BRIGHAM YOUNG UNIVERSITY

INTERNATIONAL FOLK DANCE ENSEMBLE

presents

FEB. 10 – 7:30PM • FEB. 11 – 2:00PM & 7:30PM
RICHARDS BUILDING DANCE PERFORMANCE THEATRE
Journey: Reflections shares strength from the past 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**

**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 USA.

**CHOREOGRAPHY:** Jeanette Geslison  
**MUSIC:** “Arkansas Traveler” (traditional); performed by Mountain Strings  
**MUSICAL ARRANGEMENT:** Dean Marshall

**USA: Cluck Old Hen**

**MUSIC:** “Cluck Old Hen” (traditional); performed by Mountain Strings  
**MUSICAL ARRANGEMENT:** Mark Geslison
USA: Western Wildfire
A precision style dance featuring both traditional American clogging and the latest power tap steps.

CHOREOGRAPHY: Greg Tucker and Maria Tucker
MUSIC: “Cluck Old Hen” (traditional); “Cuckoo’s Nest” (traditional); performed by Mountain Strings
MUSICAL ARRANGEMENT: Mark Geslison

USA: Orphan Girl
MUSIC: "Orphan Girl" (Gillian Welch); performed by Mountain Strings
MUSICAL ARRANGEMENT: Mark Geslison and Mountain Strings

Romania: Călușul
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 each courtyard ritual ends 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, with Cristian Florescu
MUSIC: Traditional; recorded by the Chișinău Folk Ensemble
**Romania: Plaiuri Oltenești**

These two vigorous women’s dances are from the region of Oltenia: Sârba pe loc and Hora și Mereul.

**CHOREOGRAPHY:** Sonia Dion and Cristian Florescu  
**MUSIC:** Traditional; recorded by Ansamblul Uniunea Tineretului Comunist

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**Wales: Dawns y Glocsen**

“Dawns y Glocsen” is a light-hearted clog dance featuring young lads performing on and around wooden platforms. It was common to see young men in the local taverns dancing on tables to produce livelier sounds than could be made from the earthen floor.

**CHOREOGRAPHY:** Owen H. Robert  
**ADAPTATION AND ADDITIONAL CHOREOGRAPHY:** Edwin G. Austin Jr.  
**SOLOISTS:** Dawson Collins, Nate Cox, and Daniel Owen

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**Ireland: Hornpipe Set**

Irish hard shoe step dancing is part of a long tradition in Ireland. This set dance is a hornpipe played in 4/4 time signature and is ornamented with intricate step dance rhythms. This dance is an example of the “Open Championship Level” of Irish dance competitions.

**CHOREOGRAPHY:** Brielle Anderson  
**MUSIC:** “Madame Bonaparte” (traditional); performed by Mountain Strings  
**SOLOISTS:** Brielle Anderson, Victoria Rimington, and Brigham Vargha

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**England: Rapper Sword**

Part of the Morris dance family, rapper (flexible sword) dancing originated in coal-mining communities of Northumberland and Durham, England. Traditionally, men weave intricate patterns whilst comic characters “Tommy” and “Betty” try to join in the fun.

**CHOREOGRAPHY:** English Folk Dance and Song Society  
**ADAPTATION AND ADDITIONAL CHOREOGRAPHY:** Edwin G. Austin Jr.  
**MUSIC:** Traditional; performed by Ellie Geslison  
**DANCERS:** Levi Hancock, McKay Jessop, Nathan Jex, David Stone, and Spencer Waddell  
**SOLOISTS:** Kye Davis and Rhen Davis
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: 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: Victoria Rimington and Daniel Owen

USA: Wagoner’s Lad

MUSIC: “Wagoner’s Lad” (traditional), performed by Mountain Strings
MUSICAL ARRANGEMENT: Mark Geslison and Mountain Strings

India: Terah Taali

Terah Taali is a folk dance of the Kamar tribe from the state of Rajasthan, India. It is performed during the Pushkar Fair by the women using special metal hand cymbals called manjeeras. The dance is done in the praise of Hindu deity Baba Ramdev Pir.

CHOREOGRAPHY: Vaishali Sagar
MUSIC: Traditional; performed by Asfak Khawra (dhol) and Samir Langa (singer); recorded by Nitin Wadekar
India: Ganesha
This choreography is a folk-fusion piece based on Lord Ganesha, the lord of good luck, who is half elephant and half human. 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 in the state of Maharashtra.

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Musical Interlude

Hungary: Dulandlé
In Kalotaszeg, Transylvania, a dulandlé was placed on the head of a new wife until the birth of her first child. A dulandlé 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 the quick csárdás (szapora), which manifests speed and virtuosity.

CHOREOGRAPHY: Juhász Zsolt
MUSIC: Traditional; recorded by Göncöl band
MUSIC ARRANGEMENT: Kelemen László
Hungary: Élő Fény
Men’s dances from the village of Méhkerék are much loved. This slapping and clapping style with very intricate rhythmic patterns is favored on the stage by numerous professional Hungarian dance ensembles.

CHOREOGRAPHY: Gary Larsen
JEWS HARP: Tyler Anderson

China: Mo Li Hua
Mo Li Hua, meaning jasmine, 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

USA: After You’ve Gone
MUSIC: “After You’ve Gone” (Turner Layton); performed by Mountain Strings
MUSICAL ARRANGEMENT: Mark Geslison and Mountain Strings

USA: The Breakaway Bug
This Lindy-style tap dance hearkens back to the Jazz Age.

