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Mount Holyoke College Department of Dance:

William Seigh, Distinguished Visiting Professor / Department Chair
Shakia Barron, Assistant Professor
Mustapha Braimah, Assistant Professor
Barbie Diewald, Assistant Professor
Peter Jones, Senior Lecturer & Accompanist
Michael Ofori, Lecturer in FMT & Dance
Ian Berg, Visiting Faculty
Ellie Goudie-Averill, Visiting Faculty
Hilary Glick, Arts Administrator / Department Coordinator

Amherst College Department of Theater and Dance:

Ron Bashford, Professor / Chair of Theater and Dance
Wendy Woodson, Professor
Junghyun G. Lee, Assistant Professor
Angelica Monteiro, Assistant Professor
Jenna M. Riegel, Assistant Professor
JaMario Stills, Assistant Professor
Sevan Tavoukdjian, Visiting Assistant Professor
Kate Martel, Visiting Lecturer
Jeffrey C. Bird, Technical Manager
Sean Buenaventura, Lighting and Audio Visual Manager
Jonathan M. Doyle, Production Manager
Emily K. Hoem, Expert Costumer
Nicola Gardiner, Costume Shop Supervisor
Caspian Rabia, Graduate Design Assistant
Ryan O'Donnell, Academic Department Coordinator / Business Manager

Five College Dance:

Melinda Buckwalter, Managing Director
Matthew Adelson, Production Manager
Carlie Nieman, Assistant Production Manager
Hayden Gadd, Technical Director
Neri Torres, FCD Joint Lecturer

Five College Dance is a creative and intellectual collaboration organized between the dance departments and programs at Amherst, Hampshire, Smith, Mount Holyoke Colleges and the University of Massachusetts at Amherst. FCD coordinates a shared undergraduate dance curriculum with diversely trained faculty and varied course offerings in technique, performance, composition, and theory, and faculty work together to amplify and create rich academic and artistic opportunities in dance. Founded in 1978, Five College Dance is a nationally recognized model for excellence in dance in higher education.

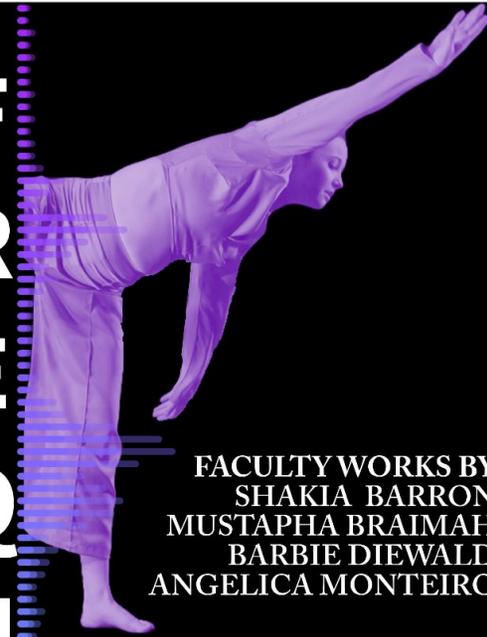
<https://www.fivecolleges.edu/academics/dance>

MOUNT HOLYOKE

Department of Dance

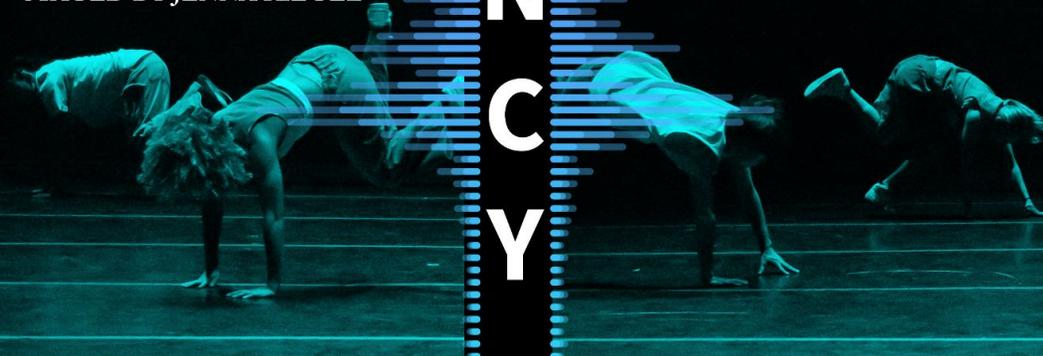
MOUNT HOLYOKE COLLEGE
& AMHERST COLLEGE
PROUDLY PRESENT
THE 2024 FALL FACULTY CONCERT

