

BRIGHAM YOUNG UNIVERSITY PRESENTS

INTERNATIONAL

FOLK DANCE ENSEMBLE



JOURNEY

SPONSORED BY

BYU Continuing Education

OPENER

LIVING TRADITIONS

CHOREOGRAPHY Jeanette Geslison

MUSIC “III. Andante ‘Vesterland’” (Harald Haugaard);
recorded by Harald Haugaard

SERBIA

DILMANO, DILBERO

This suite of dances represents the traditions of Dimitrovgrad, located in the Šop region of eastern Serbia. The suite comprises nine traditional dances: R’čenica, Dilmano Dilbero, Klecka, Bera, Čičovoto Dete, Jove Malaj Mome, Čačak, Na Dva Tanca, and Za Pojas.

CHOREOGRAPHY Milorad Runjo; restaging by Michael Malich

MUSIC “R’čenica,” “Dilmano Dilbero,” “Klecka,” “Bera,” “Čičovoto Dete,” “Jove Malaj Mome,” “Čačak,” “Na Dva Tanca,” and “Za Pojas” (traditional); recorded by Darko Ćitić

DENMARK

DANCING THROUGH TIME

This medley of traditional dances represents 250 years of dancing, from the Minuet to the Rheinländer Polka. These dances derive from various regions throughout Denmark.

CHOREOGRAPHY Henrik Larsen

MUSIC “Rheinländer,” “Polonæse efter Viggo Post,” “Gamle Berliner,” “Jødetur,” “Skomagerskotsk,” and “Firtur” (traditional); arranged by Kristian Bugge; recorded by BYU Mountain Strings



SCOTLAND

HIGHLAND BARACHOIS

Scottish Highland dance is a vibrant and athletic art form that blends traditional dance with balletic precision. This performance features two sections. The first draws inspiration from the traditional Scottish Highland Sword Dance, showcasing intricate, fast-paced footwork performed over crossed swords. The second section highlights other traditional Highland dance movements and techniques, emphasizing strength, grace, and musicality.

CHOREOGRAPHY Kayla Wong

MUSIC “Two Tenor Pop / The Barachois Reel” (Chris Armstrong); recorded by Chris Armstrong

SOLOIST Kayla Wong

WALES

CIP AR GYMRU

The suite Cip Ar Gymru, or “a glance at Wales,” provides a glimpse into the music and dance of the Welsh people. After almost 200 years of condemnation by Nonconformist ministers, dancing almost vanished from Wales. Today it once again enjoys an enthusiastic following.

CHOREOGRAPHY Edwin G. Austin Jr.

MUSIC “Rali Twm Siôn,” “Mympw’r Etholiad,” “Hoffedd ap Hywel,” and “Step y Gloesen” (traditional); arranged by Geoff Groberg and Mark Geslison; recorded by BYU Mountain Strings



USA

JAMMIN' WITH JOE

This number showcases the current power tap style of American Clogging mixed with traditional footwork.

CHOREOGRAPHY Greg Tucker, Maria Tucker, and Bailey Tucker

MUSIC "Old Joe Clark" (traditional)

UKRAINE

KUPALA

The celebration of Ivana Kupala is a summer solstice pagan tradition in which female dancers prepare to find a suitor. They dance Khorovod dances, and couples will leap over a fire and bathe in a river. The young women traditionally float the wreaths they make down a river while the young men wait downstream to retrieve the wreaths to capture a woman's interest.

CHOREOGRAPHY Tymothy Jaddock

MUSIC Traditional (Yevhen Ivanovych Dosenko)

PERU

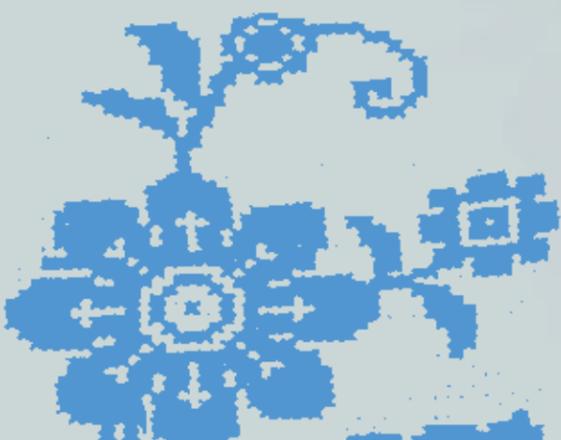
MARINERA NORTEÑA

Marinera Norteña is the national dance of Peru, known for its flirtatious style and symbolism of courtship. It is set to lively music that blends Indigenous, Spanish, and African influences, featuring instruments such as 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 and as a cultural expression of pride, elegance, and resilience.

