

FESTIVALS OF LIGHT



IDAC

peacethroughdance.org

Scandinavian Suite - Denmark

Music: Traditional; Arranged by Jeanette Geslison

Choreography: Jeanette Geslison

Class: Senior Collective

Los Machetes - Mexico

Music: Mariachi Vargas de Tecalitlan

Choreography: Traditional; Staged by Alexandra Shadle

Class: Elementary Collective 2

Бертеп (Vertep) - Ukraine

Music: Traditional

Singers: Heritage School of Ukrainian Studies Choir

Director: Ola H. Oliynyk

Bandura by: Ola H. Oliynyk

Rocky Top - American Clogging

Music: Dueling Banjos

Choreography: Jillian Iverson & Alexandra Shadle

Class: Senior Clogging - Teen

Hoedown - USA

Music: Cotton Eyed Joe

Choreography: Alexandra Shadle; Staged by Staci Johnson

Class: Foundations & Junior Collective

Musicians: Anastasia Krzymowski & John Larsen

Christmas Reel - Ireland

Music: Cheiftains

Choreography: Nicole McKeever

Soloist: Chloe McClintock

Hanerot Halalu - Israel

Music: Traditional Hebrew

Class: Folk Music Collective

Musician: Josanna Hansen

Swing - USA

Music: Duck Fever by Fred Jackson

Choreography: Alexandra Shadle & Paul Riding

Class: Senior Collective

Marinera - Peru

Music: Traditional

Choreography: Nora Sanchez

Soloist: Luciana Pacheco

Here Comes Santa - American Clogging

Music: Gene Autry

Choreography: Jillian Iverson; Staged by Heather Robinson

Classes: Novice & Junior Clogging

Frosty - American Clogging

Music: The Beach Boys

Choreography: Jillian Iverson; Staged by Alexandra Shadle

Classes: Senior Clogging

Let There be Peace on Earth - USA

Music: Jill Jackson & Sy Miller

Arranged by: Richard Clinger

Instructors: Jeri & Richard Clinger

Vocalists: Senior Collective Boys

Musicians: Colin Radmacher & Anastasia Krzymowski

Boil 'em Cabbage Down - American Clogging

Music: Boil 'em Cabbage Down by Fiddle Whamdiddle

Choreography: Jillian Iverson & Alexandra Shadle

Class: Senior Clogging 4th-8th

German Suite - Germany

Music: Traditional

Choreography: Heather Robinson

Class: Elementary Collective 1

Flamenco - Spain

Music: Armando's Market by Robert Michaels

Choreography: Jillian Iverson

Class: IDAC Summer Workshop

Famba Naye - Zimbabwe

Music: Traditional; Arranged by Victor C. Johnson

Class: Folk Music Collective

Musicians: Maxwell Rea & Josanna Hansen

Bomba - Puerto Rico

Music: Bomba Pa Siempre by Jimmy Fontanez
Choreography: Olivia Yasmin & Alexandra Shadle
Class: Senior Collective Girls
Musician: Maxwell Rea

Fancy Shawl - Native American

Music: Iron Boys Jr Girls Fancy by Iron Boys Singers
Choreography: Cheyanne Elton
Dancer: Sedona Gardea

Charleston - USA

Music: Charleston by Sam Levine
Choreography: Charlie DecaVita; Staged by: Staci Johnson
Class: Junior Collective

Bharatanatyam - India

Music: Jhem Jhem & Gajanautham
Choreography: Mathura Viswanathan
Friday Dancers: Aaradhana Aravind, Diya Frank & Srilekha Sridhar
Saturday Dancer: Sahana Shankar

Щедрик (Carol of the Bells) - Ukraine

Music: Traditional Ukrainian
Choreography: Tymothy Jaddock
Class: Senior Collective Girls & Folk Music Collective
Guest Vocalists: Melanie Ilnitska, Adelina Chadovych,
Esther Demerji, Elizabeth Chernichko
Soloist: Oleksandra Zabashta
Musicians: Josanna Hansen, Anastasia Krzymowski & Ola H. Oliynyk

