Photo Credit: Kent McInnis

ECOTONES

2026 STUDIO THEATER DANCE CONCERT

WAGNER BUNDGAARD STUDIO 1, CAD

MARCH 5 & 6 AT 7:30PM AND MARCH 7 AT 2PM

FREE - NO TICKET REQUIRED PRESENTED BY THE ST. OLAF DANCE DEPARTMENT

The St. Olaf College Dance Department

The St. Olaf College Dance Department offers a nurturing environment in which to pursue a BA in Dance with scholarly research, performance, and choreographic opportunities in Contemporary/Modern Dance, West African Dance, Hip Hop Dance, Ballet, International Dance, Ballroom, Jazz Dance, and Tap. The department consists of four core faculty plus six adjunct faculty, a full-time technical director, and a staff musician. The Dance Department typically graduates 8–10 dance majors per year while serving over 500 students annually. Notably, this year's senior class includes 14 dance majors, reflecting continued growth in the program.

The St. Olaf College Dance Department engages students in the study of dance as a vital community and artistic practice. Partnering with the College's liberal arts curriculum and making connections with other academic fields, the dance program encourages the exploration of complex ideas through investigation, knowledge, and expression of the body.

Our program combines embodied practice with critical thinking and academic rigor to root dance forms from around the world in their culturally, socially, and politically informed values. This is a fundamental means of self-discovery, understanding other dancing bodies, and advancing an anti-racist, equitable, and just community. Whether students in our program become dance artists, choreographers, scholars, teachers or integrate their skills and knowledge into other fields, they grow into movers, makers, and thinkers who responsibly respond to, serve, and shape the world around them.

For the Audience

- No recording allowed.
- Please silence cell phones.

Directors' Note

Welcome to *Ecotones*, a performance of movement exploring the vibrant, often turbulent spaces where different worlds meet.

In ecology, an ecotone is a transition area between two biological communities—the marshy borderland between forest and grassland, or an estuary where the river meets the sea. These are complex zones of integration; they are simultaneously places where rigid borders divide and where fluid overlaps occur.

Crucially, ecotones are not "empty" spaces. They teem with life, often hosting a higher density of organisms and the emergence of entirely new species that cannot be found in the interior of either environment.

Ecotones marks a unique merging of St. Olaf's two distinct dance ensembles: Companydance, with its focus on a diverse range of contemporary explorations, and the Veselica International Dance Ensemble, which brings the rich traditions and global perspectives of folk and character dance.

By bringing these two companies together, we explore the "borderlands" between genres. This collaboration showcases the broad range and diversity of the St. Olaf College Dance Department, highlighting the beautiful friction and unexpected harmony that arise when different styles collide.

Throughout the program, you will see dancers navigate many types of borders—physical, cultural, and artistic. This concert is a celebration of collaboration and a reminder that when we lean into the spaces between us, new forms of expression emerge. There is great beauty in the borders.

We hope you enjoy!

-Veselica Artistic Director Dr. Andrea Conger, and Companydance Artistic Directors Brian J. Evans, Brianna Rae Johnson and Heather Klopchin and Concert Director Erin Drummond

“Grenser”: Norway of the Past and Future

Choreographer: Andrea Conger (Dance) and Brianna Rae Johnson (Film)
Veselica Student Artistic Director: Alice Boerner
Music:"Dansekveld". Hardanger Fiddlers St. Olaf Students Annika Reister and Axel Laurence
Dancers: Alice Boerner, Lee Christianson (Film), Owen Erickson, Amaija Grussing-Neitzel (Film), Kaija Halvorson, Jeremiah Knudson, Kathryn Sprandel (Videographer)
Costume Designer: Anne von Bibra
Notes: Grenser—the Norwegian word for "border"—explores the transition zones between heritage and innovation that connect St. Olaf to its Norwegian roots and its global future. A fully improvised social dance, this piece investigates Norway as both a folkloric, elegant "ballast of history" and a modern, socially progressive hub of technological advancement. To represent these intersecting worlds, faculty collaborators Andrea Conger and Brianna Johnson have merged live performance with dance-for-film, challenging the audience to slide their vision across the sensory borders between the stage and the screen. The choreography is anchored by the traditional springar dance from Telemark—the ancestral home of many of the college’s founders—and is brought to life by students from the Hardanger Fiddle Studio and antique costume elements donated to the college. This historical foundation is juxtaposed with a modern film shot on the St. Olaf campus. Together, these elements immerse the audience in the dizzying, "whirling" sensation of the springar, proving that the borders between our past and our future are the very places where our most vibrant new expressions emerge.