CHOREOGRAPHY Piero Gongora

MUSIC "Que Baile María Teresa"
(Juan Benites Reyes); recorded
by Inspiración Criolla and
Nataly Shantelle

SOLOIST Piero Gongora



MEXICO

FANDANGO VERACRUZANO

The music and dance of Veracruz blends Spanish, African, and Caribbean rhythms. Old is made new, including the timeless La Bamba wedding dance as couples “tie the knot.”

CHOREOGRAPHY Miguel Peña

MUSIC “La Guacamaya” (traditional); recorded and arranged by Los Cojolites; “El Colas” and “La Bamba” (traditional); recorded and arranged by Luis Leñero

SOLOISTS Piero Gongora and Cami Losik/Levi Hancock and Bailey Tucker

INDIA

PUSHPANJALI

Pushpanjali is a traditional invocatory piece in Bharatanatyam style, the oldest classical dance form originating 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 expressions, subtle eye movements, hand gestures, and explosive rhythmic footwork to integrate mind, body, and spirit. Most classical Indian dances are based on Hindu myths.

CHOREOGRAPHY Divya Narayanan

MUSIC “Pushpanjali: Jog, Adi”
(Madurai R. Muralidharan);
recorded by Madurai R.
Muralidharan



INDIA

GHAR WAAPSI

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, with lyrics by Tanishk Bagchi and Herbie Sahara); recorded by Manj Musik, Herbie Sahara, and Neha Kakkar

SOLOISTS Bailey Tucker and Shaun Hicken

5 - M I N U T E P A U S E

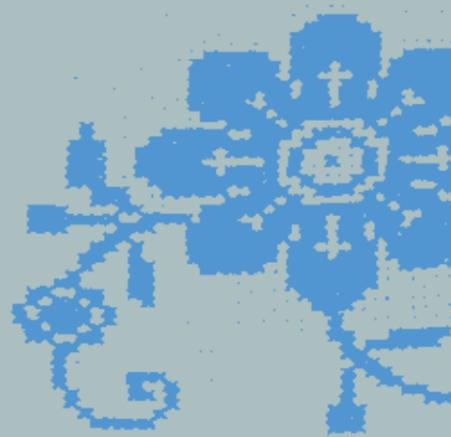
HUNGARY

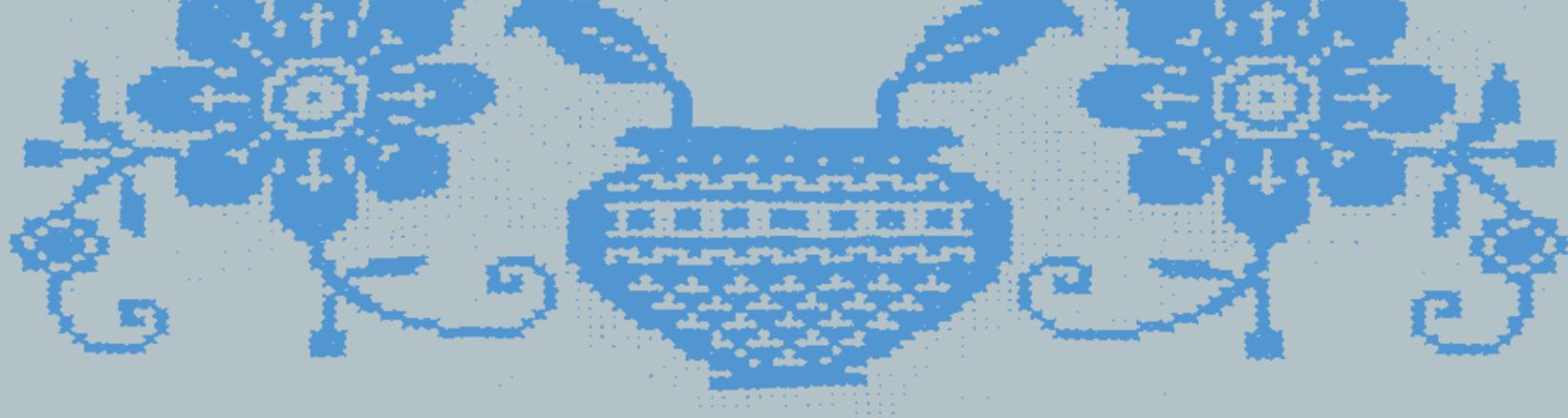
DULÁNDLÉ

In Kalotaszeg, Transylvania, a fine, white veil with embroidery around the edges (called a dulándlé) was placed on the head of a new wife until the birth of her first child. 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 as the “king of dances”—is accompanied by two types of couples’ dances: the Csárdás, which is perhaps the quintessential Hungarian couples’ dance, and the quick Csárdás (Szapora), which manifests speed and virtuosity.

