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MOVE LOUD**



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PROGRAM

ARTISTS

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TEXTS

ACKNOWLEDGEMENTS

# PROGRAM

## **The Moments Cycle: your little voice & Oaks and Roses**

**Composer:** Anuj Bhutani (2020)

**Text:** E.E. Cummings (1923)

**Choreography:** Josiah Gundersen in collaboration with the dancers

**Performance:** Chrissy Clair, Nathan Krueger, Ana Velazquez,  
Ashlynn Woelbling

**Vocal Soloists:** Nikki Weiss, Rachel Jones

## **You Are As the Universe Is**

**Composer:** Mickey McGroarty (2025)

**Choreography:** Abbi LeBaube in collaboration with the dancers

**Performance:** Soraya Cohen, Lexie Hoehn, Michelle Parkhurst

## **Song of Myself**

**Composer:** Stuart Beatch (2019)

**Text:** Walt Whitman (1855)

**Choreography:** Emily Haussler in collaboration with the dancers

**Performance:** Chrissy Clair, Soraya Cohen, Lexie Hoehn,

Josiah Gundersen, Nathan Krueger, Abbi LeBaube, Michelle Parkhurst,  
Ana Velazquez, Ashlynn Woelbling

**Dance Soloists:** Friday & Saturday 7pm - Josiah Gundersen, Saturday  
2:30pm - Nathan Krueger; Choreographed by Josiah Gundersen

**Vocal Soloists:** Rachel Jones, Katie Beyers, Dayne Newberry,  
Dan Seymour

## **Always**

**Composer:** Irving Berlin (1925)

**Choreography:** Emily Haussler, Jorrell Lawyer-Jefferson, Chrissy Clair,  
Nathan Krueger

**Performance:** Chrissy Clair, Nathan Krueger

**Vocal Soloist:** Nikki Weiss

## **Blue Skies**

**Composer:** Irving Berlin (1926)

**Choreography:** Emily Haussler, Soraya Cohen, Abbi LeBaube,  
Ana Velazquez, Ashlynn Woelbling

**Performance:** Soraya Cohen, Abbi LeBaube, Ana Velazquez,  
Ashlynn Woelbling

**Instrumental Trio:** Jazz Troubadours

**- Intermission -**

**Live Build: RDC Dancers & Jazz Troubadours**

**Duet:** Lexie Hoehn, Michelle Parkhurst

**Full Company:** Chrissy Clair, Soraya Cohen, Lexie Hoehn,

Josiah Gundersen, Nathan Krueger, Abbi LeBaube, Michelle Parkhurst,  
Ana Velazquez, Ashlynn Woelbling

**America Will Be!**

**Composer:** Joel Thompson (2018)

**Text:** Langston Hughes (1936) & Emma Lazarus (1883)

**Choreography:** Jorrell Lawyer-Jefferson

**Performance:** Chrissy Clair, Soraya Cohen, Lexie Hoehn,

Josiah Gundersen, Nathan Krueger, Abbi LeBaube, Michelle Parkhurst,  
Ana Velazquez, Ashlynn Woelbling

**Dance Soloists:** Soraya Cohen, Ana Velazquez

**Vocal Soloists:** Sarah Sheldon, Darcie Johnson

**Lincoln**

**Composer:** Alex Berko (2018)

**Text:** Francis B. Sayre Jr.

**Choreography & Performance:** Josiah Gundersen

**Vocal Soloists:** Rachel Jones, Darcie Johnson, Alex Gandlmayr,  
Katie Beyers, Freddie Rice

**Give Me Hunger & Lighting, Thunder, Rain**

**Composer:** Jake Runestad (2018)

**Text:** Carl Sandburg (1914)

**Composer:** Marjorie Halloran (2023)

**Text:** Kim Stafford (2022)

**Choreography:** Emily Haussler in collaboration with the dancers

**Performance:** Chrissy Clair, Soraya Cohen, Lexie Hoehn,

Josiah Gundersen, Nathan Krueger, Abbi LeBaube, Michelle Parkhurst,  
Ana Velazquez, Ashlynn Woelbling

**Vocal Soloists:** Sarah Sheldon, Nikki Weiss, Freddie Rice, Dan Seymour

# CONTINUUM VOCAL ENSEMBLE



KATIE BEYERS



ALEX GANDELMAYR



RACHEL JONES



DARCIE JOHNSON



ANDY MARTIN



SHAWN NEACE



DAYNE NEWBERRY



FREDDIE RICE



SARAH SHELDON



DAN SEYMOUR



STERLING WEBSTER



NIKKI WEISS

# RESILIENCE DANCE COMPANY



CHRISSY CLAIR



SORAYA COHEN



LEXIE HOEHN



JOSIAH GUNDERSEN



ABBI LEBAUDE



NATHAN KRUEGER



MICHELLE PARKHURST



ANA VELAZQUEZ



ASHLYNN WOELBLING



JORRELL  
LAWYER-JEFFERSON  
REHEARSAL DIRECTOR

[Click Here for Artist Bios](#)