Гопак (Hopak)- Ukraine

Choreography: Tymothy Jaddock; Staged by: Alexandra Shadle
Class: All Collective Classes

Love in Any Language - USA

Music: Love in Any Language by Jon Mohr and John Mays
Arranged by: Richard Clinger
Performers: Full IDAC Cast
Soloists: Tyler Blair, Grace Shadle, Meg Thomas, Nora Thomas

IDAC Performers

Foundations Collective:

Richard Lisonbee, Violet Lisonbee, Victoria Mavy, Genevieve Shadle, Georgia Shadle, Brylee Trujillo

Elementary Collective 1:

Lucy Christensen, Charlotte Murray, Rhea Pillai, James Schaub, Hannah Westphal, Henry Westphal, Mason Wijono-McClymont, Micah Wijono-McClymont

Elementary Collective 2:

Lilly Burnett, Sedona Gardea, Caroline Hunter, Amber Lamb, Kathryn Lamb, Heidi Lisonbee, Tatum Parisi, Nikhil Pillai, Matthias Reyes, Grace Shadle, Vayla Simmons, Briella Trujillo

Junior Collective:

Italia Buccio, Cecilia Huang, Mariah Johnson, Nihal Khangura, Elizabeth Mavy, Luciana Pacheco, Ellie Robinson, Jillian Schmidlein, Grant Shadle, Sasha Soares, Sofia Soares, Brenna Soulier, Samantha Springer, Brooke Thomas, Nora Thomas, Olivia Youngman

Senior Collective:

Tyler Blair, Parker Bradford, Jacob Hendrickson, Mykenzie Holyoak, Ava Hurren, Roslyn Hurren, Jack Hutchinson, Adelle Lisonbee, Sarah Lisonbee, Avila Ludlow, Chloe McClintock, Anna Nasman, Landon Prillwitz, Colin Radmacher, Nolan Riddle, Claire Schmidlein, Sophie Schmidlein, Gus Shadle, Levi Soper, Sterling Soulier, Margaret Thomas, Kyle Wangsgard

IDAC Performers

Novice Clogging:

Adelle Lisonbee, Heidi Lisonbee, Violet Lisonbee, Elizabeth Mavy, Matthias Reyes

Junior Clogging:

Sedona Gardea, Amber Lamb, Nikhil Pillai, Rhea Pillai, Hannah Westphal, Henry Westphal

Senior Clogging 4th-8th:

Italia Bucio, Lilly Burnett, Cecilia Huang, Caroline Hunter, Evelyn Hutchinson, Mariah Johnson, Luciana Pacheco, Ellie Robinson, Jillian Schmidlein, Grace Shadle, Brenna Soulier, Brooke Thomas, Nora Thomas, Olivia Youngman

Senior Clogging Teens:

Mykenzie Holyoak, Sarah Lisonbee, Avila Ludlow, Chloe McClintock, Claire Schmidlein, Sophie Schmidlein

Folk Music Collective:

Sedona Gardea, Kathryn Lamb, Heidi Lisonbee, James Schaub, Grace Shadle, Hannah Westphal, Henry Westphal

African Drumming:

Nihal Khangura, Amber Lamb, Grant Shadle

Ukrainian Guest Choir:

Melanie Ilnitska, Adelina Chadovych, Esther Demerji, Elizabeth Chernichko, Diana Kostiuik, Veronika Kostiuik, Eva Bannikova, Bohdan Paramud, Yaroslav Paramud, Mykhailo Paramud, Mathew Ivanyk, Rostyslav Zasiadkevych, Tymofii Petrov

Indian Guest Dancers:

Aaradhana Aravind, Diya Frank & Srilekha Sridhar, Sahana Shankar

CHOREOGRAPHER & MUSICIAN BIOS

Jeanette Geslison is Associate Professor of Dance at Brigham Young University (BYU), where she currently serves as Artistic Director of the International Folk Dance Ensemble (IFDE). Jeanette has taught in the University setting since 1995 with an emphasis in cultural dance. A native from Odense, Denmark she trained in classical ballet at the Odense Ballet Academy with other early training in jazz, tap dance, and child acting roles. Her pursuit of dance brought her to the United States and Brigham Young University where she earned her BA and MA degrees in dance. In 2016 Jeanette received her MFA in Performing Arts Dance from the University of Wisconsin-Milwaukee, where she presented her choreographic thesis entitled: "Hungarian Dance Works." Cultural representation—its preservation, adaptation and modification—lies at the heart of her academic research and choreographic interest. She investigates meanings of identity in cross-cultural dance expression, and the impact of intent and context in traditional dance. Jeanette's choreographic works are a direct expression of these investigations. She produces, and directs full length dance productions, and has taught workshops, master classes, and presented papers nationally and internationally. She is immediate past-president of the National Folk Organization, a board member of International Council of Organization of Folklore Festivals and Folk Arts (CIOFF) USA, and a member of International Council for Traditional Music (ICTM) Study Group on Ethnochoreology.

Tymothy Jaddock is a former corps de ballet member of the Cheremosh Ukrainian Dance Company of Edmonton, Alberta, Canada. While in Cheremosh, Jaddock danced various corps de ballet and soloist roles, performing original works by Ballet Master Mykola Kanevets and classic Ukrainian dance canon by Pavlo Virsky. Jaddock toured across Canada and the United States with the company while also teaching and directing character dance and ballet programming at various dance studios in Alberta. Jaddock also completed a year-long dance residency and training program in Ukraine. Jaddock held residencies with various universities and state ensembles across the country studying ballet, character, and Ukrainian folk dance in the cities of Kyiv, L'viv, Lutsk, Chernivtsi, and Poltava. Tym holds an M.A. in Dance Education and Ballet Pedagogy at New York University in collaboration with American Ballet Theatre (ABT). Jaddock is an ABT National Training Curriculum certified teacher in Pre-Primary to Level 5 and holds a certificate in Choreography and Character dance from the L'viv College of Culture and Arts. Jaddock has worked as a dance instructor, dance director, and dance adjudicator across Canada and has developed a Ukrainian folk dance curriculum with a focus on culturally responsive teaching in the dance classroom. Jaddock's research has been sponsored in part by the Taras Shevchenko Foundation and the NYU Steinhardt School of Culture, Education, and Human Development.

Josanna Hansen has been married for 29 years and has 4 kids and 2 grandkids. She studied at San Joaquin Delta College with an AA in music theory and BYU-Idaho with a degree in English. She works in a library by day and teaches piano lessons and our IDAC choir class in the afternoons. She has also helped run two choirs at the elementary schools in Rocklin for the past 10 years. She loves helping kids develop a love of music and performing and our IDAC Folk Music Collective singers love learning from her.

CHOREOGRAPHER & MUSICIAN BIOS

Jillian Jarvis Iverson, a professional dancer from South Jordan, Utah, has captivated audiences for over 20 years with her talent and dedication. Inducted into the National Clogging Hall of Fame and named National MVP at the 2021 National Clogging Competition, Jillian has solidified her place as a leading figure in the clogging world. She danced for four years with Brigham Young University traveling around the world with the International Folk Dance Ensemble. As a dance major, she has explored a wide range of global styles, including studying Flamenco in Madrid with professional dancer Megumi Pietroniro, enriching her artistry and passion for dance.

