



BRIGHAM YOUNG UNIVERSITY
INTERNATIONAL FOLK
DANCE ENSEMBLE

presents

JOURNEY
REFLECTIONS

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Journey: Reflections shares strength from the past and the present through traditional music and dance. Join the dancers for 90 minutes as they portray cultures from all over the world. Experiencing the ensemble's furious footwork, pulsing rhythms, live music, and vibrant costumes will leave you with a special kind of wanderlust. Through a variety of dances—American clogging, Irish step dance, Indian folk fusion, Ukrainian hopak, and more—*Journey: Reflections* invites all to look back and reflect on the path that has shaped us into who we are today and to find unity in differences. Despite their diverse appearances, the dances exemplify how we all have the same human experiences. Let's commit to reach out in wonder as we reflect together.

OPENER: REFLECTIONS

MUSIC: "Philosophers, Poets, and Kings" (Kate Rusby), recorded by BYU Mountain Strings

Poland: Oberek

Oberek and *Kujawiak* are two of Poland's five national dances. *Oberek* is a vibrant couple dance which is balanced here with the romantic *Kujawiak* couple dance.

CHOREOGRAPHY: Jeanette Geslison

MUSIC: "Wesele w Jerioranach" and "Było nie było" (W. Pawelec) and "Wczesne popołudnie" (M. Skorupiński), recorded by Polska Kapela Ludowa

Brazil: Bailares Gaúchos

This exciting medley of Brazilian *Gaúcho* dances begins with *Tirana do Lenço*, a courtship dance originally from 18th-century Spain, that expresses a lady's gradual acceptance of her suitor's romantic advances. After 100 years in South America, the Brazilian *Tirana do Lenço* became a tradition unto itself, characterized by a taste for accordion music and intricate footwork. This is followed by a men's *Chula*, a percussive dance performed over a spear that arose from competitions between cattle drivers on the road from Rio Grande do Sul to São Paulo. The medley concludes with the cheerful *Rancheiro de Carreirinha*, a 19th-century social dance that grew from the European Waltz and Mazurka and was infused with exciting Brazilian rhythms.

CHOREOGRAPHY: Mateus Arruda Antunes

MUSIC: "Tirana do Lenço" (traditional), recorded by Leandro Berlesi;
"Chula" (traditional), recorded by Ricardo Bergha and Gabriel Maculan;
"Rancheira de Carreirinha" (traditional), recorded by Leandro Berlesi

Canada: Attache ta Tuque!

Using a variety of step dancing from eastern Canada—Ottawa Valley, Cape Breton, and Quebecois styles—this lively fusion of historical and contemporary music and dance revels in complexity and playfulness.

CHOREOGRAPHY: Gary Larsen

MUSIC: "Shoot the Moon" (Ten Strings and a Goat Skin), recorded by BYU Mountain Strings

MUSICAL ARRANGEMENT: Mark Geslison



Philippines: Mabuhay!

A Filipino greeting, "*mabuhay!*" means "to live!" or "long live!" In this medley we present two traditional Filipino dances. First *Sayaw sa Bangko*, where dancers must use good skill and balance while performing exciting movement on narrow benches. This is followed by the national dance of the Philippines, *Tinikling*, where dancers imitate the movement of the tinikling bird as they dance between bamboo sticks. Here is to life—mabuhay!

CHOREOGRAPHY: Tana Bybee

MUSIC: "Sayaw Sa Bangko" (traditional), recorded by RCLA;
"Tinikling" (traditional)

USA: Dancin' in the Country

Showcasing the current Power Tap style of American clogging mixed with traditional figures and footwork, this dance ends with a celebration of the fun that clogging brings.

CHOREOGRAPHY: Greg Tucker and Maria Tucker

MUSIC: "Dancin' in the Country" (Tyler Hubbard), "Blues Berry Hill" (Nitty Gritty Dirt Band), and "Cuckoo's Nest" (traditional), recorded by BYU Mountain Strings

MUSICAL ARRANGEMENT: Mark Geslison





Peru: Marinera Norteña

Marinera Norteña is the national dance of Peru, known for its elegance, flirtatious style, and symbolic representation of courtship. It is set to lively music that blends Indigenous, Spanish, and African influences, featuring instruments like the guitar and cajón. The dance reflects the vibrant, mixed cultural heritage of Peru and has evolved as a key part of the region's identity. The dance is not just a performance but also a cultural expression of pride, elegance, and resilience, often reflecting the spirit of Peru.

