italian migration increased steadily over the decades of the mid-nineteenth century to 1870, when Rome became unified Italy's capital. The following decade saw 55,000 Italians emigrate to the United States, a figure nearly sextupled between 1880 and 1890. With the advent of steamship travel, nearly four million emigrated to the United States from 1890 until the Great War in 1914, many settling in the Little Italies of the Northeast, in California, and in mining areas like Utah. Many Italians returned to Italy, but millions made America home.

The Industrial Revolution changed world migration dramatically. Steam power reduced the Atlantic crossing from two months to three weeks to 4-7 days, in turn reducing costs for food and water and for lost wages during travel. Larger ships allowed further savings. In 1910, steamship travel from Italy to New York cost only \$5 for third-class fare. Millions of migrants appeared at U.S. ports, a huge percentage of them from Southern and Eastern Europe.

Anti-immigration campaigns were as heated in the past as they are today. The Chinese Exclusion Act of 1882 nearly ended Chinese migration. The Immigration Act of 1924 severely limited immigration from Central, Southern, and Eastern Europe, and banned Asian migrants, except for some from the (then) American colony of the Philippines.

Mexican immigration represents one of the oldest and largest migration streams into the United States. Many Mexicans, recruited during the Roaring 1920s, were deported during the Great Depression. Similar tensions exist today. Mexico and the United States share the tenth-longest and most-crossed international border in the world, a major crossing for immigrants from Mexico and Central America. Much United States territory once belonged to Mexico, and Mexican culture has had a huge impact on American cultural traditions.

The Immigration and Naturalization Act of 1965 ended national quota limits and prioritized family unification and skilled migration. No major legislation has replaced this law, which led to much more immigration from Asia, Latin America, and Africa. Immigration from the post-Soviet states, such as Ukraine, has continued the tradition of initial pioneer immigrants joined by their families to create enduring communities in the United States.

*For information about conducting migration-related family history research, see the relevant articles by country or migrant group on the FamilySearch Research Wiki. See also *The Cambridge Survey of World Migration* (1995); *Voyages: The Trans-Atlantic Slave Trade Database*; [libertyellisfoundation.org](http://libertyellisfoundation.org); [history.com/topics/immigration](http://history.com/topics/immigration); and the *Immigration Presentation at the Library of Congress website* ([loc.gov](http://loc.gov)).*





## DELYNNE B. AND GARTH H. PEAY WORLD DANCE SCHOLARSHIP



For over 40 years before her passing, Delynne B. Peay was a mentor, coach, teacher, partner, and friend to many both in the World Dance program at BYU and in the community. Her husband, Garth H. Peay, danced with the folk dancers, taught and danced professionally, founded Center Stage Performing Arts Studio, and supported Delynne in her position at BYU. The Delynne B. and Garth H. Peay World Dance Scholarship will honor their memory, inspire greatness in others, and help dancers experience the World Dance program. This scholarship will be awarded to International Folk Dance Ensemble students who create and promote unity in the program and inspire others to be their best.



For more information about Delynne and Garth Peay and to make a tax deductible donation to this scholarship, please visit <https://peayworldldancescholarship.weebly.com/>.

# 2019–2020 FOLK DANCE 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

Camille Ensign  
Tyler Persson

## FOLK DANCE ALUMNI SCHOLARSHIP

Kierica McPherson

## EXCELLENCE IN FOLK ARTS SCHOLARSHIP

Laura Garff Arnold  
Drew Duncan

## HARMAN AWARD

Austin Allen  
Tyler Brown  
Clark DeFranco  
Laura Black

## VILTIS SCHOLARSHIP

Ashley Jex  
Ian Woodward

## THE SPIRIT OF FOLK DANCE SCHOLARSHIP

Lauren Handy

## PARDOE-ANDERSON PERFORMANCE SCHOLARSHIP

Johnathan Liporada

## COLLEEN WEST PERCUSSIVE FOOTWORK SCHOLARSHIP

J. Paul Storrs

## PERFORMANCE MISSIONARY AWARD

Julianne Binns  
Natalie Van Wagoner

## BLAINE & MICHELLE ANDERSON SCHOLARSHIP

Kiersten Robertson  
Roscoe McGee

## CHERRILL LIPTAK SCHOLARSHIP

Brenna Bartholomew  
Isaiah Vela

## MARK & LISLE ARNOLD FOLK DANCE SCHOLARSHIP

Saralee Dunster  
Robert Rex

If you are interested in providing scholarships for the folk dance program and its students, please contact Kelly Reeves at 801-356-5309 or [Kelly.reeves@churchofJesusChrist.org](mailto:Kelly.reeves@churchofJesusChrist.org)

or visit

[GIVE.BYU.EDU/FOLKDANCE](http://GIVE.BYU.EDU/FOLKDANCE)