Staci Johnson began dancing at age 9. She fell in love with clogging and Folk Dance while attending BYU. Her favorite dance experience was dancing with the BYU International Folk Dance Spring Performing Arts Company where she performed many international styles including Ukrainian, Mexican, and Samoan. She graduated from BYU with a degree in Elementary Education and has taught in public schools, at a local learning center for homeschool students, as a Homeschool Parent Educator, and here at IDAC. Staci is a mom of 5, the youngest of whom is a dancer with IDAC. In addition to being a dance mom, theater mom, soccer mom, etc., Staci enjoys playing the piano, going for walks, spending time talking and laughing with friends and family, playing games, and listening to the waves crash at the beach. Staci currently service on the IDAC Board of Directors as well.

Anastasia Krzymowski began taking creative dance, karate and tumbling classes from a young age. She most enjoyed training, performing and competing in power tumbling and ballet. In high school she also joined the MDT group, American Rhythm, where she was able to attend local and national tours—performing at the Dolly Parton Stampede in Branson, Missouri and for other large audiences in the Midwest. On this team she trained in a variety of different dance styles including American clogging, Charleston, Lindy hop, hoedown, hula, and waltz. She developed her love of dance and continued to pursue it into her first year at Snow College where she soloed as The Swan from the Carnival of the Animals by Saint-Saen. She also studied Violin performance and graduated from Snow College with an Associates of Arts. In 2016 and 2017 she served a mission for her church in North Macedonia where she was exposed to Balkan music and dance from local Macedonians. She fell in love with the culture and people which informed her decision to study the Russian language and cultural dance at Brigham Young University. As a student she performed with the International Folk Dance Ensemble and trained in additional cultural dance styles such as Indian, Irish, Scottish, Ukrainian, Hungarian, Chinese, Indonesian, Mexican, African, Puerto Rican, Clogging, Tap, Charleston, and Canadian Step styles. After graduating from BYU she joined us here at IDAC as an intern for a year where she has been sharing her love of culture, music, and dance with our students. Although she is no longer local she continues to visit and substitute on occasion. She loves being a part of the IDAC family.

CHOREOGRAPHER & MUSICIAN BIOS

Ola Herasymenko-Oliynyk is a Ukrainian bandura player, musical and public figure. She is the first professional bandura player to be involved as a soloist with American symphony orchestras. Mrs. Herasymenko was born in Lviv in the family of a bandura player and bandura designer, Professor Vasyl Herasymenko. Prior to settling in the United States, she performed successfully as part of a bandura trio under his direction in Ukraine, Poland, Germany, Spain, Japan, Vietnam and the Philippines. Since 1990, together with her husband Yuriy Oliynyk (1931-2021), she has given lectures and concerts, presenting Ukrainian music and culture in colleges, universities, museums and libraries. Ola Herasymenko received her higher education at the Lviv Conservatory named after Lysenko and at the Kyiv Conservatory.

Max Rea is a drum set player and percussionist originally from New York. Beginning his drum set journey at age 14, he grew up playing all things Funk, Classic, and Hard Rock. His introduction into African music and traditional drumming began with a 9 month field study in Ghana in 2016 whilst still in college. Exposed to a wide variety of musical styles from different tribes, his apprenticeship under drummer Agbeko DeSouza led to a deep focus on the traditional music of the Anglo-Ewe people of Southeastern Ghana. Graduating with a B.A. in Ethnomusicology, Max relocated to California where he has since continued his studies through active involvement teaching and performing West African music with various groups, predominantly Fenix Drum and Dance Company based in Sacramento.