CHOREOGRAPHY: Jacob Madsen
MUSIC: “Beaumont Rag” (traditional); performed by Mountain Strings
MUSICAL ARRANGEMENT: Mark Geslison
SOLOISTS: Rhen Davis and Victoria Rimington / Nathan Jex and Abby Whipple
USA: Jump, Jive, an’ Wail

The Lindy hop combines jazz, tap, breakaway, and Charleston dance styles. Originating in Harlem, New York, in the 1920s, it crossed racial boundaries as both Black and White dancers came together at 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

Tonga: Ha'ele Ki Pilitania

The tau’olonga, a traditional Tongan dance still performed today, can be presented at any special occasion. Most often performed by an individual young woman or a small group of girls, the dance consists of hand movements which interpret the meaning of the song. This tau’olonga is a tribute to Tongan dynasties of the past, and tells the story of Queen Salote Tupou ||| who managed to make a name for herself at Queen Elizabeth ||’s coronation parade. Despite the pouring rain, Queen Salote chose to ride in an uncovered carriage as a sign of respect for the new British Monarch. ”Ha’ele Ki Pilitania” reflects Queen Salote’s legacy of traditional Tongan respect, passed down through generations.

CHOREOGRAPHY: Valeti Mapuna A Vaiola Sekona
MUSIC: "Ha'ele Ki Pilitania" (Peni Tutu’ila Malupō) and "Hala Kuo Papa" (Queen Salote Tupuo |||), recorded by BLKB3RY
**Norway: Tretur**

The hardanger fiddle (hardingfele), a special Norwegian instrument, is featured on this piece. Unique to western Norwegian folk music, this instrument has five additional strings underneath the bowed strings to create resonance. This music is accompanied by a Schottish couple dance.

**CHOREOGRAPHY:** Jeanette Geslison  
**MUSIC:** “Tretur” (Ale Carr/Dreamers’ Circus); performed by Mountain Strings  
**MUSICAL ARRANGEMENT:** Mark Geslison and Mountain String

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**Ireland: Irish Blessing**

**MUSIC:** “Irish Blessing” (Geoff Groberg); performed by Mountain Strings  
**LYRICS:** Traditional

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**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

Brielle Anderson  
Family Studies  
Provo, UT

Kelsey Christensen  
Elementary Education  
Hillsboro, OR

Dawson Collins  
Applied and Computational Mathematics  
Rexburg, ID

Remington Comp  
History  
Cedar City, UT

Nathan Cox  
Actuarial Science  
American Fork, UT

Kye Davis  
Microbiology  
Flagstaff, AZ

Rhen Davis  
Neuroscience  
Flagstaff, AZ

Braden Duke  
Cybersecurity  
Bountiful, UT
PERFORMERS

Clara Jamison
Math Education
Roseville, CA

Jillian Iverson
Dance
South Jordan, UT

Mckay Jessop
Cybersecurity
Sandy, UT

Nathan Jex
Public Health
Draper, UT

Hannah Kooyma
Exercise Science
San Diego, CA

Elise Glover
Psychology
Kokomo, IN

Levi Hancock
Physics
Beavercreek, OH

Crozier Fitzgerald
Exercise Science
Rexburg, ID
PERFORMERS (continued)

Jade Madison
Dance
Mobile, AL

Makeila Latapu Morgan
Human Development
Sacramento, CA

Daniel Owen
Microbiology
Meridian, ID

Victoria Rimington
Advertising
Mapleton, UT

KD Salmon
Communication Disorders
Raymond, Alberta, Canada

David Stone
Bioinformatics
Alpine, UT

Tori Stone
Editing and Publishing
Provo, UT

Hanna Storheim
Experience Design and Management
Farmington, UT

continued
PERFORMERS (continued)

Brigham Vargha
Media Arts
Anaheim, CA

Spencer Waddell
Dance
Oregon City, OR

Abby Whipple
Social Science
Teaching
Provo, UT

Janelle Wilson
Dance
Salt Lake City, UT
Ellie Geslison
Sociology
Provo, UT

Tyler Anderson
Undeclared
Roseburg, Oregon

Madeline Charles
Business Marketing
Lehi, UT

Arthur Prusso
Music
Holladay, UT

Emily Wall
Linguistics
Gainesville, VA

Christina Iverson
Molecular Biology
Boston, MA

Austin Johnson
Spanish
Delaware, OH
<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
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<tbody>
<tr>
<td>Jeanette Geslison</td>
<td>Artistic Director</td>
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<tr>
<td>Mark Geslison</td>
<td>Mountain Strings Director</td>
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<tr>
<td>Teresa Love</td>
<td>Scriptwriter</td>
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<tr>
<td>Benjamin Sanders</td>
<td>Production Manager</td>
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<td>Mark Ohran</td>
<td>Technical Director/Lighting Designer</td>
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<tr>
<td>Crysta Lamb</td>
<td>Production Stage Manager</td>
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<tr>
<td>John Shurtleff</td>
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<td>Erin Dinnell Bjorn</td>
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<td>Kami Wallin</td>
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<tr>
<td>Kaylee Kress</td>
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<td>Tyler Driggs</td>
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<td>Hannah Tran</td>
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<td>Patrick Egbert</td>
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<td>Stephanie Breinholt</td>
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<td>Langi Tuifua</td>
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<tr>
<td>Isaiah Vela</td>
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<tr>
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<tr>
<td>Amanda Alley</td>
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<td>Jaren Wilkey</td>
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<td>Isaiah Vela</td>
<td>Digital Advertising/Graphic Designer</td>
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<tr>
<td>Adam M. Johnson</td>
<td>Program Graphic Designer</td>
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<tr>
<td>Brenda Critchfield</td>
<td>Dance Medicine Trainer</td>
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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 Ireland, Romania, India, China, 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. 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 among the exceptional universities in the world and an essential university for the world.