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 share with you some of the reasons we dance. The BYU Department of Dance begins each year with a most unique concert, recently renamed eViDANCE: A New Spin on World of Dance.

As the first campus concert of each academic year, it features performances by five of the department’s premier student companies: Ballroom Dance Company, Contemporary Dance Theatre, International Folk Dance Ensemble, Living Legends, and Theatre Ballet. This year’s concert will be presented through four specific lenses; *Dance Transports, Dance Elevates, Dance Intrigues* and *Dance Delights*. These themes explore evidences of dance that are both personal and universal but always an expression and validation of life.

In this study guide we invite you to go deeper into these universal ideas and themes and find the connections each dance conveys. We share with you the performing group, choreographer, and cultural background or inspiration for the dances but encourage you to draw your own conclusions. Please join us September 18–21 in the de Jong Concert Hall of the Harris Fine Arts Center for this most engaging experience. Tickets are available from the BYU Ticket Office by calling 801/422-2981 and byuarts.com.

Marilyn Berrett  
Chair, Department of Dance

and

Curt Holman  
Artistic Director, eViDANCE
eviDANCE 2013
“Discovering the evidence of dance that lies within each of us.”

Study Guide

Transport: To transfer or convey from one place to another.
Elevate: To lift up or make higher: to improve morally, intellectually, or culturally.
Intrigue: Engage the interest to a marked degree: fascinate.
Delight: Something that gives great pleasure: A high degree of gratification: joy.

The above definitions (www.merriam-webster.com) apply to dance, as we see bodies transported across the stage or elevated into the air, or even as dancers athletic feats intrigue and delight us. However, as you view these choreographic works we invite you to go beyond the literal definition of these words and engage in this artistic experience. Ask yourself: How do these dances transport, elevate, intrigue or delight? Why was each dance placed into a particular category? Do you agree? In addition to the actual dance movement how do the elements of music, lighting, and costumes aid in the artistic presentation. Do any of these dances move you in a personal way or enlarge your understanding? What do they say about the human experience?

Listed below are notes that will give insight to each choreographer’s intent and/or history of each dance. We hope that this artistic experience will further inform your understanding of dance and how it magnifies the human spirit. Please enjoy eviDANCE 2013.

Dance Transports

Jingle and Grass. Choreographed by Jerad Todacheenie. Performed by BYU Living Legends. To the Ojibwe Tribe in Minnesota the jingle dress, first seen in a dream by the tribe’s medicine man, is said to have special healing powers. The male grass dancers imitate the tall, flowing, sweet grass of the prairie, a symbol of the balance between man and nature.

The So-Called Laws of Nature. Choreographed by Shayla Bott. Performed by BYU Theatre Ballet. This is an excerpt from a new contemporary ballet choreographed for BYU Theatre Ballet to perform at the Regional Dance America festival in Spokane, WA, in May 2014. This pas de deux is a conversation on the law of attraction.
Dances from the Volyn province of Ukraine are known for their flamboyance and demanding male and female technique. The rhythms of the music along with the brightness of the costumes display the energy and grace of this cultural art form.

**Legendary Love.** Choreographed by Lee Wakefield. Performed by BYU Ballroom Dance Company. 
What is now called the Viennese waltz is the original form of the waltz. It was the first ballroom dance performed in the closed hold or “waltz” position. A true Viennese waltz consists only of turns and change steps. Other moves such as the fleckerls, American-style figures, and side sway or underarm turns are modern inventions. When danced to classical-style music the Viennese waltz conjures images of the court dances of the past.

**Dance Elevates**

**Rapture.** Choreographed by Nathan Balser. Performed by BYU Contemporary Dance Theatre.  
Our lives are more meaningful because of the loved ones around us. This life, as difficult, frustrating and often lonely at times, is more joyous, beautiful, and rapturous when we can share it with those we love and cherish.

**Adagio Con Amore.** Choreographed by Shani Robison. Performed by BYU Theatre Ballet. 
A contemporary ballet piece exploring one person's journey from a place of frustration and loneliness to one of peace and solidarity as unconditional love and support are freely given to this individual by those surrounding her.

**Mo Li Hua.** Choreographed by Jiamin Huang. Performed by BYU International Folk Dance Ensemble.
*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.

