

THE ST. OLAF DANCE DEPARTMENT
PROUDLY PRESENTS:



Until We're Together

2024 SENIOR DANCE CONCERT

To the Audience-

Welcome and thank you for attending the 2024 Senior Dance Concert presented by the St. Olaf Dance Department! We are honored to have you here with us.

In the spring of 2024, we proposed our initial ideas for our capstone projects. Since then, we have been individually conducting research, holding discussions, meeting with faculty committees, and rehearsing to present you with this final concert. Each senior was responsible for formulating an individual area of specialty, consisting of a content area and method for presentation (choreography, solo performance, written thesis, or blended format).

After months of hard work bringing this concert together, we are thrilled to welcome you to the culmination of our dance majors. As a group, we have spent almost four years dancing, choreographing, studying, performing, and growing together. Reflecting on all of the time spent together, we have created a piece dedicated to the pieces and the moments that wove us together, for we are not complete *Until We're Together*.

Thank you for being the final contributors to our Senior Dance Capstone Projects. We appreciate you choosing to spend an evening celebrating our work.

Together, with gratitude,

Morgan, Ella, Bea, Andrea, Angel,
Gibran, Yolanda (MEBAAGY)

Morgan♥ Ella♥ Bea
Andrea Angelita
Gibran Yolanda♥



"This is precisely the time when artists go to work. There is no time for despair, no place for self-pity, no need for silence, no room for fear. We speak, we write, we do language.

That is how civilizations heal.

I know the world is bruised and bleeding, and though it is important not to ignore its pain, it is also critical to refuse to succumb to its malevolence. Like failure, chaos contains information that can lead to knowledge — even wisdom. Like art."

- Toni Morrison

PROGRAM

Joy and Flair

Choreographer	Angelita Higareda
Dancers	Ivy Anderson, Audrey Degener, Katie Fugate, Sofia Knudson, Emma Linder, Helen Lucas, Kathryn Sprandel, Keely Veit
Music	<i>Babe, We're Gonna Love Tonight</i> by Lime
Notes	Inspired by the 1980's aerobic dance craze, Jazzercise, this piece explores its impact on women's fitness culture. I was captivated by the idea that dance is an outlet for everyone to feel empowered and it is certainly for everyBODY. This era brought a whole new perspective to fitness and fashion, making it more entertaining to work out and look like a fashion icon. But, working out goes beyond the looks, it is more about improving one's self-esteem. No one needed an immense amount of dance training to participate in this trend or type of dance. You are good the way you are, just jumping right into it. Dance is for EVERYBODY!

Pajaro Carpintero

Choreographer	Gibran Murrieta
Dancers	Bryn Fitzgerald-Wells, Annie Rezac, Zoe Ritter, Liliana Schroedl, AnnaSophia Schwebel, Lydia Westerlund
Music	<i>Pajarito Colibri</i> by Natalia Lafourcade, <i>Yo No Necesito de Mucho</i> by Laura Itandehui, <i>Que He Sacado Con Quererte</i> by Natalia Lafourcade
Notes	El día está bien bonito como para lavar ropa, pero ya me asomé y toda mi ropa está limpia. Me quedé pensando en cómo, a veces, las cosas están bien, pero no como uno quisiera que estén bien, y pues que difícil eso de madurar y tener que aceptarlas como son.

Boundaries and Realms: Navigating Global Arts (BARNGA)

Choreographer	Andrea Hanson
Dancers	Kaylin Averbeck, Owen Erickson, Sara Griffith, Anna Lunstad, Ana Martell, Meghan Moore, Janet Munoz Enriquez, Mary Staplin, Ava Traisci, Keely Veit, Morgan Weitzell
Music	<i>Waterbender</i> (青波) composed by Rachel Lamb '12, <i>Firebender</i> (太陽の情熱) composed by Maxyne Rose Leitner '15, performed by St. Olaf Taiko
Notes	Inspired by Sivasailam Thiagarajan's <i>BARNGA</i> —a card game highlighting how subtle, unspoken differences can create misunderstandings—this choreography project examines the