CHOREOGRAPHY Zsolt Juhász

MUSIC Traditional; arranged by Kelemen László; recorded by Göncöl Zenekar





SLOVAKIA

LÚČNICA

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

CHOREOGRAPHY Ervin Varga; additional choreography by Jeanette Geslison

MUSIC Traditional; arranged by Peter Jantosciak

HUNGARY

RITMUS FELTÁRÁS

This playful rendition of a traditional men’s clapping dance explores rhythms from Méhkerék.

CHOREOGRAPHY Gary Larsen

CHINA

MO LI HUA

Mo Li Hua, meaning “jasmine flower,” is also a famous Chinese folk song. The flower, though not particularly beautiful, gives off a fragrance that gladdens the heart and refreshes the mind—symbolizing internal beauty and humility.

CHOREOGRAPHY Jiamin Huang

MUSIC “Mo Li Hua” (traditional); recorded by Beijing Angelic Choir



CANADA

ATTACHE TA TUQUE!

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

CHOREOGRAPHY Gary Larsen

MUSIC “Shoot the Moon” (Ten Strings and a Goat Skin); arranged by Mark Geslison; recorded by BYU Mountain Strings

TÜRKIYE

TIDES OF ANATOLIA

This piece showcases a modern blend of traditional women’s and men’s dancing originating in the area of Trabzon, a fishing center on the Black Sea. The movements celebrate life familiar to this community, such as the motion of the sea, the handling of nets, and the twisting of caught fish.

