



BYU Presents

Christmas Around the World



Gifts



2022

CHRISTMAS AROUND THE WORLD

FRIDAY DEC. 2 SATURDAY DEC. 3



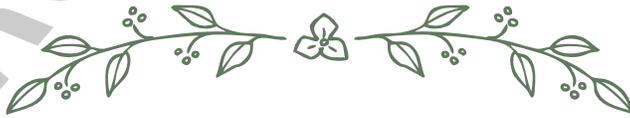
featuring the **BYU International Folk Dance Ensemble** at the **Marriott Center**





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Workshops

For these workshops, I gathered information about each team coach, gifts from significant times in Christmas Around the World History, and about each team's country that they were representing in their performance. Putting all of these questions together then I made a jeopardy for each team. I had each team spread out through the room and in order to make their guess they had to send up one team member to perform a quick action that corresponded with the category.



CAWs of the Past

How to Answer: Spin around for the number you're going for (100=1, 200=2, etc.)

1. The final number performed in Christmas Around the World.
 - o What is Hopak?
2. Where CAW used to be held before it moved to the Marriott Center.
 - o What is the Smith Field House?
3. The year Christmas Around the World performed under that name for the first time.
 - o HINT: 2020 would have been the 60th anniversary show if not for COVID
 - o What is 1960?
4. During this year American dances were added to the BYU Folk Dance repertoire.
 - o HINT: 4 years after it moved to it's new venue of the Marriott center
 - o What is 1964?
 - Before this it was all foreign dances.
5. The number of couples at the beginning of the folk dance program in 1956.
 - o HINT: 4 years after it moved to it's new venue of the Marriott center
 - o What are four to six couples?
 - Now it has 144 people in the program currently (not including non-auditioned classes that people can participate in)

Gifts through History

How to Answer: Tap your head and rub your belly (100=1, 200=2, etc.)

1. Gold, Frankincense, Myrrh.
 - o What are the gifts brought by the three wise men?
2. Believed to be the ultimate gift.
 - o HINT: It's a person, not a thing.
 - o Who is Jesus Christ?
3. One of the most common, non-toy, gifts given during both world wars in the United States.
 - o HINT: It really bonded families who were apart because of the war
 - o What is a War Bond?
4. A very modern gift that has sold more than 425 million units since its debut in 2010.
 - o HINT: A tablet
 - o What is an iPad?
5. The most sold toy for Christmas in 1960 (the first official year of CAW).
 - o HINT: It was a kind of "sketchy" toy
 - o What is an Etch-A-Sketch?



Then we had a little fun with the questions for each team based on their teacher and on the country they were representing. This was a great activity that helped each team better understand the country they were representing and bring a little more flare into the choreography.

9 O'clock Team - Italy (Tarantella)

Your Professor

How to Answer: Do Jumping Jacks (100=1, 200=2, etc.)

1. Emilee has been dancing since this age.
 - o What is 3 years old?
2. A member of Emilee's family who also works for BYU.
 - o Who is Emilee's husband?
3. Emilee's favorite type of cultural dance.
 - o What is flamenco?
4. A place where Emilee almost danced for a job.
 - o What is a cruise ship?
5. Where Emilee and her family lived for almost a month.
 - o What is the UK?

Your Country

How to Answer: Star toe-touches (100=1, 200=2, etc.)

1. The country where your team's dance is from.
 - o What is Italy?
2. The arachnid that inspired the name Tarantella.
 - o HINT: It sounds very similar
 - o What is a Tarantula? (the local name of what is actually a wolf spider)
 - In the Italian province of Taranto, Apulia, the bite of a locally common type of wolf spider, named "tarantula" after the region,[3] was popularly believed to be highly venomous and to lead to a hysterical condition known as tarantism.[4] This became known as the "tarantella". The supposedly curative or symptomatic tarantella was danced solo by a victim of a Lycosa tarantula spider bite (not to be confused with what is commonly known as a tarantula today); it was agitated in character, lasted for hours or even up to days, and featured characteristic music.

1. A traditional meal around Christmas in Italy.

- HINT: Popular food in southern Italy, and number of days of the week.
- What is the Feast of the Seven Fishes?
 - The “Feast of the Seven Fishes” is a tradition on Christmas Eve in southern Italian regions feast on Christmas Eve and day. Grilled eel is a popular holiday dish in this region; for dessert, it is hard to ignore the Buccellati, large round biscuits filled with almonds, pistachios, and dried fruit.

2. The day that the Christmas season begins in Italy.

- HINT: It’s after Pearl Harbor Day but before Tanzania Independence Day
- What is December 8th?
 - The day of Immaculate Conception, marks the official beginning of the Christmas season in Italy. Religiously this day celebrates Mary whose soul was decided to be immaculate and free from original sin. December 8th is usually the day that towering Christmas trees are lit in the main ‘piazze,’ shopping areas and restaurants are illuminated with decorative lights, and Christmas markets appear in full swing. Every bakery and supermarket begins bursting with ‘panettone’ and ‘pandoro,’ Italy’s two famously traditional Christmas cakes.

3. The nine days leading up to Christmas.

- HINT: It’s in Italian, it’s a special time in regard to the wise men.
- What is La Novena?
 - The nine days before Christmas, known as The Novena, mark the journey of the Wise Men to baby Jesus. Religious Italians do a lot of praying during this period. In more rural areas, Italian children may dress up as the Wise Men or other biblical characters. Then they go door-to-door caroling or reciting Christmas poems in exchange for some sweets or a few coins.

10 O'clock Team - Denmark

Your Professor

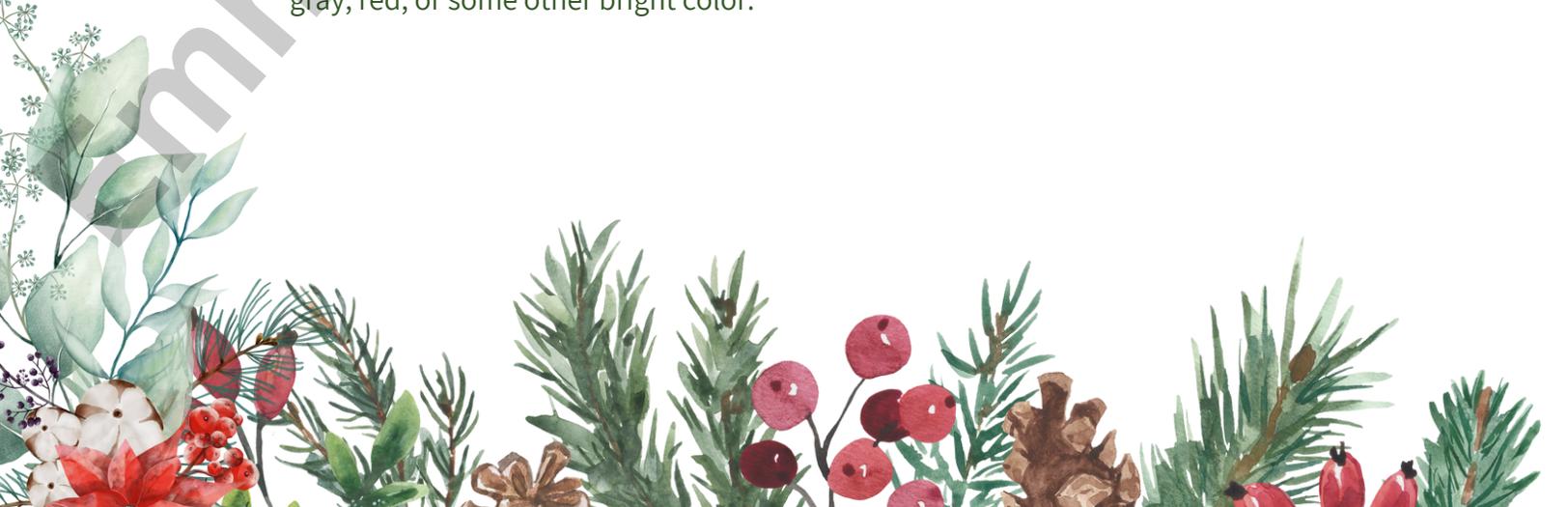
How to Answer: Do Jumping Jacks (100=1, 200=2, etc.)