PROGRAM

Notes Cont...	complexities of cross-cultural interaction, conflict, and the role of communication in creating understanding. An exciting element of this project is its use of chance, drawing inspiration from Merce Cunningham. Each performance unfolds in a unique sequence, with four sections decided by an audience dice roll on the night of the performance: <i>Cooperation, Conflict, Sun, and Wave</i> . Additionally, the Cooperation section includes a “chance circle,” where dancers are drawn into the center through spontaneous eye contact.
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Obey, Obey, Obey

Choreographer	Ella Vanderkolf
Dancers	Isabella Baker, Nina Hodder, Helen Knaack
Music	<i>Other Rooms</i> by Pamela Z
Notes	<i>I am finally ready to take off my armor and share my story, this is me.</i>
	*Content Warning: mental illness (verbal & physical compulsions), partial nudity, & references to sexual trauma

Additional notes in following pages

INTERMISSION

Daughter of the Flaming Sword

Choreographer	Bea Beaman
Dancers	Hailey Frank, Anna Jacobsen, Helen Knaack, Emma Linder, Lilian McKie, Jessica Olson, Annie Rezac, Sophie Smith
Music	<i>Daughter of the Flaming Sword</i> by Bea Beaman, performance by Maria West '26
Notes	Daughter of the Flaming Sword follows the Daughter, born of violence, and her path to compassion. As one extreme gives rise to its opposite, all energies are inevitably challenged. It is the choice given to every person - to hold fast to the self, or to take a leap of faith and grant grace to that with which we are incompatible.

***Content Warning:** This piece contains a moment of sustained flashing lighting that may affect those who are susceptible to photosensitive epilepsy or have other photo sensitivities.

Additional notes in following pages

PROGRAM

I Think That.

Choreographer	Toni Pierce-Sands
Dancers	Yolanda Pauly
Music	<i>Echo Sax No. 8</i> by Caleb Arredondo and <i>The Dance No. 3</i> by Laraaji and Brian Eno
Notes	I think that I need to have a conversation with others but I think I need to have a conversation with myself first.

Thank you to all those who have contributed to my journey: Susan Pauly(mami), Joseph Sepulveda Ortiz, Kristina Medina-Vilarino Timothy Rainey II, Toni Pierce-Sands, GreenRoom cohort, faculty & staff, Zaria Irving, Cameron Hubbard, and Mimi Keita, among many others. I am so grateful to have had the opportunity to share my exploration of identity with you all.

Additional notes in following pages

Still I Held

Choreographer	Morgan Burkum
Dancers	Maggie Doran, Delaney Dresser, Sara Griffith, Kylee Knettel, Sofia Knudson, Joy Meyers Emily Sanchez, AnnaSophia Schwebel, Esther Staplin, Lydia Westerlund
Music	<i>Flexion of Grace</i> by Ryan Lott, <i>Televangelism</i> by Ethel Cain
Notes	Inspired by Maira Kalman's "Women Holding Things," <i>Still I Held</i> explores the historical and present day relationship women have with holding things. Whether it be a purse, a child, or the weight of the world on their shoulders, women have always had a unique relationship with the act of holding. When the weights accumulate and turn to pressure, mental health often reaps the consequences. Still, women are expected to hold it in and hold it together. Behind the facade and underneath the weight, there is a girl. That girl is holding the weight of generations of women who came before in one hand and grasping for any remaining weightless piece of herself with the other.

I hold deep gratitude for the dancers in my piece. Being willing to share the things they hold nearest to their hearts, these ten incredible women have turned this broad idea into a deeply meaningful piece. Thank you, dancers.

