

BYU DEPARTMENT OF DANCE

Christmas Around the World 2018

Beyond



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DIRECTOR'S NOTE

Welcome to *Christmas Around the World*! Thank you for joining with us at this BYU tradition where dance and music represent peoples and cultures from many parts of the world. There's no better time of year to reach beyond our own spheres as we try to recognize, understand, serve, and love the people around us.

In the initial planning stages of this concert, I pondered what I wanted the student performers to take away from this unique experience. One of the first things that came to mind was the far-reaching scope of our folk dance program, which spans beyond this concert. The student performers' preparation for and experience in this concert is a small glimpse into a bigger sphere. As some of our students have gone out into the world in recent months, they have connected their on-campus learning with experiences in the world, and, as a result, their total experience has deepened. My hope is that the sharing of a few of these experiences and life lessons learned, will inspire both students and audience members alike. President Worthen's recent emphasis on the importance of experiential learning in a BYU education seems a perfect fit for sharing selections of the extensive impact as we travel and perform around the world. As students discover what makes each of us human beings unique, they gain a broader perspective of the world in which we live. I believe the students learn first-hand that there is a distinct power in using the body to dance, to move, and to connect with others.

In preparation for this concert, the student performers have learned to magnify their dance and music skills through rigorous rehearsals. They learn to work together as a unified group as they learn to develop not only their artistic skills, but also the values of patience, respect, and hard work. In addition, they learn to appreciate and better understand the people and cultures they are representing. Some of the student performers have had the opportunity to work with external guest choreographers who are experts in their field of study. In short, the students have begun to see beyond themselves and beyond this campus through these preparatory processes.

I hope that this concert will be a reminder to all of us during this season to expand our capacity to love those around us — to reach beyond our own capacities and spheres in every way we can imagine.



Jeanette Geslison
Artistic Director



#LightTheWorld

BYU COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF DANCE PRESENTS

Christmas Around the World *Beyond*

INTERNATIONAL FOLK DANCE ENSEMBLE

FRI.-SAT., NOVEMBER 30-DECEMBER 1, 2018, 7:30 P.M.
SAT., DECEMBER 1, 2018, 2:00 P.M.
MARRIOTT CENTER

Please join us at the Folk Dance Alumni reception on December 1 in the Hinckley Alumni and Visitors Center Assembly Hall, immediately following the matinee performance.

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



CHRISTMAS AROUND THE WORLD 2018

BEYOND

OPENER: BEYOND

ENTIRE CAST

Staged by: Jeanette Geslison

Music: *The First Noel* (Traditional), *Den Femte Søster* (Harald Haugaard), *Rimmen* (Traditional), performed by *Mountain Strings*

Musical Arrangement: Mark Geslison and Harald Haugaard

INDIA: CHARISHNU

INTERNATIONAL FOLK DANCE ENSEMBLE

This classical form of Bharatanatyam dance is over 2,000 years old and is performed in sacred temples as one of “sixteen hospitalities” offered to Hindu deity. The tradition has been handed down from generation to generation by male dance masters in India called nattuvanars.

Choreography: Divya Narayanan

Music: *Charishnu* (Madhup Mudgal), recorded by *Gandharva Mahavidyalaya Choir*

INDIA: BHANGRA

INTERNATIONAL FOLK DANCE ENSEMBLE

Traditionally a men’s Punjabi harvest dance accompanied by the infectious rhythm of the dhol drum, Bhangra is now danced at celebrations, performances, and competitions worldwide. This work includes the traditional wooden sapp.

Choreography: Greg and Sally Rawlings

Music: *Bhangra* (Gypsy Aujla), recorded by *Saini Surinder*

INDIA: DISCOWALE

INTERNATIONAL FOLK DANCE ENSEMBLE

Bollywood, the famed film industry based in Mumbai, India, is characterized by elaborate musical numbers, love triangles, and melodrama. This dance style combines traditional Indian dance with Western movement, such as hip hop.

Choreography: Greg and Sally Rawlings

Music: *Discowale Khisko* (Pritam Chakraborty), recorded by *KK, Sunidhi Chauhan*, and *Rana Mazumder*

Soloists: Brenna Bartholomew, Andrew Schaat, and Brandon Carter

LATVIA: SUDMALINAS AND GOVJU KAZAKS

10:00 ENSEMBLE

From the Kurzeme region of Latvia, these dances showcase traditional figures inspired by windmills in the Latvian countryside, and a lighthearted cowherds dance.

Adapted and restaged by: Breanna Daniels and Jacob Madsen

Music: Traditional, performed by *Mountain Strings*

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*

ISRAEL: A FREYLEKHN KHASSENE
TIER II 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 the 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 separating handkerchief is a holdover from past days, and is now considered charming.

Choreography: Steven Lee Weintraub

Music: *Freylekhs in D* (P. Sokolow), recorded by *Klezmer Conservatory Band*, *A Glezele Vayn*, composed and recorded by *The Klezmatics*, *Tants a Freylekhs* (Shloimke Beckerman), recorded by *Klezmer Conservatory Band*

USA : TAPPIN’ & DRUMMIN’
INTERNATIONAL FOLK DANCE ENSEMBLE

American tap dance syncopations, influenced by “Sean and John” rhythms, is combined here with Fred Astaire and Hooper-style percussion.