1. The thing Jacob always has on his keychain.
 - What is a dongle?
2. The color Jacob thought the brown M&Ms were.
 - What is purple?
3. A dance style for which Jacob received several national scholarships.
 - What is hip hop?
4. When Jacob started wearing glasses.
 - What is October 2020?
5. Jacob's favorite place to travel.
 - Hint: He goes there multiple times a day.
 - What is the fridge?

Your Country

How to Answer: Star toe-touches (100=1, 200=2, etc.)

1. The place where, according to Danish tradition, Julemanden (Santa) lives.
 - HINT: Think of Christmas colors
 - What is Greenland?
 - Although the Finnish would say otherwise
2. The day in Denmark when Christmas is celebrated and presents are opened.
 - HINT: It's not what we do
 - What is December 24th?
 - Danish Christmas is celebrated in the evening on December 24. Traditionally, that means eating an elaborate Christmas dinner in the evening, dancing around the Christmas tree, and opening presents.

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- There is a virtual shutdown in the country during this time. In order to allow everyone to enjoy dinner with their families, the city buses stop running between 17.30-22.00. In Denmark, the electricity and gas utilities see a spike in use when people start their ovens for roast duck, roast pork, or roast goose.
 - WHAT DO DANES DO ON CHRISTMAS DAY?: Christmas Day is the day after the main celebrations of Christmas Eve, so on December 25 and 26, many Danes visit relatives or friends they were not able to spend time with on Christmas Eve.
3. This woman wearing a crown of candles marches through the street to spread light in the dark season of winter.
- HINT: Name like the jolly old man.... They may be able to look this one up.
 - Who is Santa Lucia?
 - She arrives, dressed in white, in Denmark on December 13 to bring light to what is becoming a very dark land. She leads a procession of girls, also dressed in white, and has a crown of candles in her hair. Instead of a nativity play in schools up and down the country, children look forward to taking part in the parade through their school or in their local area.
4. A yearly television series with 24 episodes played in December.
- HINT: What else might you call an advent calendar?
 - What is Julekalender or christmas calendar?
 - Julekalender (Christmas calendar) is a television series with 24 episodes. One episode is shown each day in December with the last one being aired on Christmas Eve. The first Julekalender was shown on TV in Denmark in 1962.
5. Small elf-like creatures who like to play pranks on people.
- HINT: Rhymes with missa
 - What are Nisse?
 - A nisse, tomte, tomtensisse, or tonttu is a mythological creature from Nordic folklore today typically associated with the winter solstice and the Christmas season. They are generally described as being short, having a long white beard, and wearing a conical or knit cap in gray, red, or some other bright color.
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2 O'clock Team - Philippines (Tinikling)

Your Professor

How to Answer: Do Jumping Jacks (100=1, 200=2, etc.)

1. Breanna's favorite kind of international dance, with which she did her capstone.
 - What is Indian Dance?
2. The reason Breanna walks into things a lot.
 - What is bad depth perception?
3. Breanna's favorite D&D character she's made.
 - What is a sorcerer?
4. On tour in Vietnam, Breanna lost this on stage and didn't realize it until after the show was over.
 - What is the tip of her pinky toe?
5. An animal Breanna likes and thinks is misunderstood.
 - What are sharks?

Your Country

How to Answer: Star toe-touches (100=1, 200=2, etc.)

<https://www.whychristmas.com/cultures/philippines>

1. The month that Christmas festivities often begin in the Philippines.
 - HINT: Probably earlier than you think. What's the first -ber month
 - What is September?
 - The Christmas season gradually starts from September 1 to December 25 and ends in either January (the midpoint being the third or fourth week of that month) or February. It is celebrated for almost half a year (4 months, or 4 months and 3-4 weeks, or 5 months).
2. The number of languages spoken in the Philippines.
 - HINT: It's probably more than you think...
 - What is more than 120?
 - There are over 120 languages spoken in the Philippines. Filipino, the standardized form of Tagalog, is the national language and used in formal education throughout the country. Filipino and English are both official languages and English is commonly used by the government.

- There are some 120 to 187 languages spoken in the Philippines, depending on the method of classification. Almost all are Malayo-Polynesian languages native to the archipelago.

3. A feast-like meal eaten at midnight on Christmas Eve.

- HINT: “Good night” in another language
- What is the Noche Buena?
 - The Noche Buena is a big, open house, celebration with family, friends and neighbors dropping in to wish everyone a Merry Christmas! Most households would have several dishes laid out and would normally include: lechon (roasted pig), ham, fruit salad, rice cakes (bibingka and puto bumbong are traditional Christmas foods) and other sweets, steamed rice, and many different types of drinks.

4. The most important decoration in the Philippines at Christmas time.

- HINT: The thing someone gets if they are good in jail.
- What is a Parol?
 - A bamboo pole or frame with a lighted star lantern on it. It's traditionally made from bamboo strips and colored Japanese paper or cellophane paper and represents the star that guided the Wise Men.



Image from Wikipedia

5. The real-life version of Santa Claus in the Philippines.

- HINT: They can probably look this one up.
- Who is Santa R-Kayma Klaws?
 - Santa R-Kayma Klaws is a special 70-year-old man of Irish descent who helps to spread Christmas cheer to poor Filipino children by dressing as Santa and driving a “giant motor sleigh” (an air-conditioned bus). Santa R-Kayma Klaws has been dressing as Santa for charity missions and corporate events in poor areas of the Philippines for over 50 years.

Tier 2 - Ukraine and Jewish Wedding

Your Professor

How to Answer: Do Jumping Jacks (100=1, 200=2, etc.)

1. An instrument Amy plays
 - What is the piano?
2. The thing Amy auditioned for her freshman year at BYU
 - What is Women's Chorus or Young Ambassadors?
3. The school year that Amy skipped.
 - What is 2nd grade?
4. Amy's favorite plant.
 - What is a rose bush?
5. A country where Amy personally studied the local dance style.
 - What is Ukraine?

Your Country

How to Answer: Star toe-touches (100=1, 200=2, etc.)

1. The origin of the Jewish bottle dance. HINT: It's a what it's a what? It's a musical.
 - What is Fiddler on the Roof?
 - The famous "Bottle Dance" is not a traditional Jewish folk dance but the razzle-dazzle creation of director-choreographer Jerome Robbins. Robbins had previously staged West Side Story and Gypsy. He did "field research" for Fiddler by attending Orthodox Jewish weddings and festivals where he was thrilled with the men's dancing. He observed one man entertaining a crowd by tottering around with a bottle on his head pretending to be drunk. Robbins took that image and elaborated to create the Broadway showstopper featuring four dancers performing precise, electrifying moves.

2. The holiday celebrated on December 19th in Ukraine, but on December 6th in most other European countries.

- HINT: We don't do it in the U.S.
- What is St. Nicholas Day?
- For most cultures, St Nicholas and Santa are two different people.

3. A common decoration found on Christmas trees in Ukraine.

- HINT: Charlotte from Charlotte would approve.
- What are artificial spider webs?
 - Inspired by the story of the Christmas Spider. All the versions of the story involve a poor family who can't afford to decorate a Tree for Christmas (in some versions the tree grew from a pine cone in their house, in others the family have bought a tree into the house). When the children go to sleep on Christmas Eve a spider covers the tree in cobwebs. Then on Christmas morning the cobwebs are magically turned into silver and gold strands which decorate the tree!