Special thanks to Sarah Pratt and the Hardanger Fiddle Studio and to Anne von Bibra for additional coaching on Telemark style.

Passing Time I

Choreographer: Brian J. Evans and Rush Benson
Music: School Bell - Wiley Vision Alarms
Dancers: Thursday - ariel edwards & Nina Hodder; Friday - Emma Linder & Sam Suro; Saturday - Katie Fugate & Z Johnson; Understudy - Hailey Frank
Booth Announcer: Cian Peery
Costume Designer: Rebecca Bernstein, Brian J Evans and Dancers

Oya: Ache Para Ti

Choreographer: Maya Fonseca-Jersild with help of her dad, Igor Fonseca Proenza, and her abuelo, Jorge Alberto Fonseca Bello, who aided in Maya's learning of the culture and helping provide some cultural moves. Thank you to Audrey Degener for contributing to this process.
Music:¿Y Qué Tú Quieres Que Te Den? - Adalberto Álvarez y su Son. Oya Dance - Yemaya Productions
Dancers: Maya Fonseca-Jersild and friends.
Notes: This is an adaptation of guaguanco! Guaganco is typically danced by a male-female couple and consists of a flirtatious, sexual game with a distinctive body movement, the vacunao ("pelvic thrust") performed by the male dancer. Dance celebrations, whether dancing guaguanco or orisha folklorico, are danced in homes with friends and family surrounding - often accompanied with rum, cigars, and honey! The orisha folklorico dancing is typically danced in an "improv" manner… if you are a daughter or a son of an orisha, you are entranced by their essence and, when performing, they will dance through you using their respective steps.

Surface Tension

Director: Brianna Rae Johnson
Music: The Cusp by Joel Arpin
Dancers and Movement Creators: Alice Boerner, Delaney Dresser, Katie Fugate, Olivia Lovrich, Annie Rezac, Esther Staplin, Ava Traisci; Additional Movement Creator: Anna Siebler

Rehearsal Director: Emma Smith
Costume Designer: Rebecca Bernstein
Notes: Surface tension is the force that holds a liquid together, creating a state of stress at its boundary.
Is there another way?

Tamacún

Choreographer: Emma Linder and Owen Linder
Music: Tamacún by Rodrigo y Gabriela
Dancers: Emma Linder, Owen Linder
Notes: We'd like to thank Wendy Winder, who taught us all we know about tap!

Passing Time II

Choreographer: Brian J. Evans and Rush Benson
Music: School Bell - Wiley Vision Alarms; Dragon Ball Z — Kamehameha Sequences and Power-Up Effects (compiled by Kamikaize); Fairy Song for Relaxing — Fairy Vibe Vol. 15 (Tworld Music); Happy and Fun Pop Background Music for Videos (MorningLightMusic); Rock 'Em Sock 'Em Robots Soundboard Effects; Star Wars Music & Ambience — Darth Vader Theme and Environmental Sounds (Ambient Worlds); Street Fighter II Arcade Music — Ryu Stage (Composed by Yoko Shimomura); The Sims™ 2 — "Bare Bones" (TheGenOST) "Thriller" — Michael Jackson
Dancers: ariel edwards, Hailey Frank, Katie Fugate, Nina Hodder, Z Johnson, Emma Linder, Sam Suro
Costume Designer: Rebecca Bernstein, Brian J Evans and Dancers