Choreography: Colleen West, with Jacob Madsen and Wesley Valdez

Drums and Musical Arrangement: Jake Goehring

Dancers: Brandon Carter, Ashley Jex, J. Paul Storrs, and Natalie Van Wagoner

HUNGARY: LEGÉNYES
INTERNATIONAL FOLK DANCE ENSEMBLE

Legényes, a Hungarian word for “lads’ dance,” is a men’s percussive dance tradition found all throughout the eastern Carpathian Basin. This particular Legényes is from Kalotaszeg and is a favorite among Hungarian dancers.

Choreography: Jeanette Geslison

Music: Traditional, recorded by *Sebő Ensemble*





KOREA: SALJANGOONORI, BUCHEACHUM

TIER II ENSEMBLE

Fusing graceful artistry with the percussive striking of the Janggo, the performer is both dancer and musician. In the Buchaechum, or Fan Dance, representations of birds, butterflies, waves, and flowers create a beautiful spring garden.

Choreography: Cassidy Coffey, Amy Jex

Soloist: Cassidy Coffey

Music: *Buchaechum* (Traditional), recorded by *Sangkang Lee*

USA: LET IT SNOW

MOUNTAIN STRINGS

Music: *Let it Snow* (Jule Styne), lyrics by Sammy Cahn

Musical Arrangement: Isaac Geslison

USA: A SMOKY MOUNTAIN BREAKDOWN

9:00 ENSEMBLE

One evening after dark, with the moon casting its mysterious light over the proceedings, the air pulsates with stamping and clapping. Banjo and fiddle, singing, flatfooting, and the rhythm of the “patters,” all combine in this celebration of the Appalachian Running Set and Big Set.

Choreography: Edwin G. Austin Jr.

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

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 create the 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 recorded by Wesley Monahan

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

INTERMISSION

MACEDONIA: STO MI E MILO

ENTIRE CAST

Music: Traditional, performed by *Mountain Strings*

SERBIA: DILMANO DILBERO

INTERNATIONAL FOLK DANCE ENSEMBLE

This suite of dances represents the exciting traditions of Dimitrovgrad, located in the Sop region of eastern Serbia. The suite comprises nine traditional dances: R'cenica, Dilmano Dilbero, Klecka, Bera, Čićovoto Dete, Jove Malaj Mome, Čaćak, Na Dva Tanca, and Za Pojas.

Choreography: Milorad Runjo

Re-staged: Michael Malich

Music: Traditional, recorded by *Darko Čitić*

COLOMBIA: CUMBIA

8:00 ENSEMBLE

From the African word “Cumbe” meaning “party” or “fun,” this dance, centered around courtship, emerged during the eighteenth century along the Caribbean coast of Colombia. Fusing three ethno-cultural elements—African drums, Spanish romance, and indigenous Latin American liveliness—Cumbia music and dance was born.

Choreography: Emily K. Hatch

Music: *Oye Manita* (Totó La Momposina), recorded by *Totó La Momposina* and *Sus Tambores*

RUSSIA : MATRYOSHKA

INTERNATIONAL FOLK DANCE ENSEMBLE

Traditional Russian nesting dolls are brought to life in this lively character dance.

Choreography: Jeanette Geslison

Music: *Barynya* (Traditional), recorded and arranged by *National Dance Company of Siberia Orchestra*

UKRAINE: CAROL OF THE BELLS

MOUNTAIN STRINGS

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

Musical Arrangement: Trans-Siberian Orchestra

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*

UKRAINE : HUTSULKA

TIER II ENSEMBLE

For centuries, the Hutsuls have inhabited the Carpathian mountains in southwestern Ukraine. Their traditional dances are well-known for the lively stamping footwork combined with fast-moving circular and vertical movement patterns.

Choreography: Colleen West

Adapted by: Amy Jex

Music: *Transcarpathian Suite* (Ron Cahute), *The Hutsul Girl* (Traditional), recorded by *The Hutsul Music Ensemble of Ivano-Frankiv*

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.

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

Musical Arrangement: Tyler Castleton, Daniel Lee

FINALE

ENTIRE CAST

Staged by: Amy Jex

Music: *Let it Snow* (Jule Styne), lyrics by Sammy Cahn

Musical Arrangement: Isaac Geslison



Mary Bee Jensen founded the International Folk Dance program at Brigham Young University in 1956. She passed away earlier this year at the age of 100 years.