PROGRAM

Until We're Together

Choreographer	Bea Beaman, BRKFST Dance Company, Morgan Burkum, Emmanuel Cudjoe, Cynthia Gutierrez, Andrea Hanson, Angelita Higareda, Mathew Janczewski, Brianna Johnson, Heather Klopchin, Kae McMahon, Gibran Murrieta, Yolanda Pauly, Jeffrey Peterson, Natasia Preys, Ella Vanderkolff, Arneshia Williams, Jordan Wright
Dancers	Bea Beaman, Morgan Burkum, Andrea Hanson, Angelita Higareda, Gibran Murrieta, Yolanda Pauly, Ella Vanderkolff
Music	<i>Pluto Projector</i> by Rex Orange County, <i>Second song selected by audience</i>
Notes	Over the last four years, we have been a part of many incredible dances and have grown so much together. In this piece, we re-explore the many different chapters of our time here at St. Olaf and thank each and every choreographer for their hard work and for allowing us to bring their vision to life on the stage. Maybe just one last time, we'll dance until we're together.

ADDITIONAL PROGRAM NOTES

Bea Beaman



Daughter of the Flaming Sword

Andrea Hanson

Taiko drums have a rich history in Japan, dating back centuries. Originally used in military contexts, Taiko was later adopted by Buddhist and Shinto traditions as a sacred instrument. Over time, it appeared across various spheres, from agrarian rituals to theater and the imperial court. The ensemble style we know today, kumi-daiko, emerged in 1951 thanks to jazz drummer Daihachi Oguchi. Encountering an old Taiko piece, Oguchi found its rhythm too simple and drew inspiration from Western drum sets to create a Taiko ensemble, assigning each drummer a distinct role. His innovation blended Japanese tradition with jazz influences, highlighting the vibrant possibilities of cross-cultural exchange. I am especially grateful to St. Olaf Taiko for collaborating with me on the music and for featuring in the film portion of this performance.



ADDITIONAL PROGRAM NOTES

I am One: Shape Shifting

By Yolanda M. Pauly

This is a series of poems that I wrote for my final creative writing project in Joseph Sepulveda Ortiz' course Latinx Literature. It is inspired by Gloria Anzaldúa's concept of Mestiza Consciousness from her writing, *Borderlands/La Frontera**. In my piece, *I Think That*, I speak some excerpts from this piece of poetry.

1. Not Enough

The reflection in the mirror confuses me.
Brown skin, curly hair, wide nose.
Darker than the rest.
But not seasoned quite enough.
The words that form too tightly in my mouth.
The smell of a hot comb, cookouts, braids lining my head; foreign.
Not Black enough.
The reflection in the mirror confuses me.
Sanchez, Ramirez, light brown skin, the grito coming from the depths of my throat, familia.
Hair that is too frizzy and not straight enough, too dark of a complexion, words that I can't understand, an accent that isn't "native".
Not Latina enough.
I didn't grow up in the worlds they inhabit.
Shared experiences feel like an inside joke that I don't understand.
The reflection in the mirror confuses me.
It's shapeshifting, it's constantly in question, it's beautiful, it's so intimidating.
The reflection in the mirror confuses me, so I have to look away.
WHO AM I?
¿QUIEN SOY YO?
“*Alienated from her mother culture, ‘alien’ in the dominant culture...*”*
The reflection in the mirror confuses me.
I see Yolanda, the imposter. I see Yolanda, the shapeshifter.
“*Cradled in one culture, sandwiched between two cultures, straddling all three cultures and their value systems...a struggle of flesh, a struggle of borders, an inner war.*”*

2. The Reflection in the Mirror Confuses Me

I come from a mother whose roots look nothing like mine.
Our roots: entangled.
Like a recipe that is said to be too complex,
 wilting on the pages of a dusty book; waiting to be tried.
The research question with too many intertwining variables,
a compound that cannot be separated.
The questions that can never be answered.
The reflection in the mirror confuses me.
¿Ayúdame por favor?
I read the words, “*Woman is the stranger, the other.*”*
and there I am, the other, a stranger looking for connection.
I look for my answers and leave more confused than before,
 15 more questions.
 Stuck.
Finding glimpses of clarity,