American Wake (Ireland)

Choreographer: Andrea Conger with the help of student choreographers Emma Smith, Sophie Smith, and Samantha Anderson
Veselica Student Artistic Director: Alice Boerner
Music (Live): Eileanóir a Rún (Traditional Ballad Sung in Irish). Sung by St. Olaf Students Emma Coen-Pesch, Parker Chelikowsky, and Anna Lunstad. Recorded Music: "Reel (113)

Traditional" Played by Katie Grennan, featuring John Williams and Steve Holloway
Dancers: Samantha Anderson, Ava Brewer, Lena Bubar, Aili Gischia, Eleanor Grothe, Mya Molldrem, Janet Muñoz Enriquez, Sophia Rasmussen, Emma Smith, Sophie Smith, Gwenna Wetzel, Keely Veit, and ensemble
Costume Designer: Anne von Bibra
Notes: In choreographing American Wake, we sought to embody the "ecotone" of the human spirit—that thin, vibrating line between agonizing grief and the desperate necessity of celebration.The piece is informed by the historical reality of the Great Famine, a period of mass exodus that defined Ireland for nearly a century. The "American Wake" was a cultural response to this trauma, serving as a living funeral for those who were forced to leave to survive. Because these departures were almost always permanent, the night before a journey was marked by a profound "heavy silence" and traditional lamentations and intense, frantic dancing: a funeral for those who hadn't died; a dance to mask the mourning. By leaning into these contradictory energies, we invite you to witness the "borderland" where survival meets loss, and where the dance becomes the only language capable of holding both.

Special thanks to the National Famine Museum of Ireland for research assistance and photos.

This piece is dedicated to all those who have been forced to leave their homes wherever and whenever they may be...and to those they left behind.

Intermission

The Work of We

Choreographer: This Urban Bush Women Collab Lab Piece was co-created by the dancers and shaped by UBW BOLD Facilitators:

Courtney Cook and Jaimé Yawa Dzandu. It includes excerpts from Urban Bush Women repertoire, choreographed by Jawole Willa Jo Zollar.
Music: Jane Dagher
Dancers: Ivy Anderson, Alice Boerner, Alannah Brooks, Jade Burbank, Maggie Doran, Delaney Dresser, ariel edwards, Maya Fonseca-Jersild, Hailey Frank, Sara Griffith, Amaija Grussing-Neitzel, Nina Hodder, Z Johnson, Olivia Lovrich, Joy Meyers, Annie Rezac, Mickenson Sanon, Mary Staplin, Sam Suro
Text by: Collab Lab Students
Costume Designer: Rebecca Bernstein
Notes: *The Work of We* explores themes such as lineage, place, care practices, and acts of resistance. From movement exploration, research, and dialogue, students were invited to move between practice and inquiry, self and community. The work also features excerpts from Urban Bush Women's repertoires *Shelter* (1988) and *Bitter Tongue* (1987).

As part of the St. Olaf College residency, Urban Bush Women was invited to engage students in a series of immersive workshops: Dance for EveryBody, Technique & Process, Mindful Bodies & Reflective Practices, Lecture Demonstration, and a four-day Collab Lab culminating in a final sharing. Together, these offerings created a layered, embodied journey centered on rigor, reflection, care, and collective creativity. The residency has been a generative exchange leading to the Collab Lab's culminating sharing, which reflected the voices, visions, and collaborative ingenuity of the students involved.

We extend our heartfelt gratitude to the St. Olaf College community for the invitation, generous hospitality, and for welcoming this exchange with such openness, curiosity, and care.

Serenade

Choreographer: Sonja Ebey and Jess Olson
Music: Serenade for Strings, Pyotr Ilyich Tchaikovsky, Performed by Vienna Chamber Orchestra
Dancers: Sonja Ebey and Jess Olson

Costume Designer: Rebecca Bernstein
Notes: A love letter to ballet class and the people with whom we share dance.