Dearest Mary Bee, thank you for taking us *beyond!*

DIRECTORS



JEANETTE GESLISON

Artistic Director
International Folk
Dance Ensemble



AMY JEX

Tier II Ensemble



EMILY HATCH

8:00 Ensemble



EMILEE WRIGHT

9:00 Ensemble



JACOB MADSEN

10:00 Ensemble
Rehearsal Assistant
International Folk
Dance Ensemble



BREANNA DANIELS

10:00 Ensemble



BRANDON CARTER

Rehearsal Assistant
Tier II Ensemble



MARK GESLISON

Artistic Director
Mountain Strings



CASSIDY COFFEY

Rehearsal Assistant
Tier II Ensemble

2018-19 INTERNATIONAL FOLK DANCE ENSEMBLE

Directed by Jeanette Geslison



AUSTIN ALLEN
Sandy, UT
Manufacturing Engineering



EMILY ALLEN
Sandy, UT
Human Development



BRENNA BARTHOLOMEW
Ft. Lauderdale, FL
Philosophy and Dance



JULIANNE BINNS
West Jordan, UT
Global Studies



SAGE BLACK
Las Vegas, NV
Pre-Management



TYLER BROWN
South Jordan, UT
Applied Mathematics



BRANDON CARTER
Spokane, WA
Statistics



SAMI CHUN
Orem, UT
Psychology



CASSIDY COFFEY
Sandy, UT
Sociocultural Anthropology



CLARK DEFRANCO
Anderson, South Carolina
Manufacturing Engineering



DREW DUNCAN
Portland, OR
Exercise Science



SARALEE DUNSTER
Savannah, Missouri
English Language



CAMILLE ENSIGN
Sandy, UT
Tourism Studies



ELISABETH FRISCHKNECHT
Manti, UT
Physics and Astronomy



LAURA GARFF
West Jordan, UT
Pre-Management



LAUREN HANDY
Sandy, UT
Marketing



ASHLEY JEX
Draper, UT
Dance



JOHNATHAN LIPORADA
Oxnard, CA
Dance



ROSCOE MCGEE
West Jordan, UT
Manufacturing Engineering



KIERICA MCPHERSON
Madison, Connecticut
Pre-Dance



TYLER PERSSON
Livermore, CA
Economics



ROBERT REX
Orem, UT
Economics



KIERSTEN ROBERTSON
Provo, UT
Dance



ANDREW SCHAAT
Rexburg, ID
Sociology



J. PAUL STORRS
Natchitoches, LA
Applied Statistics



NATALIE VAN WAGONER
Highland, UT
Dance



ISAIAH VELA
Burley, ID
Pre-Management



IAN WOODWARD
Lindon, UT
Neuroscience

MOUNTAIN STRINGS Directed by Mark Geslison



ISAAC GESLISON
Provo, UT
Psychology



JAKE GOEHRING
Herriman, UT
Spanish



SAMUEL HIGBEE
McLean, VA
Math and Economics



AUBREY NIELSEN
Burley, ID
History Teaching



BRIELLE PETRIE
Burley, ID
History Teaching



LAURA WATERS
Idaho Falls, ID
Family Studies

GUEST MUSICIANS:

Sarah Johnson - Flute
Josh Higbee - Trumpet
Ryan Echols - Accordion
Ben Oliphant - Clarinet

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8:00 ENSEMBLE

Kathryn Arnett
Dallin Arnold
Courtney Baggaley
Hadlei Beck
Kelly Bisignano
Tessa Cantrell
Brooklyn Cottle
Tanner Day
Isaac Fife
Spencer Gardiner
Steven Grossen
Grant Hamilton
Rachel Huber
Dailie Jeffs
Lucy Leishman
Molly MacKenzie
Tyler Mansfield
Ryan McCrary
Skylar Moore
Paul Oldroyd
Ashley Paget
Benjamin Parker
Katrina Pedersen
Jonathan Pulsipher
Susannah Rellaford
Nathan Ricks
Chloe Sampson
Jordan Stanford
Joshua Wise
Alison Wood
Anthony Xanthos
Emmanuel Valdez

Director: Emily Hatch

Student Assistants: Johnathan Liporada and
Rebeca McConkie

9:00 ENSEMBLE

Alyssa Brianna Baker
Annika Elise Barrick
Nathan Farrell Binns
Jacob William Blake
Caleb Russell Brown
Kyleigh Dawn Cooper
Kye Cardon Davis
Matthew Cline Davis
Rhen Cardon Davis
Nathan George Wendell Eyring
Adeline Rose Florence
Laparra Mabel Ivette Galvez
Margaret Elizabeth Granger
Casey Cheyenne Greenwood
Caleb May Hintze
Katheryn Hollis
Katherine Alexis Huefner
Yuanpei Jiang
Joshua Johnson
Samuel Douglas Johnson
Katelyn Elyse Langford
Brigham Marshall Lee
Alexander Jedd Peterson
Victoria Marie Raimondi
Emma Adelle Remington
HD Colton Sanderson
Kassidi Rae Sanderson
Samuel Sidney Sandstrom
Lindsay Nicole Seitz
Enoch Elam Stewart
Jacob Scott Wiley
Aubrey Larsen Zhang

Director: Emilee Wright

Student Assistants: Natalie Van Wagoner and
Drew Duncan

10:00 ENSEMBLE

Jaycie Baird
Jennifer Boekweg
Serena Clark
Benjamin Davis
Shane Dawson
T. Andrew Decker
McKenzie Doyle
Sarah Duffin
Tatelyn Ferguson
Austin Finch
Whitnee Forest
Audrey Graham
Andreas Grossen
Emily Hancock
Ashleigh Jensen
Miranda Jessop
McKay Jessop
Benjamin Johnson
Emma Keith
Christian Leigh
Sai Maddali
Juliette Madsen
Adam Neil
David Ortega
Gabriel Smith
Piper Smith
Rachel Marie Speirs
Daniel Summit
Ruth Talbot
Garrett Tautkus
Christian Taylor
Natalie Vance
Colin Wylie

Director: Jacob Madsen and Breanna Daniels

Student Assistants: Elisabeth Frischknecht and
Austin Allen

TIER II ENSEMBLE

Colin Anderson
Dayson Barra
Daniel Bennett
Allie Berg
Gerry Bohorquez
Michael Butler
Remington Butler
Lindsay Chinain
Lindsey Christensen
Braden Duke
Megan Joy Eddington
Asher Eyre
Hannah Fronk
Kayla Goodman
Jillian Jarvis
Natasha Keckley
Alison Kelly
Hannah Kooyman
Greg LaRussa
Emmett Madsen
Teagan Mann
Emma Giaouque
Sara McKay
Talbot McLaws
Greg Schachterle
Kiana Shurts
Shayne Simmons
Nathan Simpson
Daniel Stephenson
Cody Stoelk
Rebecca Terry
Halle Tucker
Brandon Vance
Brigham Vargha