ADDITIONAL PROGRAM NOTES

Only for them to be
in tear soaked
fragmented sentences that only
confuse me more.
The reflection in the mirror screams at me,
demanding that I am this or I am that...
So I confuse my words for theirs,
telling myself that I am this or I am that,
left feeling like I am
 Caught “*in the spaces between the different worlds she inhabits.*”
Their assumptions and expectations bringing frustrated tears,
Solo quiero ser yo.
However,
The reflection in the mirror tells me all that I am,
A woman, learning to juggle cultures.*
A confused girl just trying to find acceptance.
“*Una herida abierta*”*
Conforming to the values of my cultures, pushing away the parts that don't fit.*

3. Una Mezcla de Everything and Everyone

My pride comes in tears, confusion, frustration, joy, peace, gratitude.
My reflection in the mirror is me; an everlasting exploration,
 a puzzle, una mezcla de todo.
“*Because I, a mestiza, continually walk out of one culture and into another, because I am in all cultures at the same time,*”*
Beautiful, brave, resilient, full of love.
Growing confidence in who I am and always have been.
My reflection in the mirror intrigues me.
And
My reflection in the mirror knows that one day,
I'll see myself, una mezcla de todo!
Somos una gente.*
I'll be able to embrace my beautiful curly hair, and speak the broken Spanish that sounds like a distant familiarity in my mouth.
My reflection in the mirror reassures me that I don't need to know the smell of a hot comb, words will form however they do, that braids aren't an essential experience.
My reflection in the mirror reassures me that my curly hair doesn't need to be straight, and that my skin will never be too dark or too light.
Strengthening my tolerance(and intolerance) for ambiguity.*
My reflection in the mirror knows,
that one day I will be me so proudly and loudly that the world won't be able to question anymore.
A singular entity- “*...a homeland where she can plumb the rich ancestral roots into her own ample mestiza heart.*”
That, “*All the lost pieces of myself come flying from the deserts and the mountains and valleys, magnetized toward that center. Completa.*”*
 La conciencia mestiza.

4. Con Fuerza: La Conciencia Mestiza

Me llamo Yolanda y soy Afro-Latina.
Soy homosexual, una bailadora, adoptada, una maestra de danza
Me llamo Yolanda.
Soy la niña de Susan.
Soy afro-latina y soy orgullosa

ADDITIONAL PROGRAM NOTES

Ella Vanderkolff

Was my body ever meant to be my own
Or was I created to simply satisfy those who choose it
With the absence of my own choice
I simply obey and obey and obey
Over and over again
I moan and shriek and whisper what I know they want to hear
While silently quivering and waiting for it to end
Wondering to myself is this wait eternal
When do I get to be satisfied
I feel like a facade in the bedroom
Holding in my secrets
With each moan
Escaping are the bits and pieces of my past
But the past is never loud enough for anyone to look deeper through what I am offering them in the moment
The me who enters that bedroom
The me who allows them inside of me
The me who will never believe that they will want me for more than that momentary satisfaction
That me
Secretly believe that this might be my purpose
That this so-called allowance is what I am meant to do
So in turn this allowance is not me making a choice
But me accepting how I am viewed in this world
When they ask if I am ok
They don't actually want to know
Because if I were to voice the truth
The answer would scorn them
Just as I have been scorned time and time again
I know what they want from me
They want me to obey
They want me to say yes
And my silence is taken as such
But what they will never understand is that my audible silence is deafening
As my brain will never turn off
Thousands of gears
Grinding, turning, jamming
With each a need for control
A need to make life livable
A need to find sanctuary
A new gear appears
So I just lay there and wait
While they get what they wanted
And the cycle continues on and on and on

SENIOR BIOGRAPHIES



Bea Beaman (they/them) is a Chinese-American Dance major with concentrations in Musical Theater and Management Studies from Shanghai, China. Growing up in the Chinese commercial entertainment industry, they primarily trained in Hip Hop and K-Pop. Since coming to St. Olaf, they have studied modern dance and have discovered an affinity for choreography and partnering. They plan to dance in the Twin Cities after graduation, and to choreograph in New York later on. Bea's favorite shape is the circle, because dancers often get to stand in circles, and Bea gets to say "OMG! That's my favorite shape!" every time.