Alexandra Shadle began dancing at age two when her mother put her in a ballet class and she never looked back! She grew up studying ballet, tap and jazz with Barbara Crockett, Allyson Deane, and Ron Cisneros. She performed with Galena Street East under the direction of Jeri and Richard Clinger touring internationally in Germany, Austria, Ireland, Scotland, and Czech Republic.. Alexandra graduated from Brigham Young University where she toured locally and internationally with the Brigham Young International Folk Dance Ensemble. A highlight was performing for diplomats at the United Nations in Geneva. Her collegiate studies included training in Indian, Spanish, Irish, Ukrainian, ballet, tap, jazz, clogging, as well as both American and International Ballroom styles. In Santa Barbara, she worked as the Head of the Dance Department at San Roque School where she created a multi-genre dance curriculum for preschool through eighth graders and directed multiple school-wide music and dance performances. After moving back to the Greater Sacramento Area, Alexandra continued to teach and choreograph with youth performing companies such as Galena Street East and Take Note Troupe, as well as in various capacities in the community. She's developed an IDAC Cultural Dance Workshop Program within the RUSD VAPA program giving hundreds of children the opportunity to learn cultural dance at school. Alexandra currently serves as an Arts Commissioner for the City of Rocklin and is passionate about arts advocacy and making arts accessible to all people. Alexandra believes that the most important aspect of dance is how it builds connection. She loves seeing her students grow in love for each other, for other cultures, and for the people they serve through performing. When she's not dancing, Alexandra can be found soaking up life's most precious moments with her husband, Ben, and their five children.

CHOREOGRAPHER & MUSICIAN BIOS

Heather Robinson grew up in the mountains of Colorado and as a young child she was in ballet, tap, and Jazz. In high school she was head captain of a Colorguard/Winterguard team for 3 years, directing and choreographing the routines they performed in weekly competitions. She received her associate degree in dance at Ricks College. While there she was introduced to clogging and instantly fell in love with it! She performed and competed with the girls clogging team. After graduating she taught clogging in Modesto California for a summer. She received her bachelors in Human Development and Family Science from the University of Utah. When her oldest daughter was 6 years old, she started teaching her clogging and word got out! She opened her home garage in Rocklin to students ages 4-17 years old and taught for almost 8 years. Her loving husband of 25 years has supported her through all her hobbies and she has 5 awesome kids. Her youngest is a clogger and in Junior Collective at IDAC and she's happy to be a part of this community.

Olivia Yasmin comes from a long family tradition of griots (Djeli). Her mother is a Griot and poet from Trinidad and her grandmother was a High priestess of Shango, an African religion in the Caribbean following the Yoruba tradition. Olivia absorbed the music and stories of her mother and as a child learned to play the piano and conga but seriously studied dancing at the age of nine. After winning a gold medal in the first Olympic hip hop competitions, she devoted herself to developing a strong background in classical ballet, jazz and Dunham technique which she studied at the Ruth Rosenberg Dance School. Her African dance and music training began in Sacramento under Senegalese and Congolese masters and was enhanced on subsequent trips to Guinea and Cote d'Ivoire. She has done research in Trinidad and Jamaica, Mexico, and Costa Rico, to study the music and dances of the Diaspora. Olivia Yasmin is currently the Artistic Director at Fenix Drum and Dance Company which specializes in African and Diasporic music and dance. Working as instructor and choreographer with IDAC, she shares in the mission to foster peace, love and appreciation of all peoples and cultures within our local communities through exposure, education, and performance opportunities for children and youth in world, cultural, and historical dance and music. Olivia is passionate about making drumming, music and dance approachable for anybody and everybody!

Oleksandra Zabashta is an opera and chamber singer. Oleksandra started her career in 2002, when she became a soloist of the Kyiv National Academic Operetta Theater. Since then she has worked as a soloist and a choir singer/member with such leading groups as the G. Veryovka Ukrainian National Honoured Academic Folk Choir, Academic Choir of the Radio Company of Ukraine, Kyiv Municipal Academic Opera and Ballet Theater for Children and Youth, Kyiv Symphony Orchestra and Choir. Since moving to the United States Oleksandra has been actively engaged in concert and volunteer practice popularizing Ukrainian folk and classical music. Together with her colleagues she participates in fundraising events to help Ukraine. She is also engaged in teaching singing.