Director: Amy Jex

Student Assistants: Brandon Carter and
Cassidy Coffey

STUDENT EXPERIENCES

KIERSTEN ROBERTSON

Student

Last summer, I was able to go to India for a few weeks and study classical Indian dance with a professional Kathak dancer. It is such a different culture and place — very different from anything that I've experienced in Provo, Utah. The Indian woman I learned from, Mridula, and I come from very different backgrounds. We faced some incredibly tense, uncomfortable situations when we first started rehearsing because of those differences. Yet, as we moved together and learned from each other, we built a profound friendship. I actually had the opportunity to teach her some American clogging, and we compared the rhythms of kathak with clogging. I understand Mri in a way that is almost hard to describe with words, because I learned to relate to and understand her better through movement. I truly believe that dance is something that helps us see beyond differences and accept each other as we all are. We may be in totally different circumstances and have totally different beliefs, but movement connects us all to our human sameness while celebrating our beautiful uniqueness at the same time.



Kiersten (left) in India

CASSIDY COFFEY

Student

“Because of my experiences with Folk Dance, I was guided to reach beyond BYU’s campus by merging my love for world dance and my studies of anthropology into a two-month, ethnographic field study on Korean dance. Living in Seoul, South Korea, I came to love and more deeply understand a people through dance. Before leaving for Korea, I received the following wisdom from my professor, words I carried with me throughout the field study and words that perfectly encompass the purpose of the time I spent there: “Engage with whatever you are studying. Respectfully insert yourselves into people’s lives. Share experiences with them, mourn with those that mourn, and do your best to understand how the world presents itself to them.” Finally, recall that you and everyone that you are learning from have the light of Christ within them. We are all formed by the artist who formed the artist. Seek to understand this truth, to know others better, and to know and appreciate what God has made in all its beautiful and exquisite complexity, not just as individuals but as beautiful symphonies of people that make up what we like to call culture. And revisit this truth regularly.”

What I did in Korea was much larger than myself, larger than Korean dance, larger than what I studied. I sought to understand and see the beauty of individuals and, in a larger sense, their cumulative culture. I was seeking to understand larger truths of God and the world by understanding the perspectives and natures of a people created by the Artist of this world. I was seeking to become one with Koreans, I was hoping to do what seemed impossible: insert a complete stranger into a society with the hopes that they would accept me and allow me to become one with them. It wasn't easy; in fact, for someone who is shy, it was terrifying. But dance enabled me to become more than friends with the Koreans I spent my time with, I came to love who they were and the world they presented me with. Dance was the means of communication through which I learned to empathize with and love the Korean people. I spent my days participating in traditional Korean dance classes to learn the movement of their bodies, interviewing dancers and teachers to learn what dance meant to them, and taking detailed notes on each complex and intricate detail I stumbled upon. Communication was difficult; dance became the means by which I began to understand them and the means by which they began to understand me. The more I danced with them, the more I learned from them and the more interested they became in learning about me and taking me in as their own. I quickly learned of their kindness after I missed a day of class due to illness. When I returned, one of the dancers whom I had never spoken with rushed up to me, worried about my health, relieved I had returned. A few days later, while talking to each other through our phone translators, she told me I was like a sister to her. I was surprised at how quickly she took me in and moved by the love and care she showed me thereafter. Despite our lack of a common language, we quickly became close friends. I learned about her family, her childhood, and her dreams and aspirations. I celebrated with her when she did well on her dances, I mourned with her when she had to take her mom to the hospital for surgery on a broken bone. My “sister” and I became friends, not through linguistic language, but because of dance. Over the course of my stay, I made personal, life-long friendships with the dancers and teachers I spent time with. With time, they opened their arms to me and my husband, proudly showing us the beauty of their homeland. In the end, I not only learned about a culture and a people, but also about individuals, and learned what it means to empathize, sympathize, and befriend people who come from seemingly different worlds.



Cassidy (middle) in Seoul, Korea rehearsing the traditional fan dance.

JOHNATHAN LIPORADA

Student

Earlier this year, we learned a dance from Serbia. At the Schoten festival in Belgium this summer, there was a dance team from Serbia, and so members of the team and I wanted to get to know them more. During the course of the week, we spent a lot of time together. One night we had a fun impromptu dance with them where we learned Serbian steps and celebrated one of their members' birthdays with them. At the end of the week, I traded shirts with one of their members, and when we had to leave, they waited with us until our bus left. Before leaving, I made sure to add them on Facebook and Instagram, and I still keep in touch with some of them today and even video chat with them every once in a while. The experience has not ended.



Schoten, Belgium - Members of BYU Folk Dance with members of Serbian Folk Ensemble "Vila."