On and On

Choreographer: Katie Fugate, in collaboration with dancers
Dancers: Alannah Brooks, Katie Fugate, Emma Linder, Owen Linder, Joy Meyers, Mara Oyen

Me Myself and I

Choreographer: Z Johnson
Music: Rising by Keith Merrill
Dancers: Z Johnson
Costume Designer: Z Johnson
Notes: I am performing an improvisation solo, so it will be a little different every night, representing each word "me, myself, and I": "Me", which is my bones, my muscles, and the way I occupy space. It is the physical being of my existence. "Myself " is the version of me that is "constructed" by others. It's the mask I wear or the labels people project onto me. Finally, "I" is the only version of me that is truly private. It's my thoughts, my secrets, and how I feel when no one, not even a mirror, is looking at me.

Passing Time III

Choreographer: Brian J. Evans and Rush Benson
Music: School Bell - Wiley Vision Alarms; "Loveland" — Tower of Power
Dancers: ariel edwards, Hailey Frank, Katie Fugate, Nina Hodder, Z Johnson, Emma Linder, Sam Suro
Costume Designer: Rebecca Bernstein, Brian J Evans and Dancers
Notes: Passing Time III was modified from an original work that was choreographed by Joe Chvala and performed by Joe Chvala and Karla Grotting.
Please remember: WE ARE JOY!

Faculty Biographies

Dr. Andrea Conger is an Assistant Professor of Practice at St. Olaf College, where she teaches across the departments of Dance, Sociology/Anthropology, and Gender Studies. A St. Olaf alumna ('98) and former member of the Veselica International Dance Ensemble, she is honored to return to the ensemble this year in her first season as Artistic Director.

Andrea enjoyed a twelve-year professional dance career spanning the Twin Cities and Europe, including 6 yrs in Hungary before heading to graduate school. She holds an MA in Ethnochoreology from the Irish World Academy of Music and Dance at the University of Limerick and a PhD in Anthropology from Indiana University, Bloomington. An active researcher and scholar, Andrea has authored numerous academic publications and maintains a robust research agenda exploring the intersections of movement, culture, and identity.

Erin Drummond is an interdisciplinary dance artist, educator, and director whose work explores attention, transformation, and the relationships between bodies, place, and meaning. She studied religion and visual art at Columbia University before turning fully to dance, later earning an MFA in Dance from Hollins University. Her creative research is rooted in improvisation, writing, and embodied attention, approaching dance as a devotional, interdisciplinary practice shaped by forces of nature.

Erin has performed and presented work nationally and internationally, including at the Walker Art Center, the United Nations in Bangkok, and festivals across the United States. Her recent work has been supported by the Minnesota State Arts Board. She performed for six seasons with Dancing People Company and later served as Interim Artistic Director, and she has collaborated extensively with artists including Rosy Simas.

As an educator, Erin served for seven years as Assistant Professor and Director of Dance at Winona State University, where she

directed the annual *Dancescape* concert and developed interdisciplinary and international programming. Since returning to the Twin Cities in 2023, she joined the faculty at St. Olaf College and St. Paul Ballet, while continuing her creative practice and arts leadership. She serves on the Board of Directors for Dance Monks, supporting artistic exchange and cross-cultural collaboration between artists in the U.S. and Mexico. Erin is committed to building long-term artistic homes that support deep inquiry, care-centered process, and rigorous experimentation.

Brian J Evans is a Citizen Artist, defined by the Aspen Institute Arts Program as:

Individuals who reimagine the traditional notions of art-making, and who contribute to society either through the transformative power of their artistic abilities, or through proactive social engagement with the arts in realms including education, community building, diplomacy and healthcare.

