

**Brigham Young University  
AMERICAN FOLK DANCE ENSEMBLE**

Artistic Director. . . . . Jeanette Geslison  
Music Director. . . . . Mark Geslison  
Technical Director . . . . . Mark Ohran  
Tour Manager.....Stacey Christensen  
Videographer.....Josh Sales

FOR EACH PERFORMANCE MUSIC AND DANCES  
WILL BE CHOSEN FROM THE FOLLOWING SELECTIONS.

**AMERICAN DANCE PROGRAM NOTES**

**CLOGGING:**

**USA: Western Wildfire**

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

**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 & Maria Tucker

**Music:** “Dancin’ in the Country” (Tyler Hubbard); “Blues Berry Hill” (Nitty Gritty Dirt Band); “Cuckoos Nest” (traditional); performed by *Mountain Strings*

**Musical Arrangement:** Mark Geslison

**USA: Showdown**

A friendly contest between dancers and partners to show their skills and tricks.

**Choreography:** Greg & Maria Tucker

**Music:** “Salt Creek” (traditional); performed by *Mountain Strings*

**Musical Arrangement:** Mark Geslison

**USA: Clogging Duet**

Showcasing clogging style in partner work as seen in current competitions, utilizing square dance partner figures.

**Choreography:** Nate Cox & Bailey Tucker

**Music:** “Sally Ann” (traditional); performed by *Mountain Strings*

**Musical Arrangement:** Mark Geslison

**Dancers:** Nate Cox & Bailey Tucker

## **PERCUSSIVE TRADITIONS:**

### **NORTH AMERICA: Attache ta Tuque!**

Using a variety of styles of step dancing from our neighbors in Eastern Canada (Ottawa Valley, Cape Breton and Quebecois styles), this is a lively fusion of historical and contemporary music and dance expressions reveling in complexity and playfulness. These percussive styles intermix with and have influenced traditional American clogging.

**Choreography:** Gary Larsen

**Music:** “Shoot the Moon” (Ten Strings and a Goat Skin); performed by *Mountain Strings*

### **USA: The Gathering**

Depicting the waves of immigration to the US and gathering in the Appalachian Mountains as they settle together in a new place. This piece showcases a sample of the various percussive influences that shaped the roots of American clogging style. This choreography includes samples of Welsh clog dancing, English Lancashire clog dancing; the Irish Sean-Nos solo dances; the French-Canadian Quebecoise step dances, and Appalachian flat footing—culminating with a traditional American Virginia Reel.

**Choreography:** Jeanette Geslison & students

**Music:** “Hard Times Come Again No More,” “Harvest Home,” “The Garden Jig,” and “Angus Campbell” (traditional), performed by *Mountain Strings*

**Musical Arrangement:** Mark Geslison

### **USA: Georgia Railroad**

Featuring the Appalachian flat footing percussive dance style.

**Choreography:** Ellie Geslison & Arthur Prusso

**Music:** “Georgia Railroad” (traditional); performed by *Mountain Strings*

**Musical Arrangement:** Mark Geslison

**Soloists:** Ellie Geslison & Arthur Prusso

## **APPALACHIA:**

### **USA: Appalachian Patchwork**

The traditional *Kentucky Running Set* and *Big Set* of the Appalachian Mountains were first recorded by ethnographer Cecil Sharp in the 1910’s. The locals would describe the dance as “to run a set.” This dance style is characterized by set dances, involving two or more couples, four couples to a square, and big set (ring) dances. This medley culminates with hambone, an Appalachian body percussion, involving stomping, slapping, and patting of the arms, legs, and chest. The roots of Appalachian dance are varied and include influence of English, Scottish, French, African American, and Native American dances.

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

**Music:** “Sawin’ on the Strings” (Lewis Compton); “Bile ‘em Cabbage Down” (traditional); “Old Joe Clark” (traditional); and “Cripple Creek” (traditional); performed by *Mountain Strings*

**Musical Arrangement:** Mark Geslison

## **WESTERN:**

### **USA: Traveler**

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 United States of America.

**Choreography:** Jeanette Geslison

**Music:** “Arkansas Traveler” (traditional); performed by *Mountain Strings*

**Musical Arrangement:** Dean Marshall

### **USA: Texas Fandango**

*Texas Fandango* reminds us of a time when men spent months away from family and loved ones, as they worked in the wild frontiers of the American West. Underneath a starlit sky, and in the privacy of their campfire, this theatrical characterization of the American Cowboy shows him at his dancin’ best—stirrin’ up a little dust.