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FACULTY WORKS BY
SHAKIA BARRON
MUSTAPHA BRAIMAH
BARBIE DIEWALD
ANGELICA MONTEIRO

FEATURING FIVE COLLEGE
REPERTORY WORK BY
BILL T. JONES
STAGED BY JENNA RIEGEL



November 7th-9th, 2024
7:30pm

MOUNT HOLYOKE

Performing Arts

STUDIO THEATER |
KENDALL SPORTS & DANCE COMPLEX

Access Note

The Dance Department at Mount Holyoke College is committed to making our space as accessible and inclusive as possible. Our Studio Theater is wheelchair accessible, and there are “designated aisle seats” available to those who need one. The seats on the right side of the aisle are fragrance free seats reserved for those with fragrance sensitivities, and there is unscented soap in all of our restrooms. If you are in need of a sensory-safe space, or want to excuse yourself from the theater for any reason, the Peppy Denner Room is available. This room can be found across from the theater entrance and through the Streeter Lounge; there are signs to indicate where it is located. Large print programs and earplugs are also available, and our ushers are happy to provide you with either upon request.

Land Acknowledgement

Here at Mount Holyoke College, we are incredibly grateful to be occupying beautiful land in Western Massachusetts, but it is important that our gratitude is accompanied by awareness of the land’s history. The Commonwealth of Massachusetts adopted its name from the Massachusett, an Indigenous tribe of people who occupied this space before it was colonized by settlers from the West. Our American history of colonization is laced with racism, violence, and oppression of Native American people, and it is critical that we acknowledge this devastating past and take action steps when we can today to avoid its perpetuation in the present and future. Mount Holyoke College adopted a Land Acknowledgement Policy in 2021 as part of an initiative to hold accountability and understanding of this ongoing responsibility in our community.

Our campus is located on the ancestral land of the Nonotuck people. We additionally acknowledge the Indigenous nations which neighbor us and remain connected to this land in South Hadley: the Nipmuc and the Wampanoag to the East, the Mohegan and Pequot to the South, the Mohican to the West and the Abenaki to the North. We strongly encourage all members to learn about the history of the land which they live in, and its previous as well as present Indigenous occupants. With help from the Dance Department faculty and staff, as well as our graduating peers, we have compiled a selection of resources below which might be helpful to you in this process.



MA Indigenous
Legislative Agenda



The Ohketeau
Cultural Center



Native Land
Digital



We R Native

Choreographer Biographies:

BILL T. JONES (Artistic Director/Co-Founder/Choreographer: Bill T. Jones/Arnie Zane Company; Artistic Director: New York Live Arts) is recipient of the 2014 Doris Duke Performing Artist Award; 2013 National Medal of Arts; 2010 Kennedy Center Honors; a 2010 Tony Award for Best Choreography of the critically acclaimed *Fela!*; a 2007 Tony Award, 2007 Obie Award, and 2006 Stage Directors and Choreographers Foundation Callaway Award for his choreography for *Spring Awakening*; the 2010 Jacob’s Pillow Dance Award; 2007 USA Eileen Harris Norton Fellowship; 2006 Lucille Lortel Award for Outstanding Choreography for *The Seven*; 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; 2005 Harlem Renaissance Award; 2003 Dorothy and Lillian Gish Prize; and a 1994 MacArthur “Genius” Award. In 2010, Jones was recognized as Officier de l’Ordre des Arts et des Lettres by the French government, and in 2000, The Dance Heritage Coalition named Jones “An Irreplaceable Dance Treasure.” Jones choreographed and performed worldwide with his late partner, Arnie Zane, before forming the Bill T. Jones/Arnie Zane Dance Company in 1982. He has created more than 140 works for his company. Jones is Artistic Director of New York Live Arts, an organization that strives to create a robust framework in support of the nation’s dance and movement-based artists through new approaches to producing, presenting, and education.