4. A special tradition similar to that of a "first look" for Jewish couples before their wedding ceremony.

- HINT: It's the opposite of what the groom would do just before kissing a bride in other religions
- What is Bedeken or veiling of the bride?
 - Similar to a First Look, the bedeken is the veiling of the bride by her groom-to-be. It's an intimate moment where the groom reverently covers her face with the veil. It is to symbolize that they are two distinct people even in marriage and that he values her inner beauty.
 - <https://www.susanshek.com/20-jewish-wedding-traditions/>

5. A Jewish wedding tradition for the parents when their last child is married.

- HINT: It's almost like they "swept" the floor by marrying off all their children.
- What is the Mizinke or broom dance?
 - The parents sit in the center of the dance floor with crowns on their heads, while people dance around them with brooms and congratulate them. It is only performed if the youngest child is being married off and all their older siblings are already married.
 - <https://www.thejcc.com/judaism/jewish-ways/mezinka-wedding-dance-1.66857>

International Folk Dance Ensemble - Serbia, Mexico (Veracruz), Romania, India, Hungary, United States, Ukraine

Your Professor

How to Answer: Do Jumping Jacks (100=1, 200=2, etc.)

1. The number of siblings of which Jeanette is the oldest.
 - What is 7?
2. Jeanette does this, which amuses her family.
 - What is mixing up English words?
3. Something Jeanette loves to eat.
 - What is dark chocolate?
4. A dance experience that was very different for her.
 - What is Balinese dance?
5. A place where Jeanette Performed in professional theater productions.
 - What is the Odense Theater?

Your Country

How to Answer: Star toe-touches (100=1, 200=2, etc.)

1. The evil equivalent to Santa.
 - HINT: (Hungary) The things girls get when it's their time of the month.
 - What is Krampus?
 - A Devil, who comes to scare and punish bad-behaving children. Although even those, who behaved badly just get a warning in form of raw potato or charcoal instead of candy, which good behaving child gets from the other assistant
 - https://en.wikipedia.org/wiki/Christmas_in_Hungary

2. The one who brings presents on Christmas Eve in Hungary.

- HINT: The reason for the season
- Who is Jesus?
 - On Christmas Eve children also hope that they will be left some presents under the Christmas Tree. They're told that the presents are brought by Jesus, he's often called "Jézuska", a nickname or cuter version for "Jézus". Children wait outside the room where the tree is and when they hear bells ringing, they can enter and the presents await them under the Christmas tree.

3. This Christmas tradition was first started by Germans.

- HINT: (United States) You see most likely have one!
- What is a Christmas Tree?
 - Christmas Trees were first put up in the USA by German immigrants in Pennsylvania. There were some community trees as early as the 1750s. But outside of these communities, trees would have been thought of as very odd!

4. A common decoration found on Christmas trees in Ukraine.

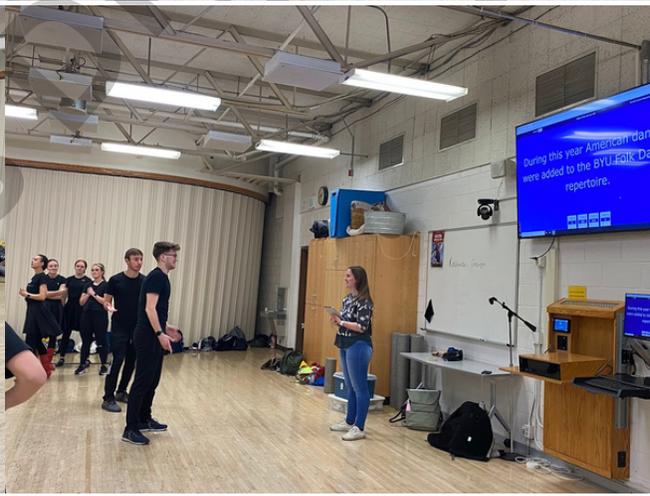
- HINT: (Ukraine) You might see this around Halloween in the US.
- What are artificial spider webs?
 - Inspired by the story of the Christmas Spider. All the versions of the story involve a poor family who can't afford to decorate a Tree for Christmas (in some versions the tree grew from a pine cone in their house, in others the family have bought a tree into the house). When the children go to sleep on Christmas Eve a spider covers the tree in cobwebs. Then on Christmas morning, the cobwebs are magically turned into silver and gold strands which decorate the tree!

5. A thing found in the special bread eaten at Christmas.

- HINT: (Serbia) They often wear these on their costumes.
- What is a coin?
 - At Christmas, a special kind of bread is eaten. It's called 'cesnica' and is made in a round shape. Sometimes it's made using some of the 'strong water'. Each member of the family gets a piece (and the house does too). There is a coin hidden in it and whoever gets the coin will be particularly fortunate in the next year!

Countries Continued:

1. A traditional game during holiday parties in Mexico.
 - HINT: They can also be found at many birthday parties.
 - What are piñatas?
2. The day when trees are decorated for Christmas in Romania.
 - HINT: (Romania) It's really late...
 - What is December 24th? (Christmas Eve)
 - The Christmas celebrations really begin on Christmas Eve, 24th, when it's time to decorate the Christmas Tree. This is done in the evening of Christmas Eve.
3. The trees decorated instead of traditional fir trees for Christmas in India.
 - HINT: (India) Think tropical fruit...
 - What are banana or mango trees?
 - Instead of having traditional Christmas Trees, a banana or mango tree is decorated (or whatever tree people can find to decorate!). Sometimes people use mango leaves to decorate their homes.
4. The animal costume worn by a caroler to dance along with the tunes.
 - HINT: (Romania) I'd like to think this costume is the greatest of all time.
 - What is a goat?
 - In many parts of Romania, it's also traditional that someone dresses up as a goat, with a multicolored mask, and goes around with the carol singers. The goat is known as the 'Capra' and it jumps and dances around getting up to lots of mischief!
5. Girls traditionally collected this to bring to their family early on Christmas morning.
 - HINT: (Serbia) Something we drink, plus the adjective to describe alcohol or scents.
 - What is "strong water"?
 - This was called 'strong water' and was meant to have special powers. People would drink some strong water and wash their faces in it before having breakfast!
 - <https://www.whychristmas.com/cultures/serbia>



This was one of my favorite moments where the tallest guy on the team, and the shortest girl were competing to be there first and another guy just ran up and put his hand down to claim he was there first.



Rehearsal Experience

I was a dancer in this performance, and I was also the head of the ticket committee. So for this performance, my rehearsals were often spent rehearsing or running around doing something involved within the production, so, unfortunately, my pictures are limited, however below are some.