ALICE ANDERS  
TECHNICAL DIRECTOR

# THE JAZZ TROUBADOURS



## **Guy Cantonwine** - double bass and compositions

Guy was in the Air Force Band as a bassist for 25 years. He then completed a Master's Degree in jazz from Webster University. He has been an in-demand jazz and free-lance bassist in STL and the metro-east for many years. He performs regularly with many other performing groups as well. He released his first recording called "Sonic Surprise Me" in 2025. The group will perform some selections from it during this performance.

## **Tom Rickard** - vibraphone

Tom has a bachelor's Degree from the Berklee College of Music and is the number one call vibraphonist in STL and the metro-east. He has played jazz all over the world, and has released several recordings of his own music.

## **Steve Davis** - drums

Steve is the number one call drummer from STL and is well known nationally and internationally for his ability as a drummer, composer, and sideman. He has released many albums of his own music and has performed with and led many groups - to numerous to mention here.

# DIRECTORS



**John McDonald** is Artistic Director and Founder of Continuum Vocal Ensemble, Director of Choirs and Vocal Studies at Washington University in St. Louis, and conductor of the tenor-bass ensemble, Cantus, with the St. Louis Children's Choirs. A sought after clinician and conductor, John has led workshops and honor choirs across the country and abroad. In 2023, he was selected as one of six conductors from the United States to represent the American Choral Directors Association (ACDA) in their International Conducting Exchange Program with Germany. John serves on the national board of the National Collegiate Choral Organization and is the Chair of the ACDA Education & Communication Committee. He holds degrees from the University of Missouri-Kansas City, East Carolina University, and Middle Tennessee State University.



**Emily Haussler** (she/her) is the Artistic and Executive Director of RESILIENCE Dance Company (RDC), founded in 2019 in St. Louis, MO. Overall, her work centers on building healthier, more sustainable dance communities by equipping dancers with resources for their mental health, physical wellbeing, and artistic success. She believes in the power of collaboration and in challenging the toxic norms of the dance world, seeking to create engaging, visceral dance works inside of healthy dance spaces. In her six years leading RESILIENCE, Emily has created six evening-length works, commissioned over twenty new dances, helped to curate and present twenty-five regional choreographers, and created paid opportunities for more than one hundred artists. Read Emily's full bio [here](#).

# NOTES

## From the Directors

The 1920s embodied change. Leaving behind old, broken models and boldly charging towards the new. Women shortened skirts and went to work.

Modernism flourished and technology boomed. Improvisation and experimentation commanded attention in business and in art. From Harlem to Greenwich, jazz cabarets to drag balls, literary salons to speakeasies - artists' roared their truths. Their music, movement, novels, poetry, and more blossomed, unapologetic. Their voices shaped an unforgettable era of art, culture, and expression that would drive social change.

The 2020s are a turbulent decade - from a devastating pandemic and a national reckoning with race, to increased ideological polarization and renewed attacks on gender identity and expression. The socio-cultural issues of today, in many ways, parallel those of the 1920s. While Black artists thrived during the Harlem Renaissance, the Ku Klux Klan was also emerging. While drag performances reached high levels of popularity in the 20s, queer artists were soon barred from venues with the fall of Prohibition. With the rise of marginalized voices, the call for acceptance and visibility, the push for progress - there has always been a countermovement back towards "tradition".

This concert asks us to consider these two decades in conversation. What is the role of art in these times, and how can we continue to create thriving communities of expression? What lessons from the 1920s still resonate today, and how do we honor them? What voices do we raise to create stronger, vibrant, thriving spaces of inclusivity and joy?

Speak Easy | Move Loud is our offering and our call to action. Today, we invite you into a cross-era, cross-discipline program, immersing yourself in a community experience of art to celebrate, question, and reflect on the 1920s and 2020s.

**Emily & John**

*(Program notes by piece continued on the following pages →)*

## The Moments Cycle

Anuj Bhutani

**Conductor's Note:** Anuj Bhutani selected three poems of E. E. Cummings to follow an imaginary pair of lovers across three points in their lives. Your Little Voice, the first heard in this program, explores both the vulnerability and playfulness of new love. The sudden shifts in meter and imagery from the poet are set in contrasting musical styles by the composer. Certain words are also given special attention with 'text painting' - a way of musical depicting the meaning of a word - such as "leaping", "dizzy", and "whirled."