ANGELICA MONTEIRO is a movement artist, director, and choreographer hailing from the lush Brazilian Amazon. Growing up at the crossroads of city and rainforest, she fuses Amazonian traditional dances with the pulsating energy of street forms. This unique background has inspired Angelica to cultivate a holistic teaching approach that blends Brazilian and U.S. street and club dances—think Waacking, Tecnobrega, Passinho, House, and Hip Hop—with elements of contact improvisation and somatic techniques. She uses her dance to engage with embodied storytelling and the narratives embedded within geographic and anthropological movements, such as immigration and colonization. Her choreographic framework, *Cuíra* (Coo-eeh-Ra), merges movement research, semiology, and visionary fiction, expanding her storytelling through painting, zines, and slam poetry. Angelica is an assistant professor in the Theatre and Dance Department at Amherst College and holds a B.A. in Dance and Education from the Universidade Federal do Pará, as well as an M.F.A. in Dance and Social Justice from the University of Texas at Austin.

JENNA RIEGEL (Stager), originally from Fairfield, IA, is a dance artist and educator. Jenna holds an M.F.A. in Dance Performance from the University of Iowa and a B.A. in Theatre Arts from Maharishi International University. During her eleven-year performing career in NYC, Jenna toured and performed nationally and internationally as a company member of David Dorfman Dance, Alexandra Beller/ Dances, Bill Young/ Colleen Thomas & Company, and the Bill T. Jones/Arnie Zane Company. She also danced with Daara Dance (choreographer Michel Kouakou), Carolyn Dorfman Dance Company, Shaneeka Harrell, Tania Isaac Dance, and Johannes weiland. Jenna taught classes in contemporary technique in New York City at Gina Gibney Dance Center, New York Live Arts, Mark Morris Dance Center, and 100 Grand Dance. She has been on faculty in the dance departments of Barnard College, The Juilliard School, and Virginia Commonwealth University and at the American Dance Festival and Bates Dance Festival. In addition, she has taught master classes at The Joffrey Ballet School, Columbia College, NYU, The New School, The Ohio State University, SUNY Purchase, Bard College, Connecticut College, Hollins University, Dartmouth College, Williams College, Skidmore College, University of Maryland, University of California-Berkeley, the New Look Festival in St. Petersburg, Russia, and the Dance Isadora Festival in Krasnoyarsk, Siberia. Jenna is currently an Assistant Professor of Theater and Dance at Amherst College.

Choreographer Biographies:

SHAKIA “THE KEY” BARRON is an accomplished choreographer, performer, and educator specializing in African Diasporic dance forms with a focus on Hip-Hop, House, and Funk styles. She currently holds the position of Class of 1929 Virginia Appgar Assistant Professor of Dance at Mount Holyoke College and serves as the Artistic Director of Kia the Key & Company. Barron is known for her passionate teaching and dedication to celebrating the roots and history of these dance forms, helping to make them more accessible within academic spaces. In 2024, Barron was awarded the prestigious Cowles Land Grant at the University of Minnesota, a program that brings renowned dance professionals to engage with the community through teaching, choreography, and lectures. She is also the recipient of the 2023 Excellence in Teaching Award from Bates Dance Festival and was honored as the 2019 Arthur Levitt Jr. '52 Artist-in-Residence at Williams College. Shakia continues to contribute to the field through her choreography and community engagement. She is currently preparing to showcase her evening-length work, "The Gathering," in the summer of 2025, made possible by a Public Art for Spatial Justice Grant from the New England Foundation for the Arts.

MUSTAPHA BRAIMAH brings a lifelong practice with over two decades of international experience and high artistic acclaim to his roles as an artist-scholar from Ghana, West Africa. He is a choreographer, educator, curator, performer, musician, and administrator. He holds an M.F.A in Dance from the University of Maryland, an M.A in African Studies from Ohio University, and a B.F.A in Dance at the University of Ghana, Legon. He is currently serving as an Assistant Professor of Dance at Mount Holyoke College and a faculty at the Five College Consortium. Prior to these positions, he worked as a Visiting Assistant Professor and Director of the Dance Program at the University of North Carolina Asheville. His art practice and creativity are deeply rooted in contemporary, popular, and traditional forms. His works utilize diverse virtuosic approaches in applying 21st-century skills and creativity, including improvisation.