CHOREOGRAPHY: Piero Gongora

MUSIC: "Que Baile Maria Teresa" (Juan Benites Reyes), recorded by Inspiración Criolla and Nataly Shantelle

SOLOIST: Piero Gongora

India: Pushpanjali

"Pushpanjali" is a traditional invocatory piece in *Bharatanatyam* style, the oldest classical dance form from the southern part of India. The word *pushpanjali* literally means "offering flowers to the almighty." More than 2,000 years old, this exquisite dance form combines facial expression, subtle eye movements, hand gestures, and explosive rhythmic footwork to integrate mind, body, and spirit. Most classical dance forms are based on Hindu mythological stories.

CHOREOGRAPHY: Divya Narayanan

MUSIC: "The Chase" (Amit Heri and Mani Sharma), recorded by Gayathri; "Dance Like a Man" (Ganesh and Kumaresh), recorded by Ganesh and Kumaresh



India: Ghar Waapasi

Bollywood is a film industry based in Mumbai, India. Bollywood films are known for elaborate song-and-dance scenes, extravagant sets and costumes, and melodrama. The Bollywood dance style combines traditional Indian dances with Western contemporary styles such as hip-hop. In our story, a successful warrior returns home to reconnect with a beloved childhood friend. Will his love be returned?

CHOREOGRAPHY: Greg Rawlings and Sally Rawlings

MUSIC: “Malhari” (Sanjay Leela Bhansali, with lyrics by Prashant Ingole), recorded by Vishal Dadlani; “Laal Ghagra” (Tanishk Bagchi, Manj Musik, and Herbie Sahara), recorded by Manj Musik, Herbie Shara, and Neha Kakkar

SOLOISTS: Tanner Birtcher and Amy Hawkes

PAUSE

Hungary: Dulándlé

In Kalotaszeg, Transylvania, a *dulándlé* was placed on the head of a new wife until the birth of her first child. A *dulándlé* is a fine, white veil with embroidery around the edges. This choreographic work portrays 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 to be the “king of dances”—is accompanied by two types of couples' dances: the *Csárdás*, which is perhaps the quintessential Hungarian couples' dance, and quick *Csárdás* (*Szapora*), that is manifest in its speed and virtuosity.

CHOREOGRAPHY: Juhász Zsolt

MUSIC: Traditional; recorded by Göncöl band

MUSIC ARRANGEMENT: Kelemen László

Slovak Republic: Lúčnica

“Forever Young” best describes this set of two dances from Slovakia: *Verbunk and Syracovy*. It also is the name of the Slovak National Folklore Ballet, our friends in Bratislava.

CHOREOGRAPHY: Ervin Varga

ADDITIONAL CHOREOGRAPHY: Jeanette Geslison

MUSIC: Traditional

MUSICAL ARRANGEMENT: Peter Jantosciak

Norway: Hallingdans

This acrobatic and competitive men’s dance derives from Hallingdal in rural central Norway. Often performed at celebrations or gatherings, the men use the dance to show off skills and fitness to the girls. Nowadays it is danced by both men and women.

CHOREOGRAPHY: Traditional

STAGING: Jeanette Geslison and Anthony Xanthos

MUSIC: “Rotnheimsknut” (traditional), recorded by Øyvind Brabant

SOLOIST: Anthony Xanthos





Indonesia: Saman

This dance form originates from the Gayo people of Aceh Province in northern Sumatra. Traditionally performed for national or religious celebrations, these dances unify villages. The *saman* dance tradition includes live singing by the performers, with lyrics that tell folktales to give counsel or offer spiritual enlightenment. Often referred to as the “dance of a thousand hands,” the dancers sit in a long line and produce shifting rhythms with their hands.

CHOREOGRAPHY: Rustin Van Katwyk

MUSIC: “Hai Jala” and “Hayla Hotsa” (traditional); drums by Piero Gongora and Dallin Lyon

USA: The Breakaway Rag

This Charleston-style tap dance harkens back to the Jazz Age.

CHOREOGRAPHY: Jacob Madsen

MUSIC: “Ain’t She Sweet” (Milton Ager and Jack Yellen), recorded by BYU Mountain Strings

MUSICAL ARRANGEMENT: Mark Geslison

SOLOISTS: Dallin Lyon and Clara Smilanick

USA: Charleston

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

CHOREOGRAPHY: Colleen West, with Emily Hatch

MUSIC: “Five Foot Two” (Ray Henderson), recorded by BYU Mountain Strings

MUSICAL ARRANGEMENT: Mark Geslison

First Nations of North America: Hoop Dance

The Native American hoop dance highlights circular relationships or cycles of life. Dancers use hoops to tell the story of life through the eyes of an eagle. The hoops represent the many plants and animals that an eagle would see throughout its life, and, most importantly, they show how these living creatures harmoniously work together to perpetuate the renewal of life—the end of one life leads to the beginning of a new life.