COLLEGE OF  
FINE ARTS  
AND  
COMMUNICATIONS

# INTERNATIONAL FOLK DANCE ENSEMBLE PERFORMANCES 2020

February 15	Winterfest, SLC - LDS Conference Center Theater	2:00 & 7:00 p.m.
February 18	Covey Center, Provo	7:00 p.m.
February 21	West Side Performing Arts, Dayton, ID	7:00 p.m.
February 22	TBD, ID	7:00 p.m.

## MID-SEMESTER TOUR — OREGON

March 10	Ontario, Oregon – Four Rivers Cultural Center	7:00 p.m.
March 11	Sisters, Oregon – Sisters High School Auditorium	7:00 p.m.
March 12	Corvallis, OR – LaSell Stewart Center, Austin Auditorium	7:00 p.m.
March 13	Medford, Oregon – Central (Spiegelberg) HS Auditorium	7:00 p.m.

## SUMMER TOUR

July 10–Aug 2     Netherlands, Belgium, France, Russia

# 2020 SUMMER DANCE CAMPS AT BRIGHAM YOUNG UNIVERSITY

## International Folk Dance Camp: June 15–17, 2020

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—like Seven Peaks—with youth counselors from the BYU International Folk Dance Ensemble!

## Clogging, Tap, and Step Dance Camp: June 18–20, 2020

Stompin’ . . . Shufflin’ . . . SMASH! . . . to the newest dances and the most dynamic clogging instruction in the West! This camp includes Power Tap clogging, Irish step dancing, tap, and Canadian step dancing—and some splashing around with friends at Seven Peaks!

[dancecamps.byu.edu](https://dancecamps.byu.edu)