SPECIAL THANKS

COSTUMING

Yulia Arshynova, Linda Lange, Lisa Lisonbee, Heather Lerwill, Amy Mavy, Alexandra Shadle

GUEST INSTRUCTORS/CULTURAL CONSULTANTS

Yulia Arshynova, Jeri and Richard Clinger, Cheyenne Elton, Tymothy Jaddock, Nicole McKeever, Paul Riding, Mathura Viswanathan

IDAC ADMINISTRATIVE STAFF

Anastasia Krzymowski, Abigail Martin, Alexandra Shadle

IDAC ARTISTIC DIRECTOR

Alexandra Shadle

IDAC BOARD OF DIRECTORS

Sarah Bailey, Elizabeth Carlston, Julie Child, Staci Johnson, Angela Karren, Heidi McClintock, Heather Robinson, Alexandra Shadle, Benjamin Shadle

IDAC EDUCATORS

Josanna Hansen (Folk Music), Staci Johnson (Clogging & Collective), Abigail Martin (Collective), Alexandra Shadle (Clogging & Collective), Maxwell Rea (African Drumming), Heather Robinson (Clogging & Collective), Olivia Yasmin (African Drumming & Dance)

STAGE AND LOBBY DECOR

Wanda Beach, Elizabeth Gilmore, Heidi McClintock

LIGHTING/ TECH

Christopher Busby, Trevor Soulier, Brian Wangsgard, & Del Oro Team

PHOTOGRAPHY

Piccolini Photography

SANTA CLAUS

Stu Beach

SOUND, MUSIC, & MENTORSHIP

Richard and Jeri Clinger

STAGE MANAGERS

Staci Johnson & Heather Robinson

TEACHING ASSISTANT

Sarah Lisonbee

VIDEOGRAPHY

Judd Rackham

Huge thanks to our
parent volunteers
whose help, sacrifice,
and love are seen and
appreciated!

DANCE DESCRIPTIONS

Scandinavian

Danish dances are shaped by folk customs, agricultural society, and influences from international dance forms. Communal celebrations in villages such as harvests, weddings, and religious holidays were marked with social dancing in lines or circles allowing for large participation. Musical instruments like the fiddle and the accordion were an important part of these events and added to the liveliness of the dances. Close-coupled movements along with hand clapping, spinning, and formational dancing mark the Danish community. Today, folk dance clubs across Denmark, along with international folk festivals keep Scandinavian traditions alive.

Mexican Los Machetes

A traditional folk dance from Jalisco, Mexico where dancers wield machetes to produce rhythmic patterns. The agility and coordination of performers is necessary, reflecting Jalisco's origins of agricultural practices where machetes were used daily to harvest crops and clear brush. It is a celebratory display of the agricultural workers' skills, flipping and striking them in synchronized patterns. Los Machetes blossomed in the 20th century becoming a stage performance seen at festivals and cultural events. It represents Mexican heritage and resilience remaining a staple in Mexican folk dance performances that celebrate traditional life and values.

Vertep - Ukrainian Singing with Bandura

The Vertep originated as a way to spread Christian teachings during the Baroque period in Ukraine. By the 18th century, it had expanded to incorporate popular local traditions, allowing communities to celebrate their heritage and express their concerns and humor through storytelling. Today, the Vertep is performed throughout Ukraine during the Christmas season, accompanied by the bandura or tsymbaly; its themes of faith, satire, and cultural pride continue to resonate. This enduring tradition embodies the Ukrainian spirit and serves as a celebration of both religious devotion and national identity.

American Clogging - Rocky Top

"The roots of American Clogging are found in the cross-pollination of various early European immigrant, Native American and African Slave dance forms primarily in the southern Appalachian Mountain Region. It was an improvised solo or individual form of dancing done in a social setting, such as harvest festivals, christening, barn raisings, church socials, etc... (Larsen)." Clogging lacked a formalized name or structure until the 1970s; however, it is now recognized as one of America's original folk dances. Utilizing the toe, heel, and sole to produce complex rhythms, dancers craft personalized movements in response to traditional folk melodies. Today, clogging follows a standardized framework with defined movements and skill levels, often performed to pre-recorded music at staged competitions.