Mixing disciplines, mixing professions, and mixed race, Brian J. Evans unpacks the "moments of suspension" that reside in the spaces between spaces—convinced that connections exist between us all and it is the responsibility of the Arts to remind us to be holistically human, lest we forget. Courageous vulnerability and intentional equity keep him aloft as he finds ways to give back and add to the communities, mentors, and ancestors who blazed trails and continue to do so! Evans believes it is the responsibility of the Arts to rediscover existing connections within humanity.

Special thanks to Rush Benson and Joe Cvala for providing the space to create my being! My spouse and daughter for supporting that being. My mama for bringing me into being.

As a 15-year-old mediocre soccer player, **Brianna Rae Johnson** (she/her) walked into her high school's dance studio and never looked back. She went on to earn degrees in Dance and Biology, with a concentration in American Racial and Multicultural Studies,

from St. Olaf College, and a Master of Fine Arts in Dance from The Ohio State University. With great gratitude, she has returned to St. Olaf College as an Assistant Professor. As a mover, she has focused on postmodern release technique, floorwork, contact improvisation, Latinx social dance, and West African Dance. Brianna has performed and toured nationally and internationally with Robin Stethem's Dancing People Company and in work by Paula Mann. She has also performed in works by Erin Drummond, Matthew Janczewski, Merce Cunningham, Katherine Moore, Claire Melbourne, Kathryn Nusa Logan, Alito Alessi, and Karen Nelson. As a maker, she creates immersive, intermedia, and interactive works for the stage, gallery, and screen, including pieces for Threads Dance Project, Alternative Motion Project, and students at St. Olaf College, Winona State University, Carthage College, and The Ohio State University. Her choreography has been presented at numerous festivals and venues throughout the Midwest, and her screendances have been selected for festivals worldwide.

Guest Artists

Urban Bush Women is a groundbreaking Black women-led theatrical dance company and social activism ensemble. Founded in 1984 by visionary choreographer Jawole Willa Jo Zollar, UBW is an engine and amplifier for the stories of Black Women+. UBW combines radical performance, deep engagement, and ancestral knowledge from the African diaspora into a force that is urgent, forward-looking, and essential. UBW has defied expectations for over 40 years. The very bodies of its founding members – Black women of various shapes and sizes – changed the landscape of who could be seen on stage as a dancer. The work placed the concerns of such women center stage. UBW embraces radical storytelling to activate social change. Whether creating genre-defying work for the stage, guiding the development of Black Women+ choreographers and producers, organizing for justice through artmaking, UBW is an innovator, operating at the vanguard.

BOLD (Builders Organizers, and Leaders through Dance) is Urban Bush Women's unique approach to facilitating a dialogue within an organization. We facilitate multiple workshop possibilities for a variety of different groups and contexts from dance studio to board retreat, using a unique blend of dialogue and movement. Leveraging dance as a catalyst for social change & consistently seeking the broadest range of engagement possible has led UBW to train rigorously in dialogue facilitation, analyzing racism and its manifestations in group dynamics, and in the field of brain compatible dance education (a holistic practice rather than dance instruction as mimicry)—in addition to concert dance technique & performance.

Jaimé Yawa Dzandu is a choreographer, movement artist, community organizer, and wellness practitioner with roots in Hampton, Virginia, and Wusuta-Anyigbe, Ghana. She holds a B.F.A. in Dance & Choreography from Virginia Commonwealth University and resides on the unceded land of the Lenape peoples in Brooklyn, NY. Jaimé creates movement-based art experiences that nurture restoration, social connection, and transformation. Bridging performance, wellness, and community engagement, her work centers care as both practice and pedagogy. She currently serves as the Learning and Community Manager and BOLD Facilitator for the Urban Bush Women BOLD Network (Builders, Organizers, and Leaders through Dance), supporting the growth and leadership development of dancers and community organizers. Previously, she was the Interim Director of Program Wellness and Youth Culture at the Lower Eastside Girls Club, where she organized and facilitated year-round wellness and performing arts programming. She continues her work there as a movement and wellness consultant, as well as with The Center for Wellbeing and Happiness, designing and implementing curriculum, including Vitality in Motion and Teen Restorative Circle. She has taught and continues to teach dance and movement at cultural institutions, universities, community centers, and studios. As a choreographer, Jaimé's work is rooted in African Diasporic experimental practices, blending dance, natural elements, and text. She approaches performance as sacred ritual, exploring Black girlhood and

