Dear Dance Friend,

Whether you have always loved dance or not yet discovered a personal connection to this most moving of all art forms, we are excited to invite you to our one-of-a-kind dance concert, eviDANCE. This unique event is unlike any other on this campus because it features all five of the premiere dance companies sponsored by the Brigham Young University Department of Dance.

This year’s theme, *From this Place Into All the World* provides an ideal platform for us to highlight our diverse dance companies that have traveled across the globe for more than fifty years!

eviDANCE is one of the many performances this year that commemorate the 50th Anniversary of the dedication of the Franklin S. Harris Fine Arts Center. We are honored to be among this years’ line-up of great performances sponsored by the College of Fine Arts and Communications.

We are glad to share with you some little known facts about the choreographers, cultural backgrounds, history and/or inspiration for the dances you will see in eviDANCE. As you experience the concert, we hope you will uncover your own evidence and draw your own conclusions about dance in your world. Come enjoy eviDANCE. Let us take you on a journey—*From This Place Into All the World*.

Click here to see a sample of the some of the diverse dance genres represented in eviDANCE.  
[http://youtu.be/nGXczE0mhTU](http://youtu.be/nGXczE0mhTU)

Marilyn Berrett  
Chair, Department of Dance
The purpose of this navigation guide is to help you see and know more about each dance company and the dances they will perform in eviDANCE. The guide is divided into five sections introducing each of the Brigham Young University Department of Dance companies, giving background about the dances they will perform.

### Ballet

BYU Theatre Ballet is BYU’s top ballet touring company. Students in BYU Theatre Ballet perform regularly on and off campus in both traditional full-length classical ballets and innovative contemporary choreographic works. Members of the company studied extensively in Italy in summer 2014 and won prestigious scholarships to ballet programs in the U.S. and abroad.

Vivaldi’s *The Four Seasons* is a journey through both time and the elements. The constant change of pace and emotion is relatable to the ups and downs associated with daily life. On reconstructing the original score, composer Max Richter said, “It’s constructed in a way that really lets you in. The movements are quite concise, but on a micro level it is modular music, made of these little atoms. You can pull them apart easily, sort of like a Lego kit.” The goal of this piece is to use the atoms found in the music and retrace a small part of this journey. In particular, note the celebratory transition from spring into summer after the long, cold winter.

**Spring.** Choreographed by Shayla Bott. Performed by BYU Theatre Ballet.  
The work *Spring* takes more of a movement-based approach rather than having a narrative. It is about the new life and energy that starts popping up out of the ground and swooping through the skies during those first few weeks of spring. The music is a re-composition of Antonio Vivaldi’s *Spring* from *The Four Seasons* by Max Richter, a neo-classical composer. The movement for this work mirrors the composition as a neo-classical re-composition of classical balletic movement.

**Classical Impressions.** Choreographed by Shani Robison. Performed by BYU Theatre Ballet.  
This is a work that pulls from Degas’ sculptural representation of *The Little Dancer Age 14*. It is a charming and delightful classical piece, to the music of Hayden, in which the dancers are stunningly costumed in all black—black pointe shoes, black tutu, and black tights. The hot pink daisy that they have in their hair demonstrates perfectly the playful flair of this classical ballet choreographic work.
Ballroom

The BYU Ballroom Dance Company tours nationally and internationally and has competed in ballroom dance championships in a variety of venues for 55 years. The company is the undefeated U.S. Formation Champion and has won the prestigious British Formation Championships in both Latin and Standard Ballroom titles numerous times. With more than 4,000 students enrolling in ballroom dance classes each year, this university program is the largest of its kind.

*Disney Upon A Star.* Choreographed by Alain Doucet and Anik Joliceur; Lee and Linda Wakefield. Performed by BYU Ballroom Dance Company.

Competition dance is part of the ballroom genre and consists of several competitive categories. The majority of the categories are for individual couples who present their demonstrations of the ten competitive dances. These individual competitions are divided into two categories: the Ballroom style (Waltz, Tango, Foxtrot, Viennese Waltz, Quickstep) and the Latin style (Cha-Cha, Samba, Rumba, Paso Doble, Jive). Competition in the formation category is designed for ballroom dance ensemble choreography. In this category as many as eight couples present full choreographic works that are structured to include all five Latin or ballroom dances. In addition to technical expertise, use of floor space, musicality, thematic variation, and elements of wit, surprise and beauty all contribute to a well-crafted original ballroom dance formation work. This medley was presented at the prestigious British Formation Championships in Blackpool, England where it placed first, winning the title of *British Formation Champions.* Through a collaboration with students and faculty from BYU’s Engineering Department, this ballroom medley also broke new ground as it incorporated programmable lights into the costumes. *Disney Upon A Star* is danced to recognizable songs from favorite Disney classics.