Morgan Burkum (she/her) is a Dance and Kinesiology major from Maple Grove, MN. She has been dancing since she was two years old, training primarily in contemporary, ballet, tap, and musical theater. She began primarily studying modern dance at St. Olaf, but has also spent time engaging with jazz, West African, Hip Hop, and ballet during her time in the dance department. Morgan has also spent time as a teaching artist at Escalate Dance and Theatre Studio, and is now so excited to be the choreographer for her own Senior Dance Capstone Project. Following graduation, Morgan plans to pursue her Doctorate in Occupational Therapy and one day work as a practicing therapist in the pediatric setting.



Angelita (Angel) Higareda (she/her) is a Sociology/Anthropology and Dance double major, with a concentration in Gender & Sexuality Studies. Angel was born and raised in the Southside of Chicago, where she started her career in dance. She started in high school, where she was a part of the varsity Hip Hop dance team, orchesis dance club, UDA dance camps, and IB dance classes. At the beginning of her dance career, she trained in primarily hip-hop and jazz. Since beginning her college career at St. Olaf, she began to explore West African, modern, groove, postmodern, ballet, contemporary, and K-pop. Looking ahead to post-graduate plans, Angel intends to move to the East Coast and work in Arts Administration. Currently, she is looking to work under the dance organization she worked for this past summer in Washington, DC.

SENIOR BIOGRAPHIES



Andrea Hanson (she/her) is a Dance and Chemistry double major from Chiayi, Taiwan, where her grandmother still lives. Growing up in Taiwan, Hong Kong, and South Korea nurtured her strong sense of community and cultural curiosity, as well as a passion for movement. Her dance journey began at the age of four when her mother enrolled her in after-school Jazz classes.

Now at St. Olaf, she has explored Ballroom, West African, Modern, Jazz, and Hip Hop. This past summer, she expanded her interests by studying Dance on Camera at Tufts, where she transformed her love of filming and editing into creating screen dances. Andrea's engagement in the dance major, role as chair of D-VINE Entertainment, previous position as an International Student Counselor, and presidency of Eritaj have influenced her artistic development, choreographic process, and cultural journey at St. Olaf. Currently, she is applying for graduate programs to pursue an MFA in Dance, where she hopes to continue her work in choreography and screen dance creation.

Gibran Murrieta (he/him) is a Mexican-American Dance major with concentrations in Management Studies and Race and Ethnic Studies, originally from San Luis, AZ. He began dancing in high school, focusing on Hip Hop and K-pop dances, but has since delved into modern, post-modern, West African, Jazz, Krump and Waving. At St. Olaf, Gibran has been actively involved in dance organizations like Companydance, D-VINE Entertainment and KRUSH. Beyond campus, he has apprenticed with Arena Dances, participated in the Gibney Summer Study, and worked with Meridian Movement Company in St. Paul. After graduation, Gibran plans to continue dancing in the Twin Cities and on the East Coast. Passionate about both performing and choreographing, he is dedicated to exploring the intersections of movement, cultural heritage, and personal journeys, aiming to push the boundaries of traditional dance. Looking ahead, he hopes to pursue an MFA in Dance and an MBA, while continuing to choreograph, perform, and deepen his engagement with the dance community.



SENIOR BIOGRAPHIES

Yolanda Pauly (she/her) studies Race & Ethnic Studies and Dance at St. Olaf. Her work as a teaching artist includes working primarily with children aged 3-10. Yolanda has been a teaching artist at Lundstrum Performing Arts, The Guthrie Theatre and TU Dance where she learns about the different perspectives children offer to the world through their enthusiasm and creativity. Yolanda's professional career began in 2021 when she performed as an apprentice in Hatch Dance/Honeyworks' Live @ The Shed premiere of LDV. Yolanda has performed in works by Heather Klopchin, Berit Ahlgren, Helen Hatch, Cynthia Garner-Gutierrez, Jeffrey Peterson, Brianna R. Johnson and Kae McMahan. She has studied at TU Dance, Minnesota Dance Theatre, Lundstrum Performing Arts, Zenon and most recently St. Olaf College. Outside of dance, Yolanda is an active community member and leader. She chaired the Cultural Union for Black Expression at St. Olaf and currently serves as the Vice President of Student Government Association. She has received St. Olaf College's Waagner-Bundgard for her leadership and excellence in dance, and in 2023 she became one of the GreenRoom Fellows at the Ordway.