womanhood, lineage, memory, and our holistic relationship to the natural world as a living source of wisdom and healing. Her choreographic works include ourwombtruth in collaboration with Brittany Williams (Open Season; National Black Theater, Bushwick Starr, Contemporary Arts Center of New Orleans), mud diggn':(Brooklyn Arts Exchange), mud diggn': homework in progress (Movement Research), mud diggn': she has always been here, sea (Corridor Gallery), mud diggn': working with the blues, (BAAD!), bridge blood breath bone, (92nd Street Y and Gibney Dance), An Ode To Our Breath (Raising Voices Festival), and bridge blood breath bone (excerpt) (La Mama).. She has performed and collaborated with artists and directors who push the boundaries of dance, theater, ritual, and social justice. Jaimé is a proud recipient of the 2016 Angela's Pulse Dancing While Black Fellowship. She is excited to step into the second year of organizing and expanding Embracing the Body as Home: Menstruation to Menopause, a multigenerational gathering designed to connect, educate, and celebrate the evolving body from menstruation through menopause and beyond, deepening its reach and cultivating spaces where embodied wisdom can flourish. Her community work is a prayer, deepening our connection to our bodies, the land, and one another while cultivating care, curiosity, and reverence.

Courtney J. Cook is a Virginia Native now residing in Brooklyn, NY. She is a graduate of the Virginia Governor's School of the Arts and holds a B.F.A in Dance and Choreography from Virginia Commonwealth University. For 10 years, she served as a performing company member, BOLD facilitator, and later Associate Artistic Director with Urban Bush Women. She is honored to be a recipient of the 2018 "Bessie" Award for Outstanding Performance for her work with UBW, Maria Bauman (MBDance), and Marguerite Hemmings (we free). In 2022, Cook was involved as performer/choreographic collaborator and vocalist in Cannabis! A Viper Vaudeville, created by Baba Israel and Grace Galu Kalambay (Soul Inscribed). In fall of 2023, she made her debut performance with Houston Grand Opera as a dancer, commissioned with Urban Bush Women, in the World Premier of Jake Heggie's Intelligence, choreographed and

directed by Jawole Willa Jo Zollar. In 2024, she made her debut at The Met Opera in John Adam's El Niño, directed by Lileana Blain-Cruz and choreographed by Marjani Forte-Saunders. She is now a touring company member with Camille A. Brown & Dancers in addition to freelancing and building collaboratively with her peers in the arts.

Student Biographies

Jane Dagher grew up in Lebanon, playing the piano and the guitar with my dad, and I took music with me everywhere I went, from churches to bonfires, beaches, volunteering camps, Christmas concerts, literally anywhere. There's something about music that makes life more memorable when there's a guitar playing, and your friends are singing their favorite songs around a small fire.
My inspiration for my music is my country. The people, the food, my friends, and my family, especially my aunties, because they were my biggest supporters. This deep connection is what continuously motivates me to create and engage with music in all its forms, whether I'm DJing, producing, or writing songs. Currently, I live in Northfield, Minnesota, to pursue a Bachelor's degree in biology at St. Olaf College. Here, I discovered a profound compassion for animals, which led me to join the pre-veterinary track. Many say you can't pursue two opposite interests, but I've found it's entirely possible to pursue both music and veterinary medicine.

Do what you love, follow your heart, because you only live once, *habibi*.