Program Write-Up

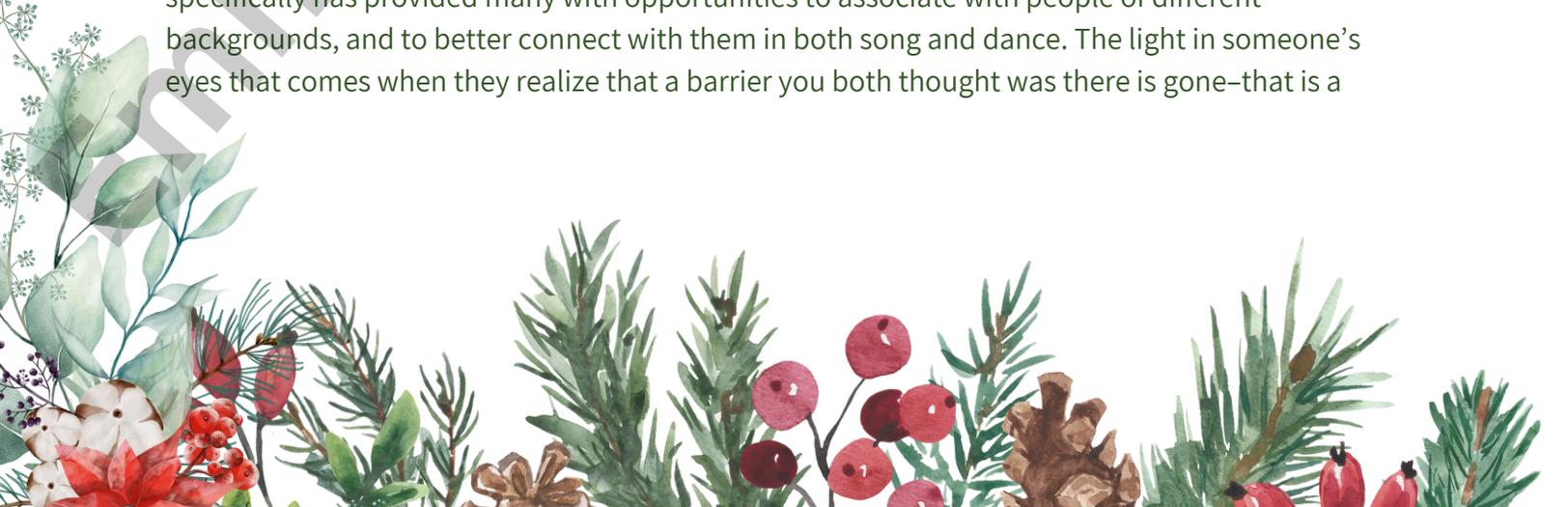
Presents and Presence

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



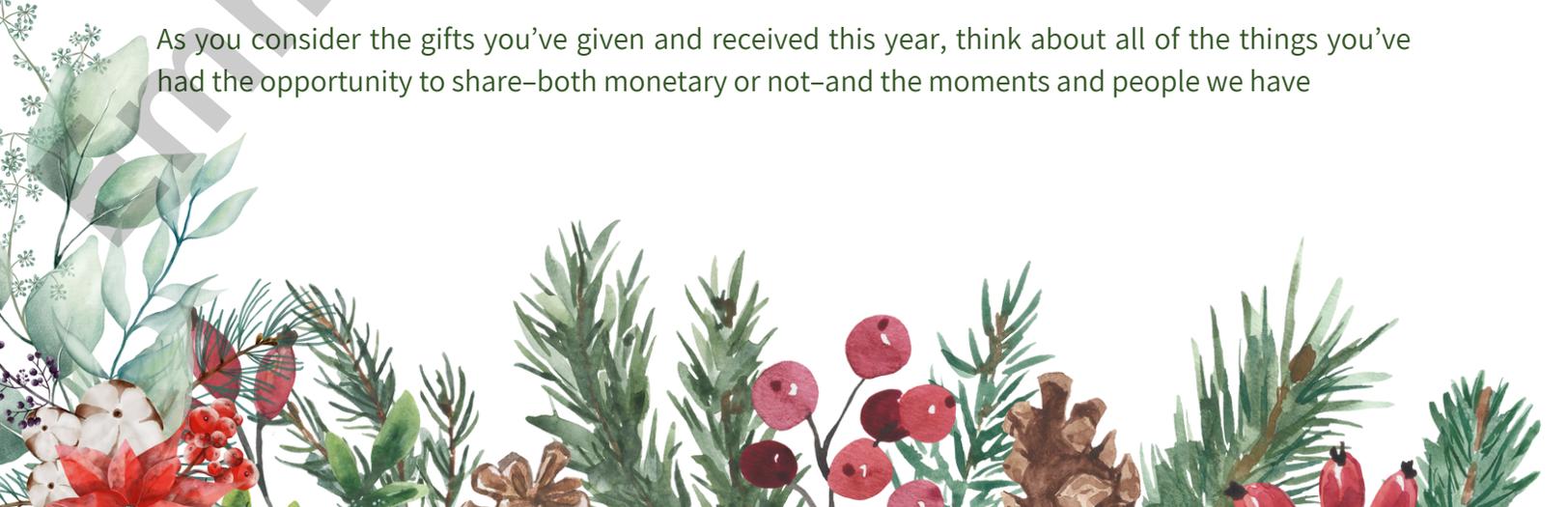


gift. Learning about other cultures, growing to more deeply appreciate the things others have to offer, and learning how to connect with people around–these are gifts that can be given. These are things that can be given without money and by working hard and showing you care.

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

4th Wall Write-Ups

Our annual Christmas celebration of cultural dance and music traditions featuring the BYU International Folk Dance Ensembles. Don't miss the longest-running Christmas production on BYU campus!

Here you can learn more about the work going on behind the scenes the cultural connections made by dancers, and the theme of the production “Gifts”. Sharing cultural gifts is a big part of BYU Folk Dance’s mission, to learn, accurately represent, and share aspects of other cultures. We hope you enjoy this fantastic show, as much as we’ve enjoyed putting it on for you and helping share voices and cultures with one another, helping us continue to learn and love one another.

Connecting Through Language

By Emma Rollins (Dramaturg)

Often times when we think of gifts we think of monetary things, however, gifts can come in many shapes and forms. I had the opportunity to share many gifts this summer on a dance tour with another team I participate in, American Rhythm. We had five incredible weeks of singing, dancing, and performing all throughout Spain. Throughout my time I was able to meet so many people and while we didn't share the same language or even cultural background, I was able to see them as children of God and people that I would now proudly call my friends. Here are a few excerpts from my personal journal entries highlighting some of those moments.

June 17, 2022:

To start our trip off right, we got to the airport yesterday and everything went well from checking in, and getting everyone and everything onto the plane. The plane ride actually went pretty well, even the food was surprisingly good! Then we landed in Paris, about one hour later than we were supposed to, our connecting flight was supposed to take off about 20 mins later and we hadn't even gotten off the plane yet. I was just hoping, since my husband served a mission in Paris, that we could at least stop and grab a croissant or something specifically Parisian. However, our director had other plans. Everyone got off the plane and started sprinting toward our next flight. While some people haven't ever traveled internationally and for others, it's been a while due to covid, it was forgotten that there are procedures that you have to go through to be able to enter the EU. So with needing to go through a second security and having about 27 people in our group, we ran to our gate only to find out our plane to Madrid had already taken off and there wasn't a flight until the next day.

Much to our "chagrin" (yeah right), we were then able to go explore the city of Paris for a whole day. Hitting up places like; the Eiffel tower, riding on the seine, the Arc de Triomphe, Notre Dame, and we even ate a Parisian specialty of O' Tacos. While it was all amazing the hard thing was the language barrier. We had all been preparing Spanish, we had several Spanish speakers with us, but French? Again it was lucky we had my husband who has kept up his French and was not only



our teammate for the day but also our tour guide taking us to everything we saw. While I didn't get to see him much that day it was such a fun day, but one of the best parts to me was when we were sitting on a metro, and 5 of us all sat around a man who seemed to be coming home from work for the day. I felt bad that he was surrounded by loud Americans who didn't seem to follow local protocol. When I bumped his leg and apologized, in English since I don't know French, he seemed to say "it's okay" which got me wondering if he spoke English. I plucked up the courage to ask if he spoke English. He gestured to say a little, then I followed up by asking if he was from France. He then said "Germany."

This was my moment, as I also spoke German. As I slipped into Germany quickly, realizing we could communicate, the lights in his eyes came as he realized I spoke his language and the barrier that had once existed was now gone. He proceeded to tell me about his family, and how they were actually from Turkey but had moved to Germany for work and that's where he grew up, how he is now in France for work, where his family is now, why it was so hot in Paris, what he did for work, etc. There were definitely words I didn't get correct, and grammar rules I forgot, but the connection and the light in his eyes that was there were incredible and I will never forget the moment we were able to connect.

June 25, 2022:

Today while standing waiting for Lunch a woman turned around and started talking with me and my friend Spencer. I recognized her from the Canary Island team, her name was Mona. She was speaking English, which was honestly kind of a relief since we were the only team in the whole festival who didn't speak Spanish as our first language. She started saying she wished more of the youth from her group would try to speak English with us since they teach it in their school. When we asked her if she is from Spain/the Canary Islands, she actually said she was from Germany. I then immediately asked, in German, if she spoke German. Then we proceeded to have a conversation about where she was from. We switched back to English so my friend could stay involved in the conversation.