DANCE DESCRIPTIONS

American Hoedown

Rooted in the traditions of early settlers and blending influences from English, Scottish, Irish, and African-American folk dance, the hoedown reflects America's diverse cultural heritage. Known for its upbeat tempo and communal spirit, the hoedown blends square dance formations, line dancing, and fast-paced footwork. This dance style captures the joyful, spirited nature of American folk traditions and is commonly performed at gatherings, festivals, and barn dances.

Irish Reel

The Irish reel originated as a form of social dance in Irish villages, with roots going back hundreds of years. It evolved through Irish communities, blending regional styles and influences. Known for its fast tempo, rhythmic precision, and energetic footwork, the reel is typically performed solo, in pairs, or in groups at Irish dance competitions, festivals, and social gatherings known as céilís. Today, it's performed globally, preserving Irish cultural heritage and showcasing the vibrancy of Irish dance.

Hebrew Hanerot Halalu

Traditional Hebrew hymn sung during Hanukkah, accompanying the lighting of the menorah candles. The hymn's origins can be traced to the Talmud, where the significance of Hanukkah lights is discussed in connection to the miracle of the oil. According to tradition, after the Maccabees reclaimed the Second Temple in Jerusalem from the Seleucid Greeks in the 2nd century BCE, they found only a small vial of oil to light the menorah, enough for just one day. Miraculously, the oil lasted eight days, giving rise to the eight-day celebration of Hanukkah. The words of Hanerot Halalu are derived from Talmudic texts, specifically the Tractate Shabbat (21b), and the hymn was formalized as part of the Hanukkah ritual. It serves as a reminder that the lights of the menorah are holy, meant for reflection on the miracles and not for practical use or benefit.

American Swing

Swing is characterized by its playful, improvisational quality and its adaptability to various jazz tempos and styles. There is a basic step pattern, connection and frame within partners, lots of turns and spins, and the incorporation of Charleston kicks. For young African American's in the 1920s dancing the lindy hop was an act of resistance and an assertion of freedom against the discrimination of Jim Crow laws. Originating in African American communities and Harlem ballrooms, swing dance became a nationwide craze embodying the excitement and freedom of the jazz era in the 1930s and 40's. It continues to thrive today, celebrated for its joyful energy, social interaction, and adaptability across generations.

DANCE DESCRIPTIONS

German Schuhplatter & Polka

Schuhplatter Style Dance Created for Children. The Schuhplattler is a traditional Bavarian and Tyrolean dance from southern Germany and Austria, known for its energetic movements, rhythmic footwork, and celebratory nature. Originally a dance for men, it showcases strength, agility, and coordination, often performed to lively folk music featuring the accordion or brass instruments. The dance often uses props and elaborate costumes to accentuate the energy of the dance. Today it is performed at festivals, weddings, and cultural events symbolizing regional pride and heritage.

Polka

Originating in the mid-19th century, the German Polka was invented by a young Bohemian woman named Anna Slezak, she called it the pulka, meaning half-step. The great energetic rhythms and uplifting polka music made it fun and simple to follow along, therefore, the dance spread rapidly through Eastern Europe. The Germans adopted the polka quickly and integrated it into traditional German social gatherings, weddings, and community celebrations.

Spanish Flamenco - Tangos

“Flamenco is a characteristic element of Spanish culture, particularly in the Guadalquivir area, in Andalusia. Influences from different cultures can be found in its origins; in 1765 it developed into the most popular style of dance within Spain (Cuellar-Moreno).” Expressive arm movements known as Braceo bring the dance to life and the Escobillo, a set of consecutive footwork rhythms, showcase vitality and harmony with the dancers passionate expressions. Today, it is practiced around the world, with its epicenter in Andalusia, Spain.