Sonja Ebey Sonja Ebey is a junior math and physics major. She tries to spend every spare moment in a dance studio.

Maya Fonseca-Jersild is a sophomore at St. Olaf College, pursuing a double major in Math and Philosophy with a concentration in Business and Management Studies. Since 2022,

she has been studying West African dance in Michigan, Illinois, and Minnesota, and she continues to refine her skills in Djun djun drumming under the guidance of Guinean master drummer Fode Bangoura. Maya plans to travel to Guinea to further her studies in West African dance. After completing her undergraduate degree, she aspires to earn a Master's in education and teach abroad by day while dancing by night.

Special thanks to my parents! My gratitude for them is inexpressible through words - they have shaped my worldly and curious perspective and always strive to insert some new knowledge into me whenever possible.

Katie Fugate is the ’25-’26 choreographer for the Ole Tap Collective. Inspired by her past teachers including Kaleena Miller and Jake Nehrbass, Katie draws from both ease and virtuosity within the tap dance aesthetic. She is extremely grateful for the space provided by St. Olaf to continue her practice of practicing, creating, and performing tap dance works.

Z Johnson As a dancer, I’ll admit that writing this isn’t easy for me. Talking about myself, my achievements, who I am, even what I’m wearing, just isn’t something I enjoy. So, let’s keep it simple. I’m an African American boy from Phoenix, Arizona. I come from the hope and uncertainty of a single mother who had no manual for raising a child. I come from the anxieties and fears of being judged, of facing the unknown, and from wondering if I would ever be remembered. I’ve always faced questions: Who are you? Where do you come from? What do you stand for?

I come from the panic of not feeling accepted, of not being “Black enough,” of being called too whitewashed, of being too “straight-looking” for the gay crowd, and too gay for the straight crowd. Still, through all of this, I’ve found myself, ZeVon, ZeVon Amir Johnson. I’m someone still on a journey to discover who I am, what I stand for, and how to find hope and inspiration in both the dark and the bright moments.

I'm memorable, not because I've climbed Mount Everest or found a cure for something, but because of who I am. Because I refuse to back down from a challenge, because I keep moving forward even when I'm sad or scared. I get up. I try. And I try again. And I realize, regardless of my skin color, my sexuality, or whatever else might define me, there will always be a part of me that is scared, worried, and uncertain about my place in the world. But as I said, I'm stubborn. I fight, I cry, I laugh. I remember that I'm a citizen of the earth, living this experience for the very first time. I have to give myself grace and remember that I'm still on this journey to discover what it means to be me, what it means to be ZeVon Amir Johnson.

Emma Linder is a junior psychology, sociology/anthropology, and dance major.

Owen Linder is a first-year studying environmental science and physics.

Jess Olson is a junior studio art and psychology major. She grew up dancing at MYDT in Roseville, MN. Her favorite styles of dance are modern and ballet.

Emma Smith is currently attending St. Olaf College, where she is majoring in Dance, Biology, and Chemistry on the Pre-Med Track. She is involved in both Dance Companies at St. Olaf, where she has worked as a choreographer for Veselica, a rehearsal director for Companydance, and a performer for both. Additionally, her choreographic work Continuum is scheduled to be performed at the upcoming American College Dance Association in March 2026. Her emphasis is on dissolving the boundary between science and the arts in all her work. Through her choreography and rehearsal process, she hopes to give both her dancers and the piece itself autonomy and power.

Lead Staff Musician

Joel Arpin (he/him) is a professional drummer/percussionist and composer based in Minneapolis who performs, records, and

teaches many styles of music. Joel is an active composer and has been commissioned to write for dance productions in many parts of the world. Joel currently serves as the Lead Staff Musician for the Dance Department at St. Olaf College in Northfield, Minnesota. Joel holds a Bachelor of Arts degree in Percussion Performance from the University of Wisconsin.

Technical Designer

Stephen Schroeder, Lighting Designer and Technical Director, 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, horse, two dogs, and two cats or tinkering in some aspect of home improvement.