BARBIE DIEWALD, originally from the Midwest, is a dancer, choreographer and Assistant Professor of Dance at Mount Holyoke College. She is a Massachusetts Cultural Council Artist Fellow in Choreography and New England Foundation for the Arts New Work New England Grant Recipient. Her dances have been presented in New York at BAM, the 92nd Street Y, Movement Research at the Judson Church, Brooklyn Arts Exchange, University Settlement, The Center for Performance Research, The Chocolate Factory, and The Kitchen, and regionally at the Academy of Music Theatre, A.P.E Gallery, The School for Contemporary Dance and Thought, High Street Studios, and MAGMA (Movement Arts Gloucester). Diwald has developed her work through residencies at Jacob’s Pillow (Pillow Lab), Bates Dance Festival, the Bogliasco Foundation, The Iron Factory, Banff Centre for Arts and Creativity, Cleveland School for the Arts, Ponderosa, Subcircle, and Silo at Kirkland Farm. She was a 2023 faculty research fellow at Jacob’s Pillow, and has presented her research at national conferences held by the Dance Studies Association, National Dance Education Organization, International Somatics and Movement Education Association, and American College Dance Association, where she serves on the National Board of Directors. Diwald holds a BFA in Theatre from Millikin University and MFA in Dance from Smith College.

Born and raised in the heart of Miami, SHANEEKA HARRELL (also known as 'sha') is an accomplished dancer, choreographer, vocalist, and actor. Her work as a collaborator with Tony-award winning choreographer Bill T. Jones includes: a company member with the Bill T. Jones/Arnie Zane Dance Company (2001-2007); Assistant Choreographer on *The Seven* for New York Theater Workshop; original cast member of *Fela! On Broadway* (2009-2011); original cast member and dance captain of Mr. Jones' workshop for *Super Fly the Musical* and most recently, teaching incarcerated young adults of Rikers Island Correctional Facility. Other theater and dance performance credits include: cast member of Richmond Triangle Player's production of *Seven Homeless Mammoths Wander New England*, cast member of Miami Theater Center's productions of *The Love of Three Oranges* and *Inanna and the Huluppu Tree*, dance company member of Jawole Willa Jo Zollar's Urban Bush Women (2001-2002) and guest artist appearances with Hattie Mae Williams' Tattooed Ballerinas, Letty Bassart's Thought Loom and Tania Isaac Dance Project. Additionally, Harrell choreographs, directs, produces and performs in her own interdisciplinary work.

SHOW ORDER

Spent Days Out Yonder (2000).....BILL T. JONES
JENNA RIEGEL (Stager)

A Riverside Tale.....ANGELICA MONTEIRO

- 10-Minute Intermission -

hiraeth...ofie ne fie.....MUSTAPHA BRAIMAH

Thousandth Orange.....BARBIE DIEWALD

Off the Dome.....SHAKIA “THE KEY” BARRON

FOR THE PRODUCTION

Artistic Directors.....SHAKIA “THE KEY” BARRON (MHC)
JENNA RIEGEL (AC)

Production Manager.....MATTHEW ADELSON

Asst. Production Manager.....CARLIE NIEMAN

Technical Director.....HAYDEN GADD

Five College Production Office Asst.....SOPHIE BIDERMAN

Photographer.....PAUL BLOOMFIELD

Videographer.....PAUL FORTIER

Stage Manager.....JOY JOHNSON

Light Board Op.....MEENA RELYEA-STRAWN

Sound Board Op.....NICOLE ITKIN

Assistant Stage Manager.....RYANNE MCCANN

Wardrobe Crew.....JUNIE BLAISE, SIERRA BOND
HOPE WAMPLER

Stage Crew.....BEATRIX AIRHART, MOLLY ARMBRUST
ILLIA KAWASH-COOPER, HELENA MCGOWAN
MADELINE WRIGHT

Arts Administration & Publicity.....HILARY GLICK, CHLOE ERASE
LILIAN LOZAC'H

MHC Dance Depart. Production Assistants JUNIE BLAISE
LEAH DUTCHER, HOPE WAMPLER

Box Office Manager.....PRASHKSHYA POKHERL

House Manager..... HILARY GLICK

Assistant House Manager.....CHLOE ERASE

***Spent Days Out Yonder* (2000)**

Choreographer **BILL T. JONES**
Stager **JENNA RIEGEL**
Rehearsal Assistant **SHA HARRELL**
Dancers **SAMANTHA BEAN**
BILLIE BERNARD
SOPHIE BIDERMAN
WHITNEY BYINGTON
KATERYNA HAVRYSHCHUK
KAITLYN HUANG
KRISTA LAWSON
MAY SAITO
MOLLY THOMAS
BENJAMIN VERSOY
Original Costume Design **LIZ PRINCE**
Costume Recreation **JENNA RIEGEL, NICOLA GARDINER,**
EMILY HOEM
Original Lighting Design **ROBERT WIERZEL**
Lighting Recreation **MATTHEW ADELSON**
Music **“STRING QUARTET NO. 23 in F MAJOR,**
K. 590, ADANTE (1790)”
WOLFGANG AMADEUS MOZART