**Choreography:** Delynn Peay

**Music:** “Home on the Range” (traditional); “8<sup>th</sup> of January” (traditional); “Soldier’s Joy” (traditional); “Clinch Mountain Backstep” (Ralph and Carter Stanley); performed by *Mountain Strings*

**Musical Arrangement:** Mark Geslison

### **USA: Calico Darlin’**

The girls take their turn to show off their skills and celebrate the joy of life in this “western” style dance.

**Choreography:** Michael Romney

**Music:** “Buffalo Gals” (Traditional); “The Fox” (Traditional); performed by *Mountain Strings*

**Musical Arrangement:** Mark Geslison

### **USA: The Mary Bee Exhibition Square**

Traditional American square dance represents roots from English and French quadrilles. The addition of the dance “caller” makes American square dance unique from its predecessors. This dance form has served as an integral part of social life, especially in rural communities, since the foundation of the American nation.

**Choreography:** Mary Bee Jensen

**Music:** “Red Wing” (traditional); “Turkey in the Straw” (traditional); “Jessie Polka” (traditional); performed by *Mountain Strings*

**Musical Arrangement:** Mark Geslison

### **USA: Fiddle in the Band**

This spirited piece captures the essence of Texas through the seamless blend of country-western swing dance and traditional western line dancing. Rooted in the rich heritage of American cowboy culture, western swing dancing emerged during the Great Depression era, fusing musical influences from country, blues, jazz, and swing. Today, it thrives in dance clubs as an improvisational couple dance form.

Western line dancing, a vibrant social tradition, draws inspiration from iconic styles like the cowboy cha-cha, two-step, vine, and polka. While honoring its classic roots, this piece embraces modern elements, reflecting the evolving nature of country-western dance today.

**Choreography:** Spencer Waddell, Tana Bybee

**Music:** “Fiddle in the Band” (Kane Brown); performed by *Mountain Strings*

## **URBAN DANCE HALLS:**

### **USA: The Breakaway Bug**

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

**Choreography:** Jacob Madsen

**Music:** “Ain’t She Sweet” (Milton Ager & Jack Yellen/public domain); performed by *Mountain Strings*

**Musical Arrangement:** Mark Geslison

**Soloists:** Dallin Lyon & Clara Smilanick or Shaun Hicken & Carly Wanlass

### **USA: Charleston**

The Charleston dance craze of the 1920s was popularized by the rhythms of James P. Johnson’s tune “The Charleston.” Traditionally from the Carolina’s and Appalachia, it was then made popular in Harlem in New York City.

**Choreography:** Colleen West with Emily Hatch

**Music:** “Five Foot Two,” (Ray Henderson/public domain); “Charleston” (James P. Johnson/public domain); performed by *Mountain Strings*

**Musical arrangement:** Mark Geslison

### **USA: Jump Jive an’ Wail**

The Lindy Hop combines jazz, tap, breakaway, and Charleston dance styles. Originating in Harlem, New York, in the 1920’s, it crossed racial boundaries as both Black and White dancers came together in the integrated Savoy Ballroom. The dance was named after Charles Lindbergh, the famous American aviator who “hopped” across the Atlantic. Dancers build upon a basic swing step and improvise as they solo and partner freely. Get ready for some fast-paced fun with flips spins, and of course, hops.

**Choreography:** Elaine Grenko

**Music:** “Jump, Jive, an’ Wail” (Louis Prima); performed by *Mountain Strings*

**Musical Arrangement:** Mark Geslison

## **NATIVE AMERICAN:**

### **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 (Tulalip Tribe)

## **MUSICAL SELECTIONS:**

“Wizard Walk” (Jay Ungar); performed by *Mountain Strings*

“Will the Circle be Unbroken” (Ada R. Habershon and Charles H. Gabriel/public domain); performed by *Mountain Strings*

“Blue Moon of Kentucky” (Bill Monroe); performed by *Mountain Strings*

“Burry Me Beneath the Willow” (Traditional); performed by *Mountain Strings*

“Fox on the Run” (Brian Connolly, Steve Priest, Andy Scott, and Mick Tucker); performed by *Mountain Strings*

“After You’ve Gone” (Turner Layton with lyrics by Henry Creamer/public domain); performed by *Mountain Strings*