CHOREOGRAPHY Ahmet Lüleci

MUSIC “Heyamo” and “Black Sea Medley” (traditional); recorded by Birol Topaloğlu

NORTH AMERICA

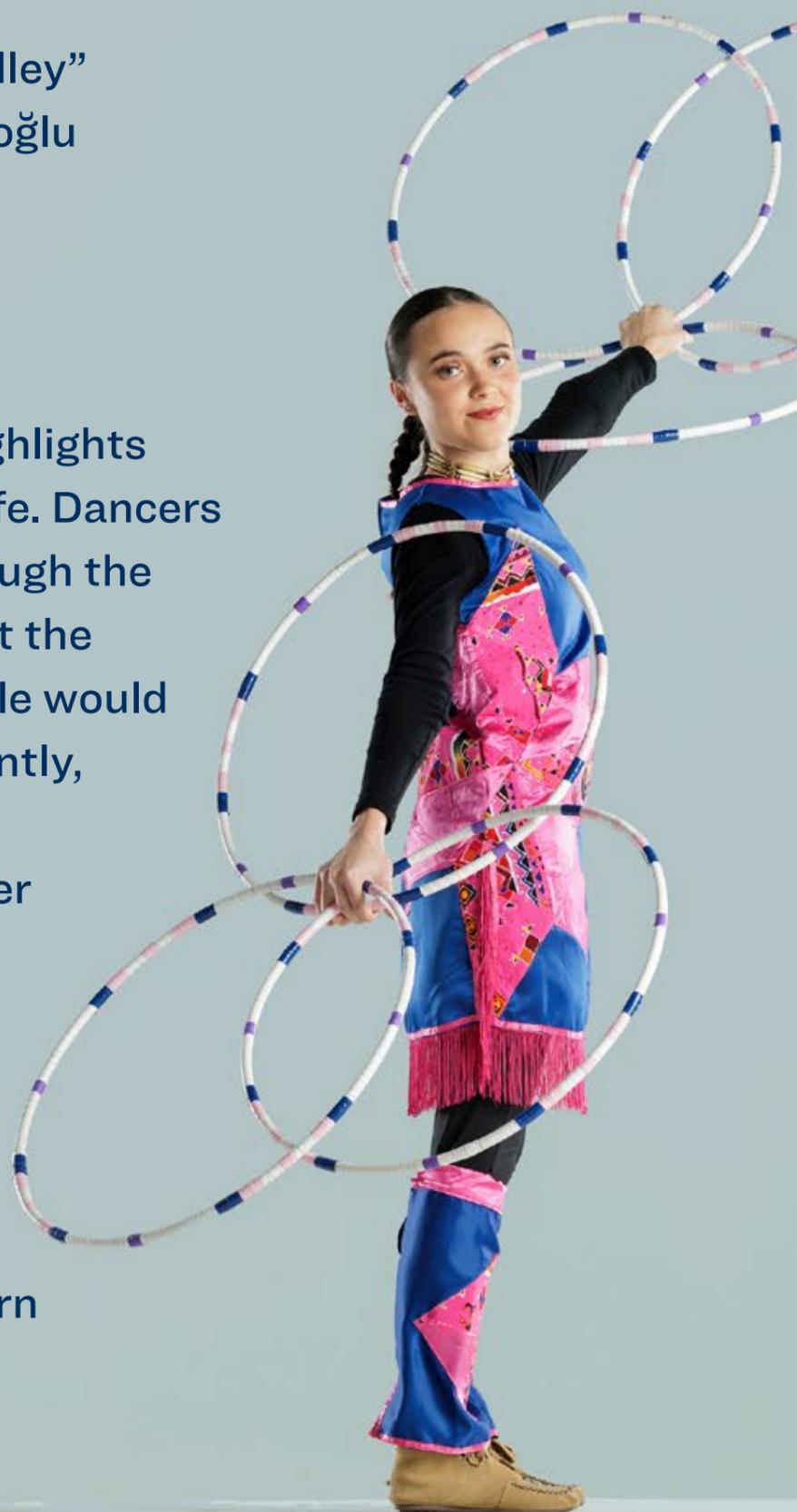
HOOP DANCE

The Native American Hoop dance highlights circular relationships and 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. Most importantly, the hoops 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, with traditional lyrics); recorded by BYU Mountain Strings and BYU International Folk Dance Ensemble

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; arranged by Tyler Castleton and Daniel Lee; recorded by the Intermountain Symphony Orchestra



PERFORMERS



Megan Buxton
Fort Collins, CO
Elementary
Education



Emma Call
Davis, CA
Human
Development



Samuel Devenport
Payson, UT
International
Relations



Christian Devey
Orem, UT
Mechanical
Engineering



Abigail Erickson
Klamath Falls, OR
History



Cael Erickson
Spanish Fork, UT
Software
Engineering



Grant Fletcher
American Fork, UT
Spanish



Ellie Geslison
Provo, UT
Sociology



Piero Gongora
Chimbote, Peru
Pre-Business



Levi Hancock
Dayton, OH
Physics



Preston Hancock
Dayton, OH
Applied and
Computational
Mathematics



Emily Hanson
Hughson, CA
Marketing

PERFORMERS

CONTINUED



Shaun Hicken
Myton, UT
Marketing



Adam Jewell
Ammon, ID
Mechanical
Engineering



Emma Knight
Katy, TX
Chemical
Engineering



Samuel Lindsay
Sandy, UT
Communication
Disorders



Cami Losik
Layton, UT
Psychology



Natalie Lund
Provo, UT
Interdisciplinary
Design



Amy Nattress
Sandy, UT
Exercise and
Wellness



Connor Phillips
Provo, UT
Pre-Business



Isaac Pimentel
Moscow, ID
Nursing



**Emma V.
Richardson**
Kaysville, UT
Public Relations



Savannah Savage
Draper, UT
Experience
Design and
Management



Soren Stowell
Charleston, IL
Music Education

PERFORMERS

CONTINUED



Bailey Tucker

Orem, UT

Human

Development

Carly Wanlass

Lehi, UT

Elementary

Education

Kayla Wong

Henderson, NV

Dance

Anthony Xanthos

Beaverton, OR

Exercise Science

PRODUCTION AND ADMINISTRATION

Jeanette Geslison

Artistic Director

Alex Mackenzie Johns

Scriptwriter

Benjamin Sanders

Production Manager

Mark Ohran

Technical Director/
Lighting Designer

Crysta May Lamb

Production
Stage Manager

Erin Dinnell Bjorn

Projection Designer

Troy Sales

Audio Designer

Emily Jay

Stage Manager

Olivia Jay, Aniva Bjorn

Deck Crew

Matthew Uppencamp

Lighting Technician

Justin Small

Audio Technician

Dawn Maughan

Costume Shop
Manager

Amanda Alley

Costumer

Kierica McPherson

Rehearsal Assistant

**Alex Mackenzie Johns,
Predrag Johns**

Voice-Over

BYU Photo

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Adam Johnson

Program Graphic Designer

Brenda

**Critchfield (director),
Kyra Cox, Annie
Christofferson**

Dance Medicine Trainers



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INTERNATIONAL
FOLK DANCE
ENSEMBLE



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, Mexico, Ukraine, the United States, and Wales.

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.

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TAP TO VISIT



byufolkdancealumni.com

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.

BYU Performing Arts Management

FOR MORE INFORMATION CONTACT BYU PERFORMING ARTS MANAGEMENT
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