About the Piece:

Spent Days Out Yonder is a ten-minute excerpt from a larger work titled *You Walk?* (2000). The material for the excerpt was extracted from an earlier work titled *Green and Blue* (1997), which was a commission by the Lyon Opera Ballet and set to the music of Mozart. The movement material for *Green and Blue*, and later *Spent Days Out Yonder*, came from an improvisation that Bill T. Jones danced to the music of Mozart. This material was learned verbatim by Associate Artistic Director Janet Wong, who taught the material to the dancers. *Green and Blue* was comprised of three sections; the first was set to a Mozart Andante and the last to a Mozart Adagio, respectively the first and last quartets Mozart ever wrote. The middle section was a solo adagio performance of Mr. Jones' improvisational material in retrograde, which was set to a Mozart Aria played simultaneously on six boom boxes that were located on the stage.

In 2000, Mr. Jones was commissioned by the city of Bologna to celebrate the city as the cultural capital of Europe; the theme for the celebration was the influence of Latin Culture on the New World. For this celebration, Mr. Jones created *You Walk*. For this work, he used the material from the Andante section of *Green and Blue* for an excerpt that was re-titled *Spent Days Out Yonder*. In the re-imagined excerpt, Mr. Jones added an improvisational element to the work, in which dancers enter, exit, and insert short phrases of their own improvised material. *Spent Days Out Yonder* was remounted in 2011 and premiered at American Dance Festival.

Off the Dome

Choreographer **SHAKIA “THE KEY” BARRON**
Dancers **AMANDA AMOABENG**
SHAWN BARNETT
ATHIANA CHARLES
CATHERINE D’AGOSTINO
KC JOHNSON ERIKSON
KYLIE GREGORY
TRINITY HARTRIDGE
MARINA JACOBS
KRISTA LAWSON
NAIA OWENS
JESS SABOURIN
CHENLU WANG
WARREN WANG
SAKURA WILSON
Costume Design **TILLY ADAMS**
Lighting Design **MATTHEW ADELSON**
Music **“DON’T PANIC,” TWYST THIS,”**
“WORK IT OUT”
BY: CHRIS “KARIZMA” CLAYTON
MIXED BY: JAKE MEGINSKY

About the Piece:

Choreographed by Shakia "The Key" Barron, *Off the Dome* is an exploration of freestyle and choreographed movement through the lens of Funk, House and Hip-Hop dance. The piece draws from the rich history of these forms, highlighting their cultural significance and their impact on the individual dancers. "Off the Dome" invites the audience into a raw and dynamic experience, where movement arises organically, creating a connection between the dancers, the music, and the audience. This work celebrates both the spontaneity and the deep historical lineage of street and club dance styles.

A Riverside Tale

Choreographer ANGELICA MONTEIRO
Dancers LAUREN HANAFIN
ARIA FREHNER
EVELYN CAULEY
CATHERINE D'AGOSTINO
JESSICA SOTINDJO
CLARA MICHAUD
FRANKIE CROSBY
ANNALISE KUHLMANN
Costume Design LYDIA SILVER
Lighting Design MATTHEW ADELSON
Music "MARE" BY: VITOR ZERO,
"CHAMA VEREQUETE" BY:
MESTRE VEREQUETE
"CARIMBO DO MACACO" BY:
PINDUCA

About the Piece:

In "A Riverside Tale," vibrant street and traditional Amazonian dances intertwine to reimagine the enchanting legend of the Boto, the mystical pink dolphin. The dancers explore themes of transformation immersing the audience in the rich cultural tapestry of the Brazilian Amazon.

QR to zine of
A Riverside Tale:



- 10 Minute Intermission -

hiraeth...ofie ne fie

Choreographer MUSTAPHA BRAIMAH
Dancers ARIAH HOLLIMAN
LUCIA JACQUES
MARIA PLESS
MEGHAN MACBEATH
NATASHA NAGARAJAN
PALOMA ORTEGA
SAKURA WILSON
TRINITY HARTRIDGE
ZOEY CARTER
Costume Design TILLY ADAMS
Lighting Design MATTHEW ADELSON
Live Accompaniment MUSTAPHA BRAIMAH,
FAITH CONTANT,
PETER JONES, MICHAEL OFORI

About the Piece:

hiraeth... ofie ne fie is a captivating original work inspired by the choreographer's immigration experience that explores the concept of home. The movement ideas, music, sounds, and philosophies are deeply rooted in indigenous African dances, including contemporary and improvisation. Live music accompanies the performance, enhanced by the rhythmic stomps of the dancers' feet.