Costume Designers

Professor Emerita **Anne Louise von Bibra** joined the St. Olaf dance faculty in 1987 after completing her Masters in Dance with a specialization in Ethnology at the University of California, Los Angeles and retired in 2025. Before moving to Minnesota, Anne performed with Avaz International Dance Theatre and Karpatok Hungarian Folk Dance Ensemble in Los Angeles. She was a dancer with the Minneapolis-based Ethnic Dance Theater from 1988-2017 as well as a resident choreographer for that ensemble. Anne also performs Javanese dance with Sumunar Gamelan and Dance Ensemble in St. Paul. In 1989 she founded Veselica International Dance Ensemble at St. Olaf College, serving as its Artistic Director until her retirement; she continues to volunteer her time to coordinate the ensemble's costumes. Anne is a member of the Study Group on Ethnochoreology of the International Council for Traditions of Music and Dance. Anne's research interests include dance transmission, continuity and

change in dance events in Germany and the use and misuse of folk-dance in political contexts. In 2025 she completed the documentary "Elsie I. Dunin: Pioneering Dance Ethnologist

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)

Production Staff

Technical Director and Lighting Designer: Stephen Schroeder
Stage Manager: Cian Peery
Light Board Operator: Katie McManus
Sound Board Operator: Nora Smentek
Assistant Stage Managers: Ivy Anderson, Jane Dagher, Sara Griffith, Sophie Higgs, Zoe Ottinger
Costume Designer & Costume Shop Supervisor: Rebecca Bernstein
Assistant Costume Shop Supervisor: Rane Oganowski
Wardrobe Supervisor: Kathryn Sprandel
Costume Shop Crew: Nathan Burns, Gabbi Chau, Jack Goodman, Rylie Hansen, Gwynnie Hayes, Sophie Hoff, Lucy

Korman, Kai Lebowski, Auggie Lehn, Ywj Siab Lor, Elliot Mevissen, Sevag Koussa Ogli, Cian Peery, Aliza Regmni
Front of House Personnel: Kaylin Averbeck, Isabella Baker, Ava Brewer, Tess Concannon, Delaney Dresser, Anna Jacobsen, Sophia Rasmussen, Lily Vonderlage
Dance Digital Assistants Social Media Team: Owen Erickson, Clare Martin, Mary Staplin
Dance Digital Assistants Processing Team: Leo Sanchez, Dexter Schreck
Livestream Provided By: St. Olaf Broadcast/Media Services

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- Alison Feldt, Associate Dean of Fine Arts
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- Rebecca Bernstein and Rane Oganowski, Costume Designer & Costume Shop Supervisor
- Office of Broadcast Media
- Center for Art and Dance Custodians
- Erin Drummond, Concert Director
- Heather Klopchin, Department Chair of Dance
- Dance Department Members: Joel Arpin, Andrea Conger, Brian J. Evans, and Brianna Rae Johnson
- Dance Department Adjunct Faculty Members: Fode Bangoura, Stephanie Fellner, Karla Grotting, Ella Kraabel, Whitney McClusky, and Karen Yang
- Ann Wagner, First Chair of the St. Olaf College Dance Department
- Anne von Bibra, founder of Veselica International Dance Ensemble
- Lee Christianson, Program and Poster Designer
- Our utmost gratitude to the family of Anna K. Bonde for their generous contributions to the St. Olaf College Dance Department.

Looking Ahead

Echando Raíces Fest: April 17 at 7:00 pm in CAD Wagner Bundgaard Studio 1

Proscenium Stage Concert: April 30, May 1 & 2 at 7:30 pm in Kelsey Theater

Embodied Symposium: May 4 at 4:00 pm in CAD Wagner Bundgaard Studio 1

Dance 374: Advanced Choreography Showing: May 14 at 7:00 pm in CAD Wagner Bundgaard Studio 1