*Roman’s Cha Cha.* Choreographed by Roman Kutsky and Anna Kovalova. Performed by BYU Ballroom Dance Company.

The ballroom style of dancing the cha-cha comes from studies made by dance teacher Monsieur Pierre who partnered with Doris Lavelle. Pierre, then from London, visited Cuba in 1952 to find out how and what Cubans were dancing at the time. He noted that this new dance had a split fourth beat and to dance it one started on the second beat, not the first. He brought this dance idea to England and eventually created what is now known as ballroom cha-cha. *Roman’s Cha-Cha* was part of the recent Ballroom Dance Company tour showcase to China. In preparation for this tour, a video of the
choreography was sent to China where three female Chinese ballroom dancers from the Guangzho School of Dance learned the choreography. When the BYU Ballroom Dance Company arrived to their city they rehearsed and presented this combined cast of *Roman’s Cha-Cha* as part of the BYU Ballroom dance show. This meaningful cultural exchange continues to strengthen bonds of friendship that have developed between BYU and China over the past decades.


This choreography is based upon the American Social Dance, West Coast Swing. The West Coast Swing (WCS; Push or Whip) is a partner dance with roots in *Lindy Hop*. It is characterized by a distinctive elastic look that results from its basic extension-compression technique of partner connection, and is danced primarily in a slotted area on the dance floor. The dance allows for both partners to improvise steps, putting West Coast Swing in a short list of dances with a premium on improvisation.

**Contemporary Dance**

Contemporary Dance Theatre (CDT) ignites audiences with its whirlwind of motion, color, and feeling. Showcasing contemporary dance at its best in styles ranging from lyrical and contemporary jazz to classical modern, the company is committed to reaching people of all ages. Whether thrilling audiences in India or teaching young children in Australia, these articulate performers present dance that uplifts, entertains and educates.

CDT was honored to be the first non-Asian University Dance Company to be invited to perform in the National Center for the Performing Arts in the Beijing China University Festival in 2013.

*4 Divas.* Choreographed by Ihsan Rustem. Performed by BYU Contemporary Dance Theatre.

This piece exemplifies choreographer Ihsan Rustem’s persona, who as an English citizen of Turkish descent residing in Switzerland, and is an eclectic world traveler and citizen. Rustem has performed and choreographed in world-renowned ballet and modern dance companies, including Northwest Dance Project and Hubbard Street. As evidenced by *4 Divas*, Rustem values pop culture as well as fine art. This piece is inspired by legendary female artists such as Tina Turner and Beyoncé, whose music provides an accessible background for sophisticated dancing.


This piece is an upbeat, lively visualization of Frank Sinatra’s *Fly Me To The Moon*.
Costumes reflect the elegance and playfulness of the time period. The movement is light and fun with moments of individual subtleties in order to accentuate the flashy style of the swing sound. Today’s culture seems to enjoy looking back at the old, borrowing from the best moments and refreshing them with modern points of view—capitalizing on the excellence of the past and innovation of the now.

_Everybody Hurts._ Choreographed by Jen Pendleton. Performed by BYU Contemporary Dance Theatre.

_Everybody Hurts_ is a contemporary movement piece created by Jen Pendleton, a professional dancer and choreographer from Utah County. Jen, excited at the prospect of choreographing for a BYU group, wanted to explore the idea that the Atonement is, in part, enacted through others. The movement in the piece follows a progression, starting in a low, isolated place, heavily crawling through “life.” At first, the interactions between dancers are cold, harsh, and even a little brutal. At one point, the entire group walks by one dancer leaving him completely alone. The dance progresses to a “better” state as the dancers carefully lift each other, support one another’s body weight, and dance in unison. The lyrics heard in the music by R.E.M. discuss the emptiness life can hold for us. The dance shows the same possibility but also offers an alternative—a hopeful outlook.

**World Dance**

International Folk Dance Ensemble: Presenting dance and music from around the world, IFDE is world renowned for its skillful and energetic dancing, as well as authentic costumes and music. Often called upon to entertain dignitaries and ambassadors from around the world, the dancers in this company serve as ambassadors of good will wherever they go.

_Hutsulka._ Choreographed by Colleen West. Performed by BYU International Folk Dance Ensemble.