Throughout the next week, every time I'd see her we'd speak in English and German, and she'd teach me a few more words in Spanish, so I could communicate with the locals a little more. She would ask me questions about our dances, and costumes, and we'd talk about her instrument and



costumes. The cultures were very different. At the parties, she would learn our American line dances, and we would learn some of their steps. We laughed and talked. Before they left I got her contact information. When I learned they had to leave early I ran down to say goodbye and gave her a hand-cut sticker that she loved. With a big hug, the people we had grown close to from the Canary Islands were leaving.

July 2, 2022:

I got a text from Mona. She had gone back to the canary islands and was working again. She texted me saying she saw the name Moses, which we'd talked about previously, and she'd always think of me when she saw that name. She asked how our team was doing during the festival, and how our time was going. We talked about the funny things going on in our lives and how their team was doing back home.

August 13, 2022:

I got five pictures from Mona. She texted that she's traveling all over Europe right now, and visiting family. I guess that's possible to go all around when you speak about six languages as she does. She signed it with love and hopes everyone on our team is healthy, and recovering from our tour.

To this day, we still contact each other. While English isn't her first language and German isn't mine we found a connection. This amazing woman is such a dear friend of mine, and I know that if I were to ever be in her part of the world, I'd have someone to stay with. Languages make the world an interesting place when we can't always communicate with a person sitting across from us, or in a shop, and yet taking the time and being able to have those connections is something so deep that nothing else can replace.



Cultural Exchanges

By Emma Rollins (Dramaturg)

During planning for Christmas Around the World, Jeanette reached out to people who had the opportunity to tour and represent the United States this summer. I had the opportunity to go to tour in Spain with American Rhythm and the opportunities we had to meet people and learn about their cultures and their experiences, were truly incredible. We were asked about our experiences with meeting other people and what it was like to share cultural gifts with them. These questions were used to get answers from dancers and their answers were in the videos and audio you will see and hear throughout the show. These are the more detailed versions of my personal answers.

1. What cultural gifts did you "unwrap" to share with others during the tour? Did this benefit you?

- While on tour this summer I had the opportunity to unwrap a gift of connection with people from all over the world. Specifically, I became really good friends with a Bulgarian team. I was able to sing a Bulgarian song with them. They didn't speak much English so when I went up to them and was trying to explain I knew a Bulgarian song they were confused. So I started singing, the director of their group was right next to me and heard it and turned around and joined in with me. He then gave me a big hug. Someone who did speak a little more English explained it tends to be a women's song so they called their women over and had them start singing it with me. I ended up knowing it better than they did but there were smiles and joyful moments all around. Following this opportunity I was able to get to know the team a little better, with what little we could communicate I showed them videos of me dancing Bulgarian here at BYU and they showed me videos of their group on the news and performing. Every time I'd see their director he would call out my name and give me a big hug. Towards the end, as they were leaving he asked for a picture with me and we took the picture and he gave me a little hand-painted vial holder with rose oil.

2. How did preparing well, mentally, physically, socially, and spiritually prepare you to give and to receive on this trip?

- I had the opportunity to prepare for this by spending the time while I was learning the dance here at BYU learning the words and their meanings. I was even the one who yipped so I had the opportunity to do that for both them and the Polish team which yips a lot and they were really flattered I was trying to learn their music accurately. Socially I prepared because I didn't speak Bulgarian but I stepped out of my comfort zone and tried talking with them on the buses and at random events. I would pull out google translate and have it go into Bulgarian and they'd respond translating it into English. Spiritually I listened to God in the past and let him put me in the right places to do the things I needed. God put me on the team doing the Bulgarian numbers and I learned them and embraced them and then let God help me step out of my comfort zone to help me make friends from another culture. I wasn't shy after a while, maybe we didn't speak the same languages but we both had a lot of Bulgarian culture knowledge and appreciated each other.

1. What are the benefits of learning and studying outside of your own culture that you noticed "paid off" for you or others during the tour?

- Learning from a culture outside your own is truly incredible, because you get to see so many amazing things that others have to offer. I was honestly really jealous watching different people dance from cultures that are so much older than ours, I sometimes wished we had the deep cultural roots that they had. I was able to get pulled into a dance with Bulgarians as the director saw me, grabbed my arm, and pulled me into the circle. I was also able to dance with Polish people who taught me new steps and new techniques. I got to learn the castanets from Spaniards who played them while they danced. I was even able to try on costumes from Poland and Mexico, as well as they tried on ours. It's amazing to see that we are all humans and we all want to share things we are proud of. I also noticed it paid off because it made me proud to be an American, while I watched the cultures that were a lot older and seemed more eloquent I still felt this excitement for who we are as Americans and what we had to share.

2. What is the most surprising thing you have learned as a sharer?

- I learned that what I give is something often so small and yet when you are on the receiving end it means so much more. I spent time learning the Bulgarian song which was hard but it wasn't a huge thing to me, but for someone from around the world to hear someone from another country, singing a song in their language means so much more. I was reached out to by a guy from Bulgaria who I just happened to sit next to and we talked and his wife actually helped work on the song that I sang from Bulgaria. He was

impressed and really loved the song and the dance I showed him. He reached out and expressed his gratitude for me taking the time to learn and appreciate his culture. Often as the sharer, we think it might not be that big of a deal and we don't think much of it, but when you're on the receiving end it's hard to not be touched. The little vile of rose oil now sits on a shelf for the whole world to see, so for them something that is more common and traditional in their country, I saw it as an act of friendship and connection and love. It all comes back to love, when you share something with love it can be received with gratitude and love.



Gifts of Music and Cultures: Bulgaria

By Emma Rollins (Dramaturg)

Throughout my time in Spain over the summer with my folk dance team, I had the opportunity to meet so many people from all around the world. From Mexico, Poland, Bulgaria, and of course Spain, we were able to meet so many amazing people and make so many amazing connections. We didn't all speak the same language, many of them didn't speak English and we didn't speak many of their languages. So relying on the power of song and dance, we were able to connect through different aspects.

BULGARIA:

I had the opportunity to learn a Bulgarian song and dance while at BYU, and then during our fourth and final festival I finally had the opportunity to meet a team from Bulgaria. They didn't speak much English so when I went up to them and was trying to explain I knew a Bulgarian song they were confused. So I started singing, the director of their group who happened to have his back to me, heard it, turned around, and joined right in with me. He then gave me a big hug. Happy to find a young American girl who knew his culture. Then someone who did speak a little more English explained it tends to be a women's song so they called their women over and had them start singing it with me. I ended up knowing it better than they did but there were smiles and joyful moments all around. I was even the one who yipped and they seemed excited that I knew their culture. Later that night I saw the director again who called me "Petrunko" (the name from the song), and he proceeded to grab someone who spoke English and he showed me videos of his group dancing on the news, asking through his translator if I liked the dancing. He learned my name and I learned his, Lubo.