Dance Camps Registration Opens February 2020



**BYU** | YOUTH PROGRAMS

A PROGRAM OF

**BYU CONTINUING EDUCATION**

# CREATIVE TEAM

## Artistic Director

Jeanette Geslison

## Music Director

Mark Geslison

## Script Writer

Teresa Love

## Production Manager

Benjamin Sanders

## Technical Director/Scenic Designer

Mark Ohran

## Production Stage Manager

Crysta May Powell

## Lighting Designer

Michael G. Handley

## Projection Designer

Erin Dinnell Bjorn

## Sound Design & Recording

Troy Sales

## Production Assistant

Ashley Johnson

## Technical Assistant

Nathan Baker

## Assistant Stage Managers

Taylor Ballard

Melissa Longhurst

Emma Pankratz

Kirsten Busse

Kathryn Arnett

## Assistant Lighting Designer

Marianne Ohran

## Master Electrician

Daniel Barton

## Voice Over

Bruce Newbold

## Costumer

Amy Handy

## Costume Design: Go Big

Dennis Wright

## Stitchers

Amanda Alley, Tia Haycock,  
and Ken Nukaya

## Audio Engineer

Matthew Kupferer

## Audio House Engineers

Aaron Kopp

Eric Kopp

## Photography

Jaren Wilkey

Nate Edwards

## Marketing Services Manager

Hadley Duncan Howard

## Creative Services Manager/Graphic Designer

Ty Davis

## Preshow Coordinators

Greg Tucker

Emilee Wright

Amy Jex

Breanna Daniels

Jacob Madsen

Tamara Chamberlain

## Alumni Reception

Tamara Chamberlain

## Migration History Consultant

Mark I. Choate

## Historical Consultant

Tova Leigh-Choate



## COLLEGE FINE ARTS AND COMMUNICATIONS

### Dean

Ed Adams

### Associate Dean

Amy Jensen

### Associate Dean

Jeremy Grimshaw

### Associate Dean

Rory Scanlon

### Assistant Dean

Thaylene Rodgers

### Assistant Dean

Bridget Benton

### Assistant Dean

Melinda Semadeni

## DEPARTMENT OF DANCE

### Administration

Curt Holman, chair

Nathan Balsler,  
assoc. chair

Pam Musil,  
assoc. chair

### Full-time Faculty

Nathan Balsler

Rachel Barker

Shayla Bott

Adam Dyer

Jeanette Geslison

Keely Song

Curt Holman

Amy Jex

Brent Keck

Shannon McKechnie

Kate Monson

Pam Musil

Shani Robison

Marin Roper

Kori Wakamatsu

Hilary Wolfley

Jamie Kalama Wood

## WORLD DANCE FACULTY

### Full-time Faculty

Jeanette Geslison

Amy Jex

Jamie Kalama Wood

### Adjunct Faculty

Tamara Chamberlain

Sarah Klopp Christensen

Breanna Daniels

Wendi Isaacson

Becki Love

Jacob Madsen

Carissa Moser

Chante Sinclair

Greg Tucker

Maria Tucker

Kaui Tuia

Tara Westbrook

Emilee Wright

### Student Instructors

Laura Arnold

Camille Ensign

Kierica McPherson

McCall McClellan

J. Paul Storrs

Isaiah Vela

## DANCE MEDICINE AND WELLNESS

### Director

Brenda Critchfield

### Assistant Athletic

#### Trainers

Racquel Hansen

Carrie Pereyra

# BYU ARTS PRODUCTION

## BYU Arts Production

Russell Richins, Director  
Benjamin Sanders, Assoc.  
Director

## Production Managers

Benjamin Sanders,  
Dance & Tours  
Jennifer Reed,  
Theatre & Media Arts  
Troy Streeter, School of Music  
Jared Patching, BRAVO! Series

## Business Office

Brian Olson, Manager  
Kathy Heckel, Asst. Mgr.  
Sean Wilson, Accountant

## Scheduling Operations

Russell Richins, Manager  
Naomi Escobedo, Supervisor  
Kimmie Thorne, Secretary

## Dance & Tour Operations

Benjamin Sanders, Prod.Mgr.  
Mark Ohran, Technical Dir.  
John Shurtleff, Tour Operations/  
Transportation  
Crysta May Powell,  
Prod. Stg. Mgr.  
Ashley Johnson, Prod. Asst.  
Nathan Baker, Tech. Asst.  
Sydney Smith, Digital Media  
Jonathan Myers, Digital Media

## Properties Operations

Jennifer Reed, Manager  
Sarah Anne Childs,  
Props Master  
Caleb Brown, Props Artisan  
Jennifer Hunt, Props Artisan  
Alison Rino, Props Artisan  
Christina Hernandez,  
Production Assistant

## Technical Operations

Travis Coyne,  
Manager/Technical Dir. (TD)  
Mark Ohran, TD/Tour Operations  
John Ward Shurtleff,  
TD/Tour Operations  
Jared Patching,  
TD/Stage Operations  
Ward Wright, Asst. TD/  
Scene Shop Supervisor  
Elisabeth Goulding,  
Draftsman/Expeditor  
Paul Hintz, Carpenter/Welder  
Desiree King, Head Painter  
Carly Matheson, Painter  
Danali Linton, Carpenter/Painter  
Denyce Hawk, Carpenter/Painter  
Makenna Johnston,  
Carpenter/Painter  
Mary Michal Carrigan,  
Carpenter/Painter  
Jacob Gudmundsen, Carpenter  
Campbell Hofstetter, Carpenter  
Brian Sydick, Carpenter  
Emma Witham, Carpenter  
Addison Sharp, Carpenter  
Gavin Garry, Carpenter  
Alex Swindler, Carpenter  
Mandarin Wilcox,  
Student Volunteer

## Lighting Operations

Michael G. Handley, Manager/  
Resident Lighting Designer  
Marianne Ohran,  
Asst. Lighting Designer  
Mckenzie Ottley,  
Master Electrician  
Jacob Anderson, Crew  
Michael Ballif, Crew  
Daniel Barton, Crew  
Caleb Christensen, Crew  
Alexandra Cuthbert, Crew  
Emma Hansen, Crew  
Tayla Ingles, Crew  
Melissa Longhurst, Crew  
Sarah-Ann Moran, Crew  
Esther Pielstick, Crew