Ella Vanderkolff (she/her) is a Dance and Kinesiology double major from Bloomington, Indiana. Growing up she participated in a variety of movement forms including gymnastics, showchoir, and dance. Since attending St. Olaf she has had the incredible opportunity to engage in a multitude of dance styles including Modern/Contemporary, Jazz, Hip Hop, West African, and Breaking. She has also had incredible opportunities to study at Gibney Dance as well as New York Live Arts with Bill T. Jones/Arnie Zane Company. After Graduation, Ella hopes to pursue a career as a professional dancer as well as obtain her Masters in Exercise Physiology in the hopes of becoming an Exercise Oncologist. She is so very excited to share her Senior Dance Capstone Project and wants to give special thanks to her mother, her incredible faculty and friends at St. Olaf, as well as to her dancers for being a constant support system and making her work come to life.



GUEST ARTIST BIOGRAPHIES

Toni Pierce-Sands, Choreographer

Prior to co-founding TU Dance, Minnesota native Toni Pierce-Sands performed with Minnesota Dance Theatre, Tanz Forum in Germany, Rick Odums in Paris, and Alvin Ailey American Dance Theater, where she was a featured soloist in such signature pieces as Revelations. Toni has also appeared in the Twin Cities as a guest performer with Ragamala Music and Dance Theater, Shapiro & Smith Dance, VocalEssence, Stuart .



Pimsler Dance and Theater, and Robin Steihm's Dancing People Company. Her command of the Horton Technique has led to teaching posts throughout the United States and Europe. Toni directs programming and teaches classes at TU Dance Center in Saint Paul and at the University of Minnesota, where she is also the Director of University Dance Theater. Toni was awarded a 2004 McKnight Artist Fellowship in Dance, named the Sage Awards' "2011 Outstanding Dance Educator" and recognized with a 2013 Links Emerald Service Award for service in the arts. She was named as a 2015 USA Fellow, receiving the Knight Fellowship in Dance together with TU Dance co-founder Uri Sands

Blake Nellis, Photographer

Blake Nellis (he/him) is a multidisciplinary artist, educator, and improviser based in Minneapolis, MN. His work, deeply rooted in human connection, physical touch, and nature, prioritizes feeling over aesthetics. Blake's performances are ritualistic, his visual art intuitive & raw, and his teaching approach is driven by humor, honesty, empathy, and open-mindedness. A

Theater/Dance graduate from Luther College, Blake has received multiple grants, including the MN State Arts Board Individual Support Grant (2021) and Artist Initiative Grants (2015 Dance, 2019 Photography). His photographic work has been featured in SHOTS magazine, various galleries, and the MN State Fair. Blake's recent project, Skin.Rock.Bone., culminated in a fine art book supported by the Minnesota State Arts Board and National Endowment for the Arts. His performances and productions have graced venues like the Walker Art Center, The Cowles Center for Dance & Performing Arts, The Southern Theatre, Red Eye Theatre and more.

When not creating, Blake enjoys ice cream, traveling, nature, MNUFC and biking. To see more of his work, check out www.blakenellis.org or @BlakeNellisPhoto on Instagram.



PRODUCTION TEAM

Stephen Schroeder, Lighting Designer and Technical Director

Stephen Schroeder joined the St. Olaf community in 2019 as the Technical Director of the Dance Department and has enjoyed lighting dance and playing backstage since 1996 when he came upon the technical aspects of the theater while pursuing his BFA in Dance from the University of Colorado-Boulder. During his professional dance career he was also the touring Technical Director for Zenon Dance Company and ARENA Dances. When not on or backstage he can be found playing with his partner, three children, three dogs, cat and horse or tinkering in some aspect of home improvement.