AMY JEX

Faculty

I have always loved Ukrainian dance for its beauty, but when you dance with the people, eat their food, and listen to their stories, and even feel the pain of their struggles, it makes that love deeper. One pivotal experience I had occurred in the small city of Kropyvnytskyi in central Ukraine. They were so excited to have this group of dancers from the U.S. and Canada, that they greeted us with a wonderful reception, including the presentation of the bread and salt. That was a poignant moment for me. I felt the genuine friendship behind the gesture that we so often depict in the dance. A few days later, we were treated to a music and dance program by local performers, mostly children. The children brought us gift bags, each one unique in its contents of trinkets representing Ukraine. They danced for and with us, escorting us individually out of the audience and into the aisles. Though I couldn't understand the words of the songs, I found out later that they were very nationalistic in theme. Ukraine is a country currently at war with Russia, terrified of losing its independence again. The juxtaposition of the innocent light of these children and their lyrics of hope about the future against the looming anxiety of the present political situation was especially powerful. Singing and dancing about Ukraine for me now depicts a repeated tale of victory over oppression, and hope in the struggle to preserve a cultural identity amidst uncertainty.

JULIANNE BINNS

Student

Friendship across borders isn't about words, opinions, or even common lifestyles. Friendship across borders transcends that and I felt it as I stared into the eyes of my Chinese partner last Christmas. Our common love for dance helped us connect in a way that erased all of our obvious differences. Friendship is something that is felt, something that can happen and occur with any group or individual so long as they try to see the world through different eyes. This friendship runs deep and is powerful, for new perspectives is what helps us understand each other and the world better — no words needed.

This summer I received experiential learning funds to attend a week-long Hungarian dance camp in Washington. Before going, I didn't have very much Hungarian dance experience, and I was nervous that I wouldn't keep up. But I wanted to reach beyond myself and try something new. And I'm so glad I did. I made some lifelong friends and was surprised at how much I loved the dance style. When you reach beyond what you know and try something new you can discover things not only about dance or different people, but about yourself too.



BYU Folk Dance members enjoy dancing with Paris youth and YSAs at the Torcy LDS chapel.

LAUREN HANDY

Student

Dancing breaks any language barrier; and even though I have never been to most of these countries I am representing, I feel like I can relate to them on a personal level through the language of dance. I have come to find that I have fallen in love with many people and cultures that I have never met, and maybe will never meet. After a performance at an elementary school, a little girl ran up to me with tears in her eyes and said, "You were in the dance from India. I am from there and miss it greatly! It reminded me so much of home!" then she proceeded to give me a big hug. It is amazing how there were no words needed to touch this little girl's heart. She just needed to be reminded of home.

"I am convinced that there is not a problem in the world that can't be solved by dancing together"

Delynne Peay, past faculty

ASHLEY JEX

Student

"I had the unique opportunity to travel to Ukraine this past summer and participate in a dance workshop tour for two weeks. The other participants in the workshop tour were Canadian, and had ancestral ties to Ukraine. This was the main reason they studied Ukrainian dance, and so when we (from BYU) explained to them that we had no relationship with Ukraine, they were taken slightly aback. It was a strange concept for them to understand that we had this love for places and people that we had no relation to. Ultimately, we were a collection of very different people who all came together because of our love for Ukrainian dance and our desire to learn more about it. This initial connection bonded us together and helped form a basis for a lasting friendship. Despite our heritage, we all became more Ukrainian together through our shared dance and cultural experiences. By the end of the workshop, we Americans were declared "honorary Ukrainians" by our Canadian friends.

HANNAH FRONK

Student

This spring we performed at an event in Salt Lake that celebrated the Persian New Year named Norooz. Before performing our Azerbaijan dance, I had the opportunity to chat with some Turkish ladies who were outside in the lobby selling handmade jewelry and bags and fabrics. When I mentioned that I had recently learned a Turkish dance in one of my classes, these sweet ladies were so excited and appreciative that I had taken the time to truly understand their culture. Their eyes lit up, heads nodded, and mouth smiled as I showed them a portion of our Turkish dance. I am forever grateful for this experience that taught me the importance of connecting with those that are different from yourself.