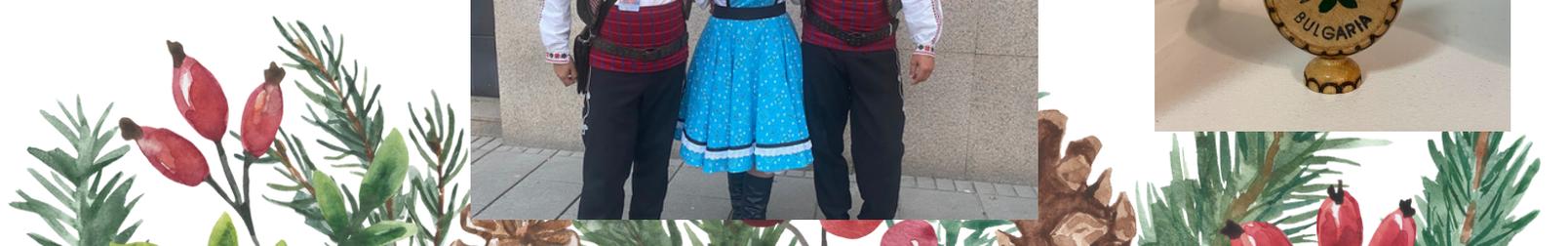
Through the week I was able to get to know the team a little better, with what little we could communicate I showed them videos of me dancing Bulgarian here at BYU and they showed me videos of their group on the news and performing. They'd often slow it down and analyze it. They were impressed by the fact we had real Bulgarian shoes. Every time I'd see their director he would call out my name and give me a big hug. When teaching in the town on the streets, as their group was about to start Lubo grabbed my arm and pulled me right into their dance, I was the only one



that wasn't Bulgarian for a minute. As the week progressed the Bulgarians all seemed to know who I was. I didn't speak Bulgarian but I stepped out of my comfort zone and tried talking with them on the buses and at random events. I would pull out google translate and have it go into Bulgarian and they'd respond translating it into English.

They would ask my teammates where I was and say hi as we would travel on the buses. I ended up talking with a guy on the bus whose wife helped work on the song that I sang. Towards the end, as they were leaving Lubo asked for a picture with me. I ended up going to give him stickers that my husband and I had made, and in return, he gave me a CD of their group and a little hand-painted vial holder with rose oil.

I learned that what I give is something often so small and yet when you are on the receiving end it means so much more. I spent time learning the Bulgarian song which was hard but it wasn't a huge thing to me, but for someone from around the world to hear someone from another country, singing a song in their language means so much more. Shortly after my tour, I was reached out to by the man from Bulgaria who I had happened to sit next to. He was impressed and really loved the song and the dance I showed him. He reached out and expressed his gratitude for my taking the time to learn and appreciate his culture. Often as the sharer, we think it might not be that big of a deal and we don't think much of it, but when you're on the receiving end it's hard to not be touched. The little vile of rose oil now sits on a shelf for the whole world to see, so for them something that is more common and traditional in their country, I saw it as an act of friendship and connection and love. It all comes back to love, when you share something with love it can be received with gratitude and love.



Gifts of Music and Cultures: Poland

By Emma Rollins (Dramaturg)

Throughout our time in Spain we had the opportunity to meet so many people from all around the world. From Mexico, Poland, Bulgaria, and of course Spain, we were able to meet so many amazing people and make so many amazing connections. We didn't all speak the same language, many of them didn't speak English and we didn't speak many of their languages. So relying on the power of song and dance, we were able to connect through different aspects.

POLAND:

The Polish team, we met at our third festival, and many of them spoke at least a little bit of English. They seemed to be on a similar wavelength as us, being loud and outgoing. We connected with them really quickly both with just playing instruments, and our band trying to join in, or when we were on the streets waiting to start a parade and so we decided to ask them to show us some of their dance tricks and then they asked to learn some of ours.

We got to know a lot of their names and became really close with many of them. When I learned how to say hello and goodbye I would often say this to them, even the ones who didn't speak much English (Google translate was a lifesaver!) they would brighten up as I was trying to speak their language. One of the women who was mostly a singer and I were talking, as she was one who had lived in the US and often was a spokesperson for her teammates. I mentioned the Bulgarian song that I had learned and how they seemed to both yip and it's a very difficult type of sound to make. I then yipped for some of them on their team, and they were really flattered I was trying to learn their music accurately.

The biggest thing gift that I feel we were able to give the Polish team, to thank them for the friendships they'd formed with us, was a song. When traveling on our team we often learn songs in the language of the country that we are going to. So we knew quite a few songs in Spanish, however, our director had gone to Poland a few years prior and wanted to sing one of the songs we had learned in Spanish, but in Polish just for them. The joy on their faces as they recognized the sound of their language was delightful, they even said they understood the whole thing and

our pronunciations were great. At the end of that night we all hugged and thanked them for being so kind and friendly over the couple of weeks we had spent together. That last night was spent packing and trying on each others' costumes. I got to wear a traditional Polish dress and their team got to dress up like cowboys and cowgirls. It was a whole lot of fun.

There were many other amazing moments that I can't even begin to delve into, however, it was such an amazing opportunity. Dancing Polish dances on the streets with real Polish people, to wearing their traditional clothing, hearing their language, and becoming their friends. It was truly a magical experience. We are still in contact to this day, we even have a group chat, and while it's not as active as it once was, we still have those connections across the world and know that someday as we said in our song "till we meet again".



Lobby Display

This year, since the theme was around the idea of gifts but focusing on cultural gifts I decided for the lobby display to do something a little different. I wanted it more interactive since the year before it felt like people wanted to interact but couldn't so they would just walk by. It is also such a large lobby and venue that need to have big things to get people's attention was a must. So I decided to do some sort of service project. I contacted BYU Y Serve to see if they had any ideas about what I should do and they connected me with Cardz4Kidz. It's a simple program that you can do on your own and be able to send letters to kids and elderly, and really anyone who maybe needs it, and be able to make a friend and be a bouy for others. So I set it up and we were able to get over 145+ cards in around 14 languages! There were people that drew pictures, people who wrote sweet notes, people who put stickers all over it, and even people who just wished them a Merry Christmas. It was fun to see people from little children to the elderly writing letters to others around the world and knowing that they were sharing a gift that is more valuable than monetary things.

In addition, I placed some posters behind the tables with instructions on what to do and also just talked about the history of gifts. I also put two blank pages, similar to what this book looks like, and put them on the table asking people to write their favorite gift they've ever gotten. Yes, there were some teenagers that wrote down some not-so-funny things, but there were some really week responses as well.





Gifts of History

1956

Brigham Young University begins the Folk Dance Program with 4-6 couples.

The Pez Dispenser makes its debut as the hottest Christmas gift.

1964

American Folk dancing joins BYU's Folk Dance repertoire.

More than 16 million G.I. Joe action figures march off the shelves for Christmas.

0 AD

When Christ was born he was gifted Gold, Frankincense, and Myrrh.

Angels danced in the heavens to celebrate His birth.

1960

The very first year Christmas Around the World is performed.

The Etch-A-Sketch is what everyone wants for Christmas.

2022

This year give a true gift of love and appreciate your family and friends.

Christmas has always had a sense of magic and someone from far away who delivers gifts in the night to spread joy. Here are many examples from around the world of who brings those gifts on Christmas and other December holidays.

- Puerto Rico
- The Philippines
- The Three Kings
- Georgia
- Uzbekistan
- Snow Grandfather
- Spain
- The Netherlands
- Germany
- Ukraine
- Belarus
- Grandfather Frost
- Denmark
- Christmas Man
- Hungary
- Croatia
- Norway
- Child Jesus
- Ecuador
- Sweden
- Christmas Gnome

To learn more

WHAT IS A DRAMATURG?

- Dramaturgs are experts in the study of plays, musicals, or operas.
- They do the necessary research to achieve the director's vision for any given production.
- They also act as a liaison between the director and the audience, often acting in an educational role.
- They provide the cast and crew with vital knowledge, research, and interpretation of the theatrical work.