Christina Porter, Crew  
Grant Porter, Crew  
Stephen Warren, Crew  
Dylan Wright, Crew

## Stage & Front of House Operations

Jared Patching, Manager  
Sandra Geirisch, Venue Manager  
Joe Varela, Venue Manager  
Rebecca Hesson, Prod. Asst.  
Monica Wood, Prod. Asst.  
Amanda Morris, Crew  
Elise Lacanienta, Crew  
Glenn Stapley, Crew  
Jason Murdoch, Crew  
Jennica Baldrige, Crew  
Paige Whitaker, Crew  
Kaylee Tanner, Crew  
Kirsten Busse, Crew  
Emily Bennett, Crew  
Marcus Weatherred, Crew  
Grace McKay, Crew  
Brittany Brady, Crew  
Sydni Bringhurst, Crew  
Statler Smith, Crew  
Tommy Kindall, Crew  
Lela Hill, Crew  
Michael Byrd, Crew  
Hannah Clawson, Crew  
Amelia Cook, Crew  
Courtney Cook, Crew  
Mary Ellis, Crew  
Gillian Ellsworth, Crew  
Hayden Hall, Crew  
Lexi Jorgensen, Crew  
Freja Jorgensen, Crew  
Parley Lambert, Crew  
Acoya Leavitt, Crew  
Bronwyn Reed, Crew  
Sophie Richards, Crew  
Grant Smaellie, Crew  
Melanie Staten, Crew  
Emma Swenson, Crew  
Skyler Thompson, Crew  
Brianna Varner, Crew  
Henry Young, Crew  
Shawn Beyer, Crew

## Costume Operations

Jessica Cowden, Manager  
Deanne E. DeWitt,  
Asst. Mgr./Cutter/Draper  
Rebekah Silver Jackson,  
Cutter/Draper  
MaryLynn Schaeffer,  
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Maya Nitta,  
Living Legends Costumer  
Hannah Liberatore,  
Wardrobe Supervisor  
Zoe Trepanier,  
Wardrobe Supervisor  
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Sarah Cutler, Stitcher  
Allie Stanley, Stitcher  
Callie McDonough, Stitcher  
Abigail Richardson, Stitcher  
Colleen Ackerman,  
Hair/Makeup Supervisor  
Paige Francis,  
Hair/Makeup Supervisor

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Jeff Carter, Recording Manager  
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A/V Supervisor  
Holly Schellenberg,  
A/V Assistant  
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Rachel Carr, A/V Technician  
Zach Griffin, A/V Technician  
Tiffany Parker, A/V Technician  
Grant Porter, A/V Technician  
Talmage Sanders,  
A/V Technician  
Holly Schellenberg,  
A/V Technician  
Zach Valentine, A/V Technician  
Gabriella Warnick,  
A/V Technician

# EXTERNAL RELATIONS, CREATIVE SERVICES & BYU ARTS

## CFAC External Relations

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Assistant Dean  
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Lexi Glauser, Writer  
Morgan Heis, Writer  
Calee Gardner,  
Social Media Specialist  
Colton Stock,  
Social Media Specialist

Katy Bankshead, Web Developer  
Tamsen Farnsworth,  
Web Developer  
Benjamin Williams,  
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Brendan Gwynn, PR Coordinator  
Courtney Mortenson,  
PR Coordinator  
Sofie Pathakis, PR Coordinator  
Sarah Duffin, Writer

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Hadley Duncan Howard,  
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Ty Davis,  
Creative Services Mgr.  
Phyllis Rosen, Editor  
Tessa Ostvig,  
Social Media Specialist  
Ashlynn Arnett,  
Social Media Specialist

## BYU Arts

Bridget Rosella Benton,  
Assistant Dean  
Sage Black, Arts Assistant  
Jack Dearden, Arts Assistant  
Emily Ratcliff, Arts Assistant

## Fine Arts Box Office

JoNell Stoddard, Mgr.  
Kylie Patterson, Supervisor