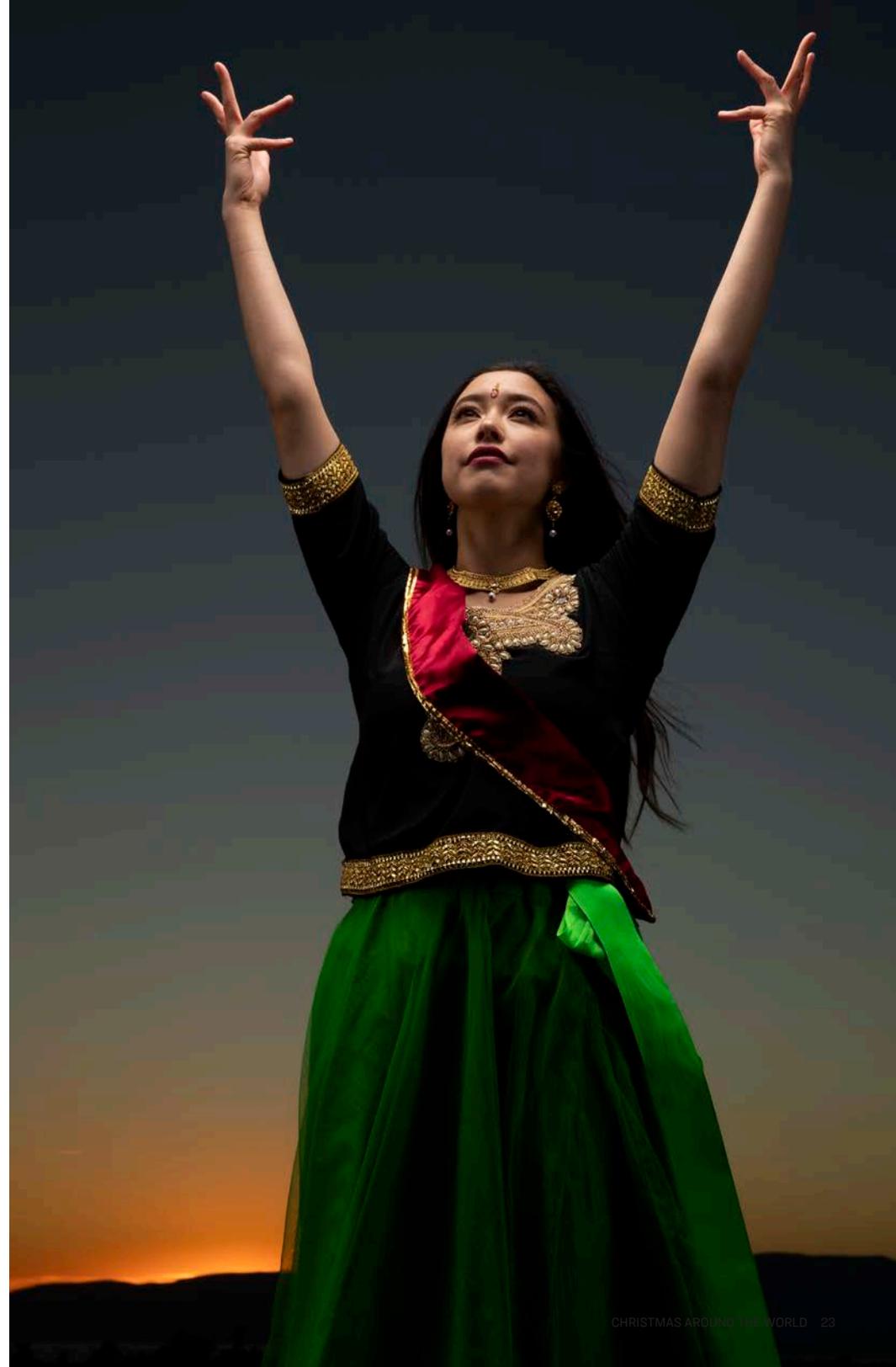
BREANNA LYNN DANIELS

Faculty

I was blessed to go beyond campus many times as a student performer. One especially inspiring experience was in a parking lot in Cambodia, in what felt like 107 degree heat. Young Single Adults gathered from around the whole country and met with us. We danced country line dances and Cumberland squares, smiling and gesturing and laughing together. They didn't speak English. We definitely did not speak Cambodian. I think the majority of the actual dance instruction was lost in translation, but we made friends that night. After learning some of our dances, they taught us some Cambodian steps. Two Cambodians grabbed my hands and guided me, encouraging me with words I couldn't translate but knew the meaning of. We exchanged pieces of our culture and guided one another through movements that were foreign for one party and commonplace for the other.



Emily Allen instructs a dancer at the Hanoi Academy of Theatre & Cinema in Vietnam.



BYU AND MINZU COLLABORATIVE DANCE PROJECT

DECEMBER 2017

Description:

A choreographic work entitled *Encounter*.

The work brought together student dancers and musicians from Minzu University in China with BYU International Folk Dance Ensemble and Mountain Strings.

“Getting to work and associate with the Minzu artists was a reminder to me that our differences don’t prevent kinship. We don’t even have to speak the same language to connect. The bonds of friendship can extend through cultural barriers, stereotypes, and social norms, and that is beautiful.”

McCall McClellan



“You can connect through having fun, through dancing, through laughing and through teaching each other. We’re learning from and with each other.”

Alli Moon

“I was so touched by how strangers from two different cultures, who didn’t even speak the same language, could come together and make something so powerful. It is difficult to describe the emotions that I felt while dancing on stage with the Minzu dancers. It was an experience I will never forget.”

Elisabeth Frischknecht

“The experience completely surpassed all my expectations. It was so beautiful to witness that love; even humor transcends different languages and culture.”

Sage Black



“I wish every person in the world had the chance to experience something like this, because this is really what changes the world.”

Laura Garff



2018–2019 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

Emily Allen
Brandon Carter

EXCELLENCE IN FOLK ARTS SCHOLARSHIP

Brenna Bartholomew

VILTIS SCHOLARSHIP

Sage Black
Isaiah Vela

PARDOE-ANDERSON PERFORMANCE SCHOLARSHIP

Laura Garff

PERFORMANCE MISSIONARY AWARD

Austin Allen
Andrew Schaat

CHERRILL LIPTAK SCHOLARSHIP

Cassidy Coffey
Samuel Chun

FOLK DANCE ALUMNI SCHOLARSHIP

Elisabeth Frischknecht

HARMAN AWARD

Camille Ensign
Tyler Persson
Drew Duncan
Laura Waters

THE SPIRIT OF FOLK DANCE SCHOLARSHIP

Johnathan Liporada

PERCUSSIVE FOOTWORK PERFORMANCE SCHOLARSHIP

J. Paul Storrs

BLAINE AND MICHELLE ANDERSON SCHOLARSHIP

Julianne Binns
Tyler Brown
Clark DeFranco
Saralee Dunster
Lauren Handy
Ashley Jex
Roscoe McGhee
Kierica McPherson
Robert Rex
Kiersten Robertson
Natalie Van Wagoner

If you are interested in providing scholarships for the folk dance program and its students, please contact Diana Tucker at 801-356-5327 or diana.tucker@ldschurch.org or visit

GIVE.BYU.EDU/FOLKDANCE



COLLEGE OF
FINE ARTS
AND
COMMUNICATIONS

INTERNATIONAL FOLK DANCE ENSEMBLE PERFORMANCES 2019

January 18	Timpview High School — Provo, UT	7:00 p.m.
January 19	Davis Middle School — Evanston, WY	7:00 p.m.
February 8	Winterfest, SLC — LDS Conference Center Theater	7:00 p.m.
February 9	Idaho Falls Civic Auditorium — Idaho Falls, ID	7:00 p.m.