The Hutsul people inhabit the southwest region of the Ukrainian Carpathian Mountains which shares a border with Romania. This culture has distinguishing characteristics as far as dialect, customs, mannerisms, traditions, dance, music, and costumes. Their fast, vigorous, high-spirited rhythms and footwork are a contrast to other provinces in Ukraine. For centuries the occupations of the Hutsuls has been shepherding, wood cutting and hunting. This is especially reflected in the men’s costume with a sheep wool vest and wide leather belt (used to support the back in heavy lifting). The red colored
wool pants are for hunting and warmth against the cold winds from the mountains. The pants are tucked into the wool socks so they do not catch in tree branches, vines or roots. The leather moccasin-style footwear is worn for ease in sliding down the mountain slopes and are quiet for stalking deer and rabbits.

**Western Wildfire.** Choreographed by Greg Tucker. Performed by BYU International Folk Dance Ensemble.

The “precision” style of American clog interfaces with traditional Appalachian clogging and its European roots. This choreography encourages the use of solo and duet work, and square dance formations while fostering new figures and steps. Precision clog, sometimes known as “power tap,” is a melting pot of percussive footwork movement styles from American Tap, Irish Hardshoe and French Canadian Step-dancing.

**Tides of Anatolia.** Choreographed by Ahmet Luleci. Performed by BYU International Folk Dance Ensemble.

This dance comes from the Black Sea coast of Northern Turkey from the region Horon. Horon comes from the word "horom" which refers to a line of six or seven corn stalks tied together to form a lattice. From a distance it appears like a line of people joining hands with their arms raised. The most renowned dance style of the Black Sea region, the Horon suggests the action of fishermen as well as the movements of the fish and the sea of this ancient fishing district. It is characterized by alert and tense shivering movements and sudden squatting. The Horon is generally danced by a chain of either men, women or both who form a line or semi-circle, imitating the turbulent waters of the Black Sea. With the slow footwork, shimmies, fingers pointing down, and sometimes arms being raised with straight elbows, the dancers imitate the fish that the fisherman have just caught.

**Living Legends:** Living Legends captures the essence of ancient and modern culture in a celebration of Latin American, Native American, and Polynesian song and dance. The performers are committed about preserving and teaching current and future generations the dance and music of their cultures.

**LaNegra (Jalisco).** Traditional choreography restaged by Allen Escobar and Adriana Lopez. Performed by BYU Living Legends.

This dance captures the soul of Mexico with its intricate footwork, beautiful dresses and energetic music. From the state of Jalisco, *LaNegra* is traditionally performed at Mexican
celebrations throughout the world.

*Te Wa a Tumatauenga, He Korero Riri (Maori)*. Choreographed by Lionel Perrett. Performed by BYU Living Legends.

This traditional song and haka dance tell the story of a Maori village preparing their families for an attack on their village. With the dawn comes the voice of war, carried on the wind, and supplication to Tumatauenga, god of war, by both warrior and loved one. Preparations for battle are made, and through the haka and poi, the challenge is issued: “We will not back down but will gain victory.”


The *Hoop Dance* represents symbols, values and beliefs that are sacred to many Native American tribes. In it, the symbol of eternity is represented by the hoop itself. Other symbols unfold as the dancers skillfully create images like the butterfly, symbolizing transformation, restoration and rebirth and the eagle, the bird that flies the highest and thus takes the prayers of the people to the Great Spirit in the sky. At the end, the hoops become a completed circle, symbolizing mother earth and the global connections that we all share.

Want to know more?

Listed below are a series of links containing additional information about the dances performed in eviDANCE as well as historical information about the origin and development of the many dance genres.

**Discover the unique aspects of contemporary Ballet**

**The History of Ballroom/ Partner Dance in America**
[http://www.danceintime.com/historyAmerica.htm](http://www.danceintime.com/historyAmerica.htm)

**Native American Dance**

**History and development of cultural dance**

**What’s Popular in Dance Right Now?**
[https://www.youtube.com/watch?v=vlfGEgj-ebg](https://www.youtube.com/watch?v=vlfGEgj-ebg)
Dance at BYU

The BYU Department of Dance offers a Bachelor of Arts in Dance and Dance Education K-12. Dance co-sponsors the Music, Dance, Theatre BFA. There are five premier performing groups that represent the university throughout the world. We invite you to join us at our other concerts this year. Below is a list with dates and venues. Tickets are available from the HFAC Ticket office by either calling 801.422.2981; or byuarts.com.

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http://education.byu.edu/arts/education_majors/discovery_series.html