African Choir - Famba Naye

"Famba Naye," arranged by Victor C. Johnson, is a vibrant choral piece that brings to life a traditional Shona song from Zimbabwe. The phrase "Famba Naye" translates to "Walk with us, Father; we are grateful; You are full of love," often understood as a blessing for guidance and peace on one's journey. This arrangement by Johnson beautifully captures the essence of African folk music, blending rich harmonies, rhythmic energy, and an uplifting message that resonates with singers and audiences alike.

DANCE DESCRIPTIONS

Puerto Rican Bomba

Bomba, a dance tradition dating back to the 17th century, is rooted in the African heritage of enslaved people brought to Puerto Rico by Spanish colonizers. Originally a form of cultural resistance for Afro- Puerto Ricans, it evolved into a vibrant expression of Puerto Rican identity. Through call-and-response, drummers and dancers engage in improvisational dialogue, echoing African ritualistic elements. As Jade Power-Sotomayor describes, "Bomba dance attends to creating rhythmic variation through specific movement choices strategically placed within and simultaneously producing the sonic framework of drumming and dancing (Power-Sotomayor)." Over time, Spanish and Indigenous elements fused into this art form, creating the Bomba danced today.

Native American - Fancy Shawl

Originating in the Plains tribes, the fancy shawl dance is an expression of transformation and renewal, much like a butterfly emerging from a cocoon. It emerged within the Lakota (Sioux), Ojibwa, and Northern Plains nations and is typically performed by women. At contemporary powwows women wear graceful, visually striking regalia reflecting the dancer's personal or tribal identity.

American Charleston

The American Charleston, popularized in the 1920s, is an energetic and rhythmic dance characterized by fast-paced footwork, swinging arms, and distinctive swiveling knee and ankle movements. Originally rooted in African American dance styles, the Charleston became widely recognized as a symbol of the Jazz Age and was commonly performed to jazz music with a fast, syncopated beat. Becoming popularized in African American communities it quickly became a national sensation symbolizing the liberation and exuberance of Jazz. Today, it remains an important part of swing dance culture and is celebrated for its vibrant energy and historical significance.

Indian Bharatanatyam

Bharatanatyam dancers maintain a half-sitting position with knees bent out to the side called aramandi. They use specific hand gestures called mudras, and indicate movement through facial expressions called abhinaya. These basic elements and technique along with rhythmic footwork are one of the oldest and most widely practiced classical dance forms in India. It originated in the temples of Tamil Nadu as a form of worship and was traditionally performed by devadasis (temple dancers) and each movement was considered an offering to the divine. Today, it is a revered art form and an expression of Indian mythology, philosophy, and spirituality. It is performed throughout the world at cultural festivals and performances.

DANCE DESCRIPTIONS

Shchedryk - Ukrainian Folk Song

A traditional New Year's Carol that dates back to pre-Christian times when Ukrainians celebrated the New Year in mid-January. The Ukrainian word shchedryi means bountiful or generous. Written by the Ukrainian composer Mykola Leontovych the song's rhythmic melody mimics the sound of bells and describes a swallow flying into a home and proclaiming abundance and wealth of the coming year. In 1936, Peter J. Wilhousky, a Ukrainian-American composer adapted Shchedryk into "Carol of the Bells" with new English lyrics for a Christmas setting.

Ukrainian Hopak

"Hopak is one of the most visually recognizable symbols of Ukraine. Men in bright colored sharovary pants perform virtuosic jumps in squatting position and effortless high leaps to stylized folk tunes (Pivtorak)." It originated in 1660 within military communities, it was initially a celebratory dance performed by men after battle, reflecting manliness, heroism, and strength through improvisational steps and acrobatic moves. Today, it celebrates Ukrainian culture, traditions, holidays, folklore, music, language, and perseverance through history.



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IDAC

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