MID-SUMMER TOUR — WYOMING/COLORADO

March 8	Green River, Wyoming — Green River High School	7:00 p.m.
March 9	Longmont, Colorado — Longmont High School	7:00 p.m.
March 12	Colorado Springs, Colorado — Wasson High School	7:00 p.m.
March 13	Alamosa, Colorado — Alamosa State University, Plachy Hall	7:00 p.m.
March 15	Sterling, Colorado — Dorthy Corsburg Theater	7:00 p.m.
March 16	Loveland, Colorado — Roberta Price Auditorium, Thompson Valley High School	7:00 p.m.

SUMMER TOUR

May 18-June 4 China

2019 SUMMER DANCE CAMPS AT BRIGHAM YOUNG UNIVERSITY

International Folk Dance Camp: June 17–19, 2019

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 Utah’s largest water park, and a final dance performance!

Clog, Tap, Step Dance Camp: June 20–22, 2019

Whether you’re a director, instructor, or student, you’ll experience the newest dances and the most dynamic clogging instruction in the West from top guest instructors! Enjoy exciting activities with counselors from BYU International Folk Dance Teams, including parties and games, a trip to Utah’s largest water park, and a final Clog Down Super Challenge!

dancecamps.byu.edu

Dance Camps Registration Opens February 2019

BYU | YOUTH PROGRAMS
CAMPS AND PROGRAMS THAT CHANGE LIVES



CREATIVE TEAM

Artistic Director

Jeanette Geslison

Music Director

Mark Geslison

Script Writer

Teresa Love

Production Manager/Scenic Designer

Benjamin Sanders

Technical Director

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

Olivia Jefferies

Technical Assistant

Jayden Rucker

Assistant Stage Managers

Amanda Morris

Emma Pankratz

Susan Kupferer

Assistant Lighting Designer

Marianne Ohran

Lightboard Operator

Daniel Barton

Voice Over

Allison Warner

Sam Payne

Costumer

Amy Handy

Costume Design Go Big

Dennis Wright

Stitchers

Amanda Alley, Wendy Copus, Tia Haycock,
and Ken Nukaya

Master Electrician

Mckenzie Ottley

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

Ty Davis

Program Design

Ty Davis

Preshow Coordinators

Greg Tucker, Emilee Wright, Amy Jex,
Emily Hatch, and Jacob Madsen

COLLEGE FINE ARTS AND COMMUNICATIONS

Dean

Ed Adams

Associate Dean

Amy Jensen

Associate Dean

Jeremy Grimshaw

Associate Dean

Rory Scanlon

Assistant Dean

Melinda Semadeni

Assistant Dean

Bridget Benton

Assistant Dean

Scott Boyter

DEPARTMENT OF DANCE

Administration

Curt Holman, chair

Nathan Balsler,

assoc. chair

Pam Musil, assoc. chair

Full-time Faculty

Nathan Balsler

Rachel Barker

Shayla Bott

Janielle Christensen

Jeanette Geslison

Keely Song Glenn

Curt Holman

Amy Jex

Brent Keck

Shannon McKechnie

Kate Monson

Pam Musil

Shani Robison

Marin Roper

Kori Wakamatsu

Hilary Wolfley

WORLD DANCE FACULTY

Full-time Faculty

Janielle Christensen

Jeanette Geslison

Amy Jex

Adjunct Faculty

Tamara Chamberlain

Sarah Klopp Christensen

Breanna Daniels

Emily Hatch

Wendi Isaacson

Becki Love

Jacob Madsen

Greg Tucker

Maria Tucker

Kaui Tuia

Tara Westbrook

Emilee Wright

Student Instructors

Sage Black

Camille Ensign

Laura Garff

Taylor Mann

J. Paul Storrs

Wesley Valdez

DANCE MEDICINE AND WELLNESS

Director

Brenda Critchfield

Assistant Athletic

Trainers

Racquel Hansen

Carrie Pereyra

BYU ARTS PRODUCTION

Director

Russell D. Richins

Scheduling/Production

Office Supervisor

Naomi Escobedo

Scheduling/Production

Office Assistant Supervisor

Silvia Harwood

Scheduling/Production

Office Secretary

Valerie Stolp

Associate Director/Production

Manager for Dance

Benjamin Sanders

Production Assistant

Olivia Jefferies

Dance Production Assistant

Stage Manager

Emma Frost

Dance Production Digital

Media Assistants

Taylor Zerilli

Drew Dahlberg

Ashley Johnson

Production Manager for

Theatre & Media Arts

Jennifer Reed

Production Assistant

Christina Hernandez

Production Stage Managers

Taylor Ballard

Daniel Barton

Emma Pankratz

Melissa Longhurst

Christina Hernandez

Susan Kupferer

Jordan Peterson

Cameron Cox

Properties Master

Sarah Anne Broyles

Properties Artisans

Mariah Eames

Jake Fullmer

Taylor Robinson

Production Manager for

School of Music

Troy Streeter

Production Manager for

BRAVO! Series

Jared Patching

Technical Operations Manager/

Technical Director

Travis Coyne

Technical Director

Mark Ohran

Asst. Technical Director

Ward Wright

Draftsman/Expeditior

Elisabeth Goulding

Scene Shop Carpenters

Paul Hintz

Devon Howard

Makenna Johnston

Rider Markwalter

John Marshall Passey

Alex Swindler

Scene Shop Carpenters/

Painters

Sarah Billeter

Leah Brandt

Scene Shop Painters

Desiree King

Denyce Hawk