To learn more



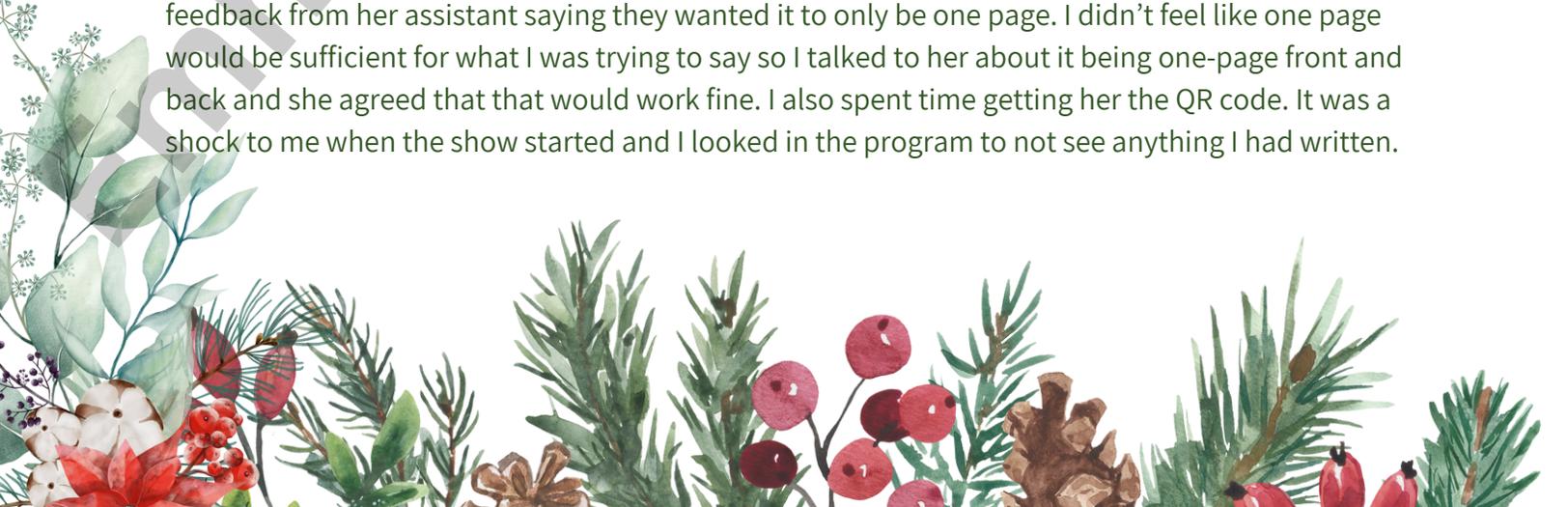
Post Show Reflection

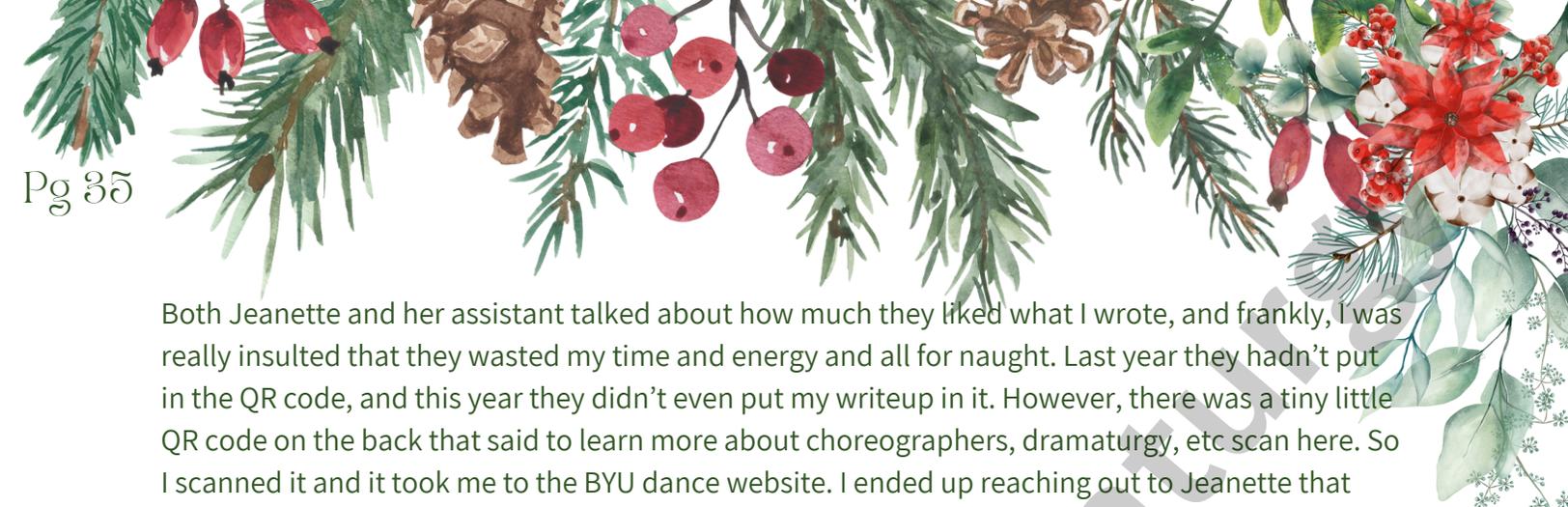
This semester I had the opportunity to work again with the BYU International Folk Dance department for their massive production of Christmas Around The World. Since I had had this same opportunity the year before I had a plan as to how to approach everything and this year it was going to be less stressful, and more exciting than anything. That was my hope from the beginning. As well as since I didn't have an assistant it was a little trickier since I was all on my own, while being the ticket committee head, and on a dance team. So juggling all three balls was a little tricky but I felt as though it ended up turning out really well.

The first thing I did was back in April, I approached Jeanette, the head of the program, and asked her if this might be something that I could do. She seemed interested and said that she definitely felt like it was something she wanted to keep in their program. So over the summer, I reached out again and when we got back to school we met up and were able to have a discussion on what she had hopes of for a vision for this year's production, and what her expectations were from me. This allowed me to go into the project a lot more confident than before since things like a write-up weren't going to be thrown on me at the last minute like they were last year.

Walking into the project a bit more confident, and knowing that things weren't super pressing, in August, I was able to keep moving forward on projects without too much stress, but with expectations of what the coming months were going to bring. There were some differences this year, compared to the last with the fact that this year's program was going to be physical and not just digital like it was last year so I knew that some of my deadlines were going to be harder deadlines this year.

So moving forward I wrote a paper and submitted it to Jeanette's assistant. I did a similar format and made sure it was fitting within the count and such that it had been before. However, I got feedback from her assistant saying they wanted it to only be one page. I didn't feel like one page would be sufficient for what I was trying to say so I talked to her about it being one-page front and back and she agreed that that would work fine. I also spent time getting her the QR code. It was a shock to me when the show started and I looked in the program to not see anything I had written.