Rebecca Bernstein, Costume Designer

Rebecca J. Bernstein, Costume Supervisor, is in her fourth year as the Costume Designer and Supervisor for St Olaf College. External costume design credits include: 12th Night, Always Patsy Cline, The Tempest, Cymbeline, Servant of Two Masters, Midsummer, Shakespeare in Love, Richard III, Shipwrecked!, Julius Caesar, Much Ado (Great River Shakespeare Festival); Little Women (The Jungle); The Rocky Horror Show, The Pirates of Penzance, The Liar, The Snow Queen (Park Square Theatre); Memory Boy (MN Opera/Project Opera); Salome (MN Orchestra); You're a Good Man Charlie Brown, Same Time Next Year (Theatre Aspen); Jailbait*, Hoodoo Love*, Dutchman*, Bhutan*, Huck and Holden*, (The Cherry Lane Theatre); Agamemnon (LaMama ETC/ 11 th Hour Prod.); Seussical (Theater West Virginia); When in Disgrace... (Examined Man/ The Theatre at St. Clement's); Anna Christie (Metropolitan Playhouse); Ward 9 (NYMF); The Rise of Dorothy Hale* (The Theatre at St. Luke's); Rebecca also taught Costume Construction at Brooklyn College and Costume Design at Kingsborough College in NYC. (*Denotes Off-Broadway)

Student Technical Crew

Stage Manager:	O'Neill Hathcoat
Light Board Operator:	Sophie Higgs
Sound Board Operator:	Colleen Peery
Assistant Stage Managers:	Sydney King, Ava Messenger, Zoe Ottinger, Olivia Lovrich
Fly Rail:	Lee Christianson
Head Wardrobe:	Kathryn Sprandel
Ushers:	Tess Concannon, Mya Molldrem, Sonja Ebey
Wardrobe:	Sydney Niehaus, Kathryn Sprandel, Auggie Lehn, Ally Nolan, Rylie Hansen, Soren Chirhart, Ella Douma, Elliot Mevissen, Sasha Plaisted, Lucy Korman, Gwynnie Hayes, Jenn Lin, Annalee Grey

Livestream provided by St. Olaf Broadcast/Media Services

SPECIAL THANKS TO:

Senior Capstone Committee Members

Anthony Bateza	Brianna Johnson	Stephen Schroeder
Rebecca Bernstein	Heather Klopchin	Anne von Bibra
Andrea Conger	Timothy M. Rainey II	Brisa Zubia

Dance Department Faculty

Andrea Conger	Stephanie Fellner	Whitney McClusky
Fode Bangoura	Karla Grotting	Anne von Bibra
Erin Drummond	Brianna Johnson	Karen Yang
	Heather Klopchin	

Joel Arpin, Lead Staff
Musician

Stephen Schroeder,
Lighting Designer and Technical
Director

Alison Flannery, Academic
Administrative Assistant

St. Olaf Theater Department

Kelsey Theater Custodians:

Jose Payes Troye Peterson

And the utmost gratitude to the family of Anna K. Bonde for their generous contributions to the St. Olaf Dance Department and Senior Dance Majors. Thank you for helping us share a piece of ourselves with those dear to us.

Looking Forward:

Dance 231 Choreography Showing

Solos on December 10th at 11:00 am

Trios on December 11th at 7pm

Wagner-Bundgaard Studio 1

Come see the final projects of Dance 231 students!

Companydance© Spring Concert

March 6th, 7th, and 8th at 7:30pm

Kelsey Theater

Complimentary tickets for St. Olaf staff, faculty,
retirees and students!

Veselica© Spring Concert

April 25th at 7:30pm

April 26th at 2pm & 7:30pm

Wagner-Bundgaard Studio 1

Free and open to the public!

Dance 374: Advanced Choreography Showing

May 14th at 7pm

Wagner-Bundgaard Studio 1

Come see the final project of the Dance 374
students!

Dance 150: Movement, the Camera, and the Creative Process Showing

May 16th at 1pm

Wagner-Bundgaard Studio 1

Come see the final project of the Dance 150
students!



Follow Us on
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St. Olaf Dance
Department Website