Acknowledgements:

This endeavor would not have been possible without the bravery and valor of my cast - thank you all for diving into this process with me!

I also want to express my gratitude to my musicians, Michael, Peter, and Faith, for enriching the movements with their incredible sounds and rhythms. Finally, a big shout-out to my colleagues, Shakia, Barbie, William, Peter, and Hilary— Ayekoo to you all!

Thousandth Orange

Choreographer BARBIE DIEWALD, in collaboration
with the performers

Dancers MOLLY BROWN
ORION CHEUNG
MIA FRIAS
CHARLIE PENNA
ROBYN PILECKI
GRACE WIESELQUIST
Understudy: BEATRIX AIRHART

Costume Design TILLY ADAMS

Lighting Design MATTHEW ADELSON

Music “THOUSANDTH ORANGE”
BY: CAROLINE SHAW

About the Piece:

Thousandth Orange, inspired by Caroline Shaw's musical score, reminds us that even the thousandth orange we experience is just as vibrant, alive, and gratifying as the first. This reflects my approach to dance technique—no matter how deeply we know a step, there is always room to ask what else it can become. Through embodied practice, dancers develop a unique intimacy with form, and this dance dwells in that relationship, slipping between attention to form, space, detail, emotion, and musical connection. As poet David Whyte observes, "Alertness is the hidden discipline of familiarity." This dance is a tribute to that premise.

Acknowledgements:

Foremost, my heartfelt thanks to these steadfast, exquisite student collaborators. It has been a joy to work alongside them and witness their artistry take shape. Thank you to Beatrix Airhart for arriving into this work with enthusiasm and exactitude as an understudy and occasional rehearsal director. Thanks to Molly Thomas for assisting me when I was injured, to Elle Walton and William Seigh for their generous feedback and keen eyes, and to Peter Jones for supporting my connection to the musical score. Finally, thanks to Shakia, Mustapha, Michael, and Hilary for being exceptional colleagues, and to Angelica, Jenna, and Amherst College for sharing this concert with us!

BTJAZ Company History:

Over the past 40 years the Bill T. Jones/Arnie Zane Company has shaped the evolution of contemporary dance through the creation and performance of over 140 works. Founded as a multicultural dance company in 1982, the company was born of an 11-year artistic collaboration between Bill T. Jones and Arnie Zane. Today, the company is recognized as one of the most innovative and powerful forces in the modern dance world. The company has performed its ever-enlarging repertoire worldwide in over 200 cities in 30 countries on every major continent. In 2011, the Bill T. Jones/Arnie Zane Company merged with Dance Theater Workshop to form New York Live Arts of which Bill T. Jones is the Artistic Director.

The repertoire of the Bill T. Jones/Arnie Zane Company is widely varied in its subject matter, visual imagery and stylistic approach to movement, voice and stagecraft and includes musically driven works as well as works using a variety of texts. Some of its most celebrated creations are evening length works including *Last Supper at Uncle Tom's Cabin/The Promised Land* (1990, Next Wave Festival at the Brooklyn Academy of Music); *Still/Here* (1994, Biennale de la Danse in Lyon, France); *We Set Out Early... Visibility Was Poor* (1996, Hancher Auditorium, Iowa City, IA); *You Walk?* (2000, European Capital of Culture 2000, Bolgna, Italy); *Blind Date* (2006, Peak Performances at Montclair State University); *Chapel/Chapter* (2006, Harlem Stage Gatehouse); *Fondly Do We Hope... Fervently Do We Pray* (2009, Ravinia Festival, Highland Park, IL); *Another Evening: Venice/Arsenale* (2010, La Biennale di Venezia, Venice, Italy); *Story/Time* (2012, Peak Performances); and *A Rite* (2013, Carolina Performing Arts at the University of North Carolina-Chapel Hill).



Spent Days Out Yonder (2000), Image by: Paul B. Goode

The piece will also be performed with overlapping casts in Smith College's faculty dance concert on Nov 14-16 and UMass Amherst/Hampshire College's faculty dance concert on Nov 21- 23.