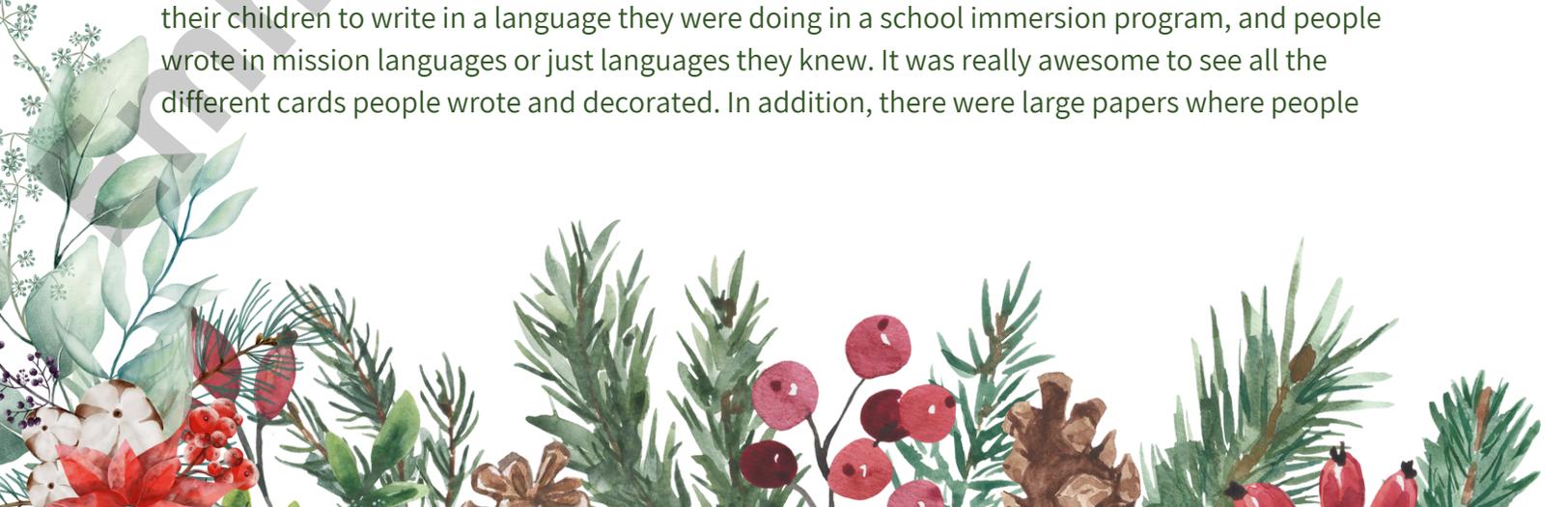


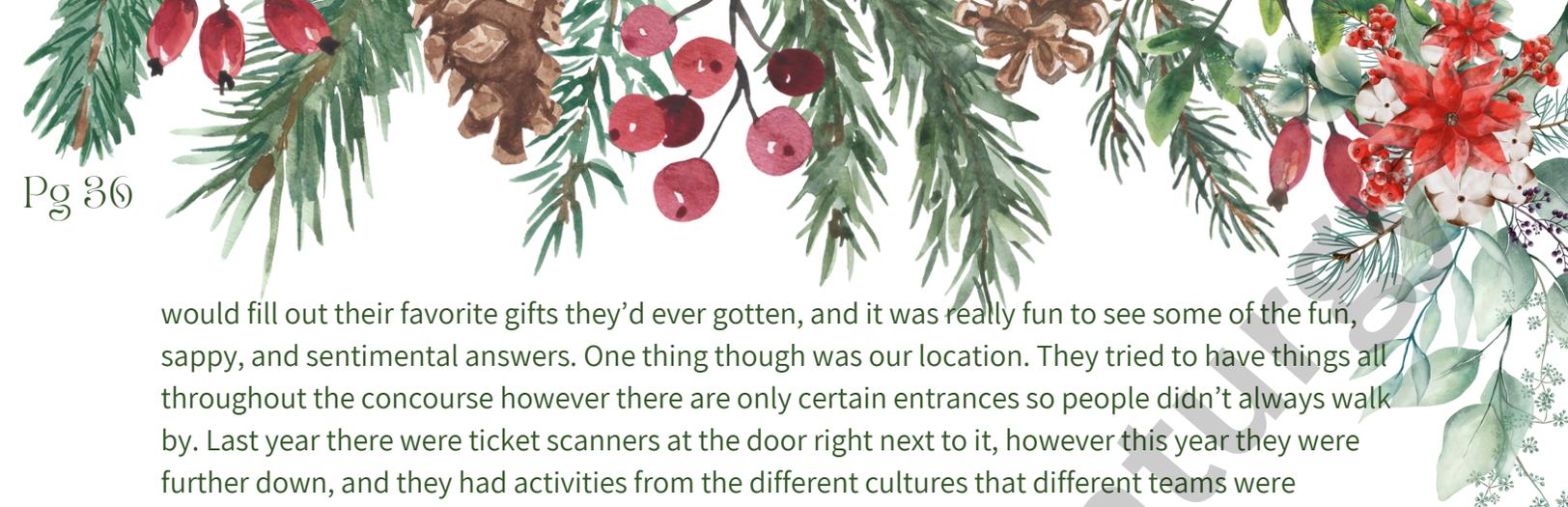
Both Jeanette and her assistant talked about how much they liked what I wrote, and frankly, I was really insulted that they wasted my time and energy and all for naught. Last year they hadn't put in the QR code, and this year they didn't even put my writeup in it. However, there was a tiny little QR code on the back that said to learn more about choreographers, dramaturgy, etc scan here. So I scanned it and it took me to the BYU dance website. I ended up reaching out to Jeanette that night and expressing some of my frustrations and she assured me they were trying to get the page up and running.

Another thing that I did was workshops with the dancers. I didn't feel as though I had any magic moments for what to do with the dancers, to make it fun but not the same as last year. So I decided to try and make a jeopardy game. I reached out to the professors to get their preference for times I could come in, and I also was able to get some fun facts about them. For the jeopardy, I did 4 different categories; CAWs of the Past, Gifts throughout History, Your Country(ies), and your professor. This was a fun game and I got lots of feedback from the dancers that they enjoyed learning about their countries that they were representing, to help them see the people behind it. They talked about how things get so hectic and stressful around this show and they're reminded of the people they're representing.

There were some hiccups with professors not respecting my position, or giving me the tools to be successful. However, I had a long conversation with Jeanette about these issues, so that they don't just get brushed under the rug and ignored. I should've stood up for myself, I'd like to think there were times when I was more confident, and there were definitely times I could've been more confident, but I'm grateful for the experience.

The last thing was the lobby display. I felt this year was more successful given that it was an interactive display. It was "Cardz for Kidz" to have people write cards in any language they knew and be able to send them to people all over the world. There were some people who weren't interested (kind of reminded me of the Grinch), and there were some that were very excited. Groups would come over and all discuss what they were going to write, parents would encourage their children to write in a language they were doing in a school immersion program, and people wrote in mission languages or just languages they knew. It was really awesome to see all the different cards people wrote and decorated. In addition, there were large papers where people





would fill out their favorite gifts they'd ever gotten, and it was really fun to see some of the fun, sappy, and sentimental answers. One thing though was our location. They tried to have things all throughout the concourse however there are only certain entrances so people didn't always walk by. Last year there were ticket scanners at the door right next to it, however this year they were further down, and they had activities from the different cultures that different teams were running. With that people would be interested and go the other direction. It also helped that dancers were there and that enticed people. I was able to arrange for some people from my own team to come and help me invite people to write cards and that got more people than just sitting there. However, it was frustrating feeling like I kept getting put in a dark corner where no one goes. I think expressing that concern would be valuable for a future dramaturg to do.

Overall it turned out to be a phenomenal experience, and while frustrations arose (as they always will), I was able to handle them and push through addressing and figuring things out as I went. Even though I didn't have an assistant, I did have a lovely husband who helped me with some aspects such as research, running the jeopardy game a few times, and also helping me set up and take down my lobby display. However it was a stretching experience, and I know now how to be more confident, I know what I'm doing and people will respect me if I don't let them walk all over me, and how to set boundaries and expectations earlier. I'm grateful for the good things and the bad things, but I'm glad I was able to express my frustrations in hopes that this project will be better for other dramaturgs in the future.



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

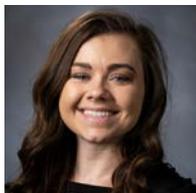
Staging: Jeanette Geslison; **Music:** "I Saw Three Ships" (traditional), "Good King Wenceslas" (traditional), performed by Mountain Strings; **Musical Arrangement:** Mark Geslison



BYU INTERNATIONAL FOLK DANCE ENSEMBLE



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



Kelsey Christensen
Hillsboro, Oregon
ELEMENTARY
EDUCATION, TESOL



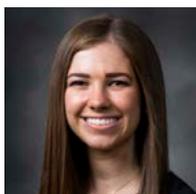
Elise Glover
Kokomo, Indiana
PSYCHOLOGY



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

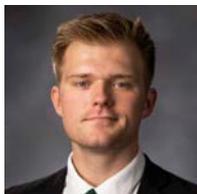


Janelle Wilson
Salt Lake City, UT
DANCE BA, SOCIOLOGY

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



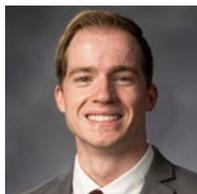
Levi Hancock
Beavercreek, OH
PHYSICS, MATH



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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Ed Adams

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
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- Staying connected with alumni
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- 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 Sortileges 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