CHOREOGRAPHY: Cami Losik

MUSIC: "Power to my People" (Northern Cree), recorded by Northern Cree

SOLOIST: Cami Losik

Ireland: Irish Blessing

MUSIC: "Irish Blessing" (Geoff Groberg), recorded by BYU Mountain Strings and the International Folk Dance Ensemble

LYRICS: Traditional

Ukraine: Hopak

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 and Jeanette Geslison, with Edwin G. Austin Jr.

MUSIC: Traditional; recorded by the Intermountain Symphony Orchestra

MUSICAL ARRANGEMENT: Tyler Castleton and Daniel Lee



PERFORMERS



Bryce Barker
Appleton, WI
Exercise and
Wellness



Alex Beard
Sedalia, MO
Accounting



Lizzie Beard
Tooele, UT
Psychology



Tanner Birtcher
Wheaton, IL
Molecular Biology



Tyson Boxer
Manassas, VA
Mathematics
Education



Brielle Comp
Mesa, AZ
Accounting



Nate Cox
American Fork, UT
Actuarial Science



Samuel Devenport
Payson, UT
International
Relations

continued



PERFORMERS *(continued)*



Christian Devey
Orem, UT
Mechanical
Engineering



Cael Erickson
Spanish Fork, UT
Applied and
Computational
Mathematics



Ellie Erickson
Holladay, UT
Accounting



Piero Gongora
Chimbote, Peru
Finance



Levi Hancock
Fairborn, OH
Physics



Emily Hanson
Hughson, CA
Marketing



Amy Hawkes
LaGrange, GA
Communication
Disorders



Shaun Hicken
Pleasant Valley, UT
Marketing

continued



PERFORMERS *(continued)*



Samuel Lindsay
Sandy, UT
Communication
Disorders



Cami Losik
Layton, UT
Psychology



Natalie Lund
Provo, UT
Product and User
Experience Design



Dallin Lyon
Firestone, CO
Music Dance
Theatre



Amy Nattress
Sandy, UT
Exercise and
Wellness



Emma V. Richardson
Kaysville, UT
Public Relations



Savannah Savage
Draper, UT
Experience Design
and Management



Clara Smilanick
Roseville, CA
Social Science
Teaching

continued



PERFORMERS *(continued)*



Sierra Stahly
Overland Park, KS
Dance



Bailey Tucker
Orem, UT
Human Development



Carly Wanlass
Lehi, UT
Elementary
Education



Anthony Xanthos
Beaverton, OR
Exercise Science



STUDENT TECHNICIANS



Allison Bertasso
Bluffton, SC
Theatre Arts Studies



Abraham Gutierrez
Newman, CA
Social Science
Teaching



Emily Jay
Provo, UT
Family Studies



Justin Small
Gilbert, AZ
Pre-Commercial
Music



Lydia Stewart
Temple, TX
Pre-Illustration

PRODUCTION AND ADMINISTRATION

Jeanette Geslison

Artistic Director

Teresa Love

Scriptwriter

Benjamin Sanders

Production Manager

Mark Ohran

*Technical Director/
Lighting Designer*

Crysta Lamb

Production Stage Manager

John Shurtleff

Technical Support

Erin Dinnell Bjorn

Projection Designer

Kami Wallin

Production Assistant

Spencer Waddell

Rehearsal Assistant

Stephanie Breinholt

Voice-Over

Langi Tuifua

Voice-Over

Dawn Maughan

Costume Shop Manager

Amanda Alley

Costume Coordinator

Jaren Wilkey

Photography

Troy Sales

Audio Designer

Adam M. Johnson

Program Graphic Designer

Brenda Critchfield

Dance Medicine Trainer

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International Folk Dance Ensemble

With a beautiful array of ethnic costumes and props, BYU's International Folk Dance Ensemble presents a program of dances from more than 10 nations, including Hungary, India, the Philippines, Poland, Ukraine, and the United States.

Since 1964, the ensemble has represented the United States and American culture at folk dance festivals throughout the world, including the festival held in conjunction with the 1988 Seoul Olympics and the opening ceremony of the 2002 Salt Lake Olympics. In addition, the group regularly presents its international repertoire throughout the United States and Canada. International Folk Dance Ensemble is highly acclaimed for its skillful dancing, artistry, and energy.

Brigham Young University

Nestled between Utah Lake and the Rocky Mountains, Brigham Young University seeks to develop students of faith, intellect, and character who are committed to learning and serving throughout their lives. Both highly ranked and highly affordable, BYU is a major research institution that offers global opportunities for experiential learning. The university is home to about 35,000 students who come from more than 100 countries. Founded by The Church of Jesus Christ of Latter-day Saints, BYU strives to be an exceptional university for the benefit of the world.

FOR MORE INFORMATION CONTACT BYU PERFORMING ARTS MANAGEMENT

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