Lighting Operations Manager

Michael G. Handley

Lighting Operations

Assistant Manager

Marianne Ohran

Resident Master Electrician

Mckenzie Ottley

Lighting Crew

Jacob Anderson

Michael Ballif

Daniel Barton

Tyler Christensen

Alexandra Cuthbert

Susan Kupferer

Melissa Longhurst

Esther Pielstick

Christina Porter

Grant Porter

Lauren Rogers

Stephen Warren

Dylan Wright

Matthew Wyman

Stage Operations Manager

Jared Patching

Stage and Front of House

Operations

Amanda Morris

Elise Lacanienta

Glenn Stapley

Jason Murdoch

Natalie Thomas

Kaal Glazier

Paige Whitaker

Kaylee Tanner

Kirsten Busse

Emily Bennett

Marcus Weatherred

Grace McKay

Mitch McCarty

Monica Wood

Statler Smith

Tommy Kindall

Lela Hill

Venues Night Manager

Sandra Gierisch

Production Assistants

Rebecca Hesson

Monica Wood

Costume Operations Manager

Jessica Cowden

Costume Operations Assistant

Manager/Cutter/Draper

Deanne E. DeWitt

Cutter/Draper

Rebekah Silver Jackson

Costume Shop Office Assistant

Alexis Winn

Wardrobe Supervisors

Hannah Liberatore

Ashley Peterson

Stitchers

Elizabeth Banks

Allie Stanley

Kelen Wright

Ren Cottam

Costume Crafts

CoCo Olson-Paul

Hair & Makeup Supervisors

Colleen Ackerman

Paige Francis

Student Productions

Wardrobe Supervisor

Heather Everett

Young Ambassadors Costumer

MaryLynn Scharrerr

A/V Operations Manager

Troy Streeter

Sound Recording Manager

Jeff Carter

Sound Recording Engineer

Caleb Hill

A/V Engineer

Doug Olsen

A/V Technicians

Gabriella Warnick

Grant Porter

Holly Schellenberg

Jeffrey Owens

Karina Orton

Matthew Kupferer

Zach Griffins

Tour Operations Manager

John Ward Shurtleff

Young Ambassadors

Stage Manager

Mercedes Scharrerr

Business Manager

Brian Olson

Assistant Business Manager

Kathy Heckel

Student Accountant

Agnese Kligule

Photography

HandleyCraft Photography

University Communications

Light The World

Join thousands of people around the world by choosing to #LightTheWorld with service. This calendar can help you with ideas to give as Jesus gave throughout the month. Big or small, a simple act can spread the light of Jesus Christ.

Instructions:

- 1 Select one (or more!) weekly ideas or fill in your own.
- 2 Circle the day(s) of the week you'd like to serve.
- 3 Share what you're doing online using #LightTheWorld.

**Saturday
Dec 1**

Worldwide Day of Service

I will serve by...

(For local ideas visit JustServe.org)

Week **1** Dec 2-8

S	M	T	W	T	F	S

Light The World
Focus on ways you can serve those in need globally.

- Help people around the world through charitable donations.
- Learn about some of the problems in another country. How can you help?
- Listen to a refugee's story. See if there are ways you can help.
- Sacrifice the cost of your favorite meal and feed the hungry.
- Donate your old phones, watches, or other electronics to a charitable group.
- Share on social media about someone who is an example of Christlike service.

Week **2** Dec 9-15

S	M	T	W	T	F	S

Light Your Community
Find ways you can reach out and serve your community. (For more ideas visit JustServe.org)

- Volunteer to help a friend move.
- Help clear off an elderly neighbor's driveway.
- Share your family's heritage. Invite a friend to participate in a family Christmas tradition.
- Donate a toy to a children's hospital.
- Eat lunch with someone new at school or work.
- Ask an elderly person about some of their life experiences.
- Invite a widow or widower over for dinner.

Week **3** Dec 16-22

S	M	T	W	T	F	S

Light Your Family
This week, show love to those closest to you.

- Call (not text) your parents.
- Have a family prayer.
- Take each of your children on a one-on-one activity.
- At dinner, tell each person why he or she is loved.
- Is there a family member you haven't talked to lately? Call him or her.
- Write a handwritten note to your parents or in-laws.
- Do chores with your family around your parents' home.

Week **4** Dec 23-29

S*	M	Christmas Day	W	T	F	S

Light Your Faith
Use this final week to increase your own faith in Jesus Christ.

- Attend (or invite someone to) a special Christmas worship service—you're invited to one of ours on December 23.*
- Make a goal to offer a kneeling prayer every morning this week.
- Visit a temple or other religious site.
- Set your alarm 15 minutes earlier for scripture study.
- Read the account of the Savior's birth (Luke 2:1-16).
- Share an experience on social media when prayer helped you carry a burden.

THE CHURCH OF
JESUS CHRIST
OF LATTER-DAY SAINTS

LightTheWorld.org

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