**Come Thou Fount.** Choreographed by Lee Wakefield. Performed by BYU Ballroom Dance Company. 
Within the ballroom genre this form of dance is often referred to as theatrical arts or cabaret. Partnering elements usually associated with the ballroom dances are enhanced by lifts and drops.

**Dance Intrigues**

**Foxhole.** Choreographed by Shayla Bott. Performed by BYU Theatre Ballet. 
At the end of WWII, someone remarked that President Harry Truman appeared to be able to bear up under the stress and strain of the presidency remarkably well. His response was “I have a foxhole in my mind.” President Truman mentioned that he was able to go into his own mind to escape stress and relax. The contemporary ballet, “Foxhole,” is set to the syncopated and driving rhythms of drum line and percussion rhythms from some of the top marching bands from Drum Corps International.
**heartLines.** Choreographed by Ihsan Rustem. Performed by BYU Contemporary Dance Theatre.

What if you’d never met your best friend, husband, wife or mentor? Would your life be different? “HeartLines” tracks the meetings of different people and explores the philosophy that our lives are indeed changed and different because of those people God puts in our paths.

**San Juanito.** Choreographed by Celia Aguayo. Performed by BYU Living Legends.

Echoing over the high windswept plains and grassy valleys, the music of the Ecuadorian Andes breathes the essence of ancient civilizations.

**Dance Delights**

**Hambone for Two.** Choreographed by Sara and Jerry Pearson. Performed by BYU Contemporary Dance Theatre.

Rhythm played out between two people can be funny, witty, competitive, and even flirtatious. *Hambone* explores these different facets of a relationship through the use of rhythm created solely by the human body.

**Paris Swing Box.** Choreographed by Christian Perry. Performed by BYU Ballroom Dance Company.

The Charleston is an important dance in Lindy Hop dance culture. The basic step serves as a foundation for a wide range of variations and improvisation. While there are many iterations of the Lindy Hop, the 1920s and Swinging Charleston styles are the most popular today. The swinging Charleston is more commonly integrated into Lindy Hop dancing.

**Foot n’ Fiddlin.** Choreographed by Colleen West. Performed by BYU International Folk Dance Ensemble.

A melting pot of percussive footwork from different cultures share the stage. Similar yet different technique and styles, American Clogging, Irish Step Dancing, Tap Dance, French Canadian Step Dancing and Welsh Clogging is unique in its own roots, but have now crossed paths in the fusion and dynamics of each rhythmic expression.

**Sasa, Lapa Lapa.** Choreographed by Sam Moe. Performed by BYU Living Legends.

Young Samoans demonstrate their energy and love for life in the rousing *Sasa and Lapa Lapa.*
Want to know more?

Listed below are a series of links containing additional information about the genres and styles of dance performed in eViDANCE.

Discover the unique aspects of contemporary Ballet

Martha Graham’s impact on Dance
http://www.pbs.org/wnet/americanmasters/episodes/martha-graham

The History of Ballroom/ Partner Dance in America
http://www.danceintime.com/historyAmerica.htm

Native American Dance
http://www.legendsofamerica.com/na-dances.html

History and development of cultural dance
http://www.helixdance.co.uk/?q=node/32

Dance at BYU

The BYU Department of Dance offers a bachelor of arts in dance and dance education K–12. There are five main stage 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, times and venues. Tickets are available from the HFAC Ticket office by either calling 801/422-2981; or byuarts.com.

International Folk Dance Ensemble
  *Christmas Around the World*, December 6–7, BYU Marriott Center
  *Theatre Ballet Swan Lake*, January 30–Feb 1, de Jong Concert Hall
  *Contemporary Dance Theatre Dance in Concert*, February 13-15, Pardoe Theatre
  *Living Legends Seasons*, February 21–22, de Jong Concert Hall
  *Ballroom Dance Company BYU Ballroom Dance in Concert*, April 11–12, BYU Marriott Center

**dancEnsemble**
  *Student Works*, November 15–16, Richards Building Theatre
  *Ballet Showcase*, November 22–23, Richards Building Theatre
  *Dance Major Senior projects Fall Concert*, November 8–9, Richards Building Theatre
  *Winter Concert*, March 28–29, Richards Building Theatre
  *Faculty Works*, February 28–March 1, Richards Building Theatre