The second poem, When Life is Quite Through With, shifts forward in our imaginary lovers' journey to the end. With themes of death and mortality, the listener is transported to the final moments of life and examines the lasting power of love and nature. Bhutani explores contrasting moments of minimalism with lush full harmonies to depict these extremes.

- John McDonald

**Choreographer's Note:** The process of this work began with seeing how the dancers and I were physically responding to the complex composition of 'Oaks and Roses' by Anuj Bhutani. There are waves of both euphoria and grief encapsulated within this composition, so we set out to excavate how these waves of music billowed through our own bodies. Through this process, we discovered a landscape of relational threads and weighted gestures. The final section of this music repeats the phrase 'when life...when love...when life...when love...' The ellipses in this phrase are the vacancy of grief which the bodies in this work have found a home within.

- Josiah Gundersen

[About E. E. Cummings](#)

Information on the premiere of [The Moments Cycle](#)

## You Are As the Universe Is

Mickey McGroarty

**Composer's Note:** The text of this piece was initially a tumblr post that I stumbled across as a screenshot online. I was taken by the simple elegance of the metaphor comparing human gender to the ever-changing reality of the natural world. I think now more than ever it is important to spread these messages of love and acceptance throughout the queer community as we see attacks on trans rights throughout the U.S.

-Mickey McGroarty

### Song of Myself

Stuart Beatch

**Composer's Note:** Song of Myself is one of those special works, directly inspired by the ensemble for whom it was written. I have had an extraordinarily positive relationship with The Fourth Choir, a London-based queer chamber choir, whose rich sound and passion for inventive programming directly inspired this work. The text, excerpted from the eponymous poem by Walt Whitman, is lush and fierce. It speaks not only of individuality and expression, but of sexuality and gender. This piece highlights the strength inherent in the text, beginning and ending with repetition of the words 'I am', eventually transformed into a statement of empowerment: 'I am enough'.

-Stuart Beatch

**Choreographer's Note:** Individualism and self-expression deepened in the 1920s as artists and activists voiced new ideas, perspectives, and truths. Women shortened skirts, went to work, and achieved the vote. Queer communities, already strong, grew in public prominence through drag balls and popularized nightclub performances. Supported by community and broader movements, people uncovered and explored their multi-dimensional selves, owning layered truths and strengthening personal identities. The choral arrangement, composed by modern day queer artist Stuart Beatch, uses text from Walt Whitman's 1855 poem, "Song of Myself". While neither Beatch nor Whitman are writing in the 1920s, both the original text and modern arrangement communicate this enduring theme of self-expression, identity, and self-acceptance. The dance, created in collaboration with the company, considers who we are by ourselves and who we are in

community. What layers of identity do we carry, and how do they shift? How do we, as a community or society, make space for individuals to thrive as their authentic selves? The movement ebbs and flows, dancers shift in and out of contact, and solo moments unveil more complex voices in moments of self-assuredness. Ultimately, the dance asks us to hold, full to the brim, everything that defines us both apart from and inextricably connected to one other.

- Emily Haussler

## **Always & Blue Skies**

[Irving Berlin](#)

**Conductor's Note:** Irving Berlin stands as one of the most influential songwriters in American history. A self-taught composer and immigrant success story, Berlin was highly acclaimed in his time winning an Academy Award, a Grammy Award, and a Tony Award. During his almost sixty year career he composed approximately 1,500 songs, many of which are still well known and performed today such as *Cheek to Cheek*, *White Christmas*, and *God Bless America*.

Written in 1925, *Always* is a tender, unwavering declaration of devotion, notable for its sincerity and a melodic line that perfectly encapsulates the text. *Blue Skies*, composed the same year as a last minute addition to the Rodgers and Hart musical *Betsy*, radiates hope and buoyancy, its infectious melody embodying the promise of brighter days ahead. Together, these songs reveal Berlin's remarkable ability to distill powerful emotions into enduring musical statements that resonate with audiences today.

-John McDonald

## **Live Build: RESILIENCE Dance Company and Jazz Troubadours**

**Note:** RDC regularly uses dance improvisation games to generate material in the early stages of a new creative process. Usually, audiences see the final product, which has moved from improvisation to fully set. However, RDC is also able to build a dance live. Using predetermined parameters and randomized prompts, we simultaneously improvise movement and create the structure and arc of a dance - immediately and fully in the moment. If

you've seen RDC at our annual "Improv Series" or been a part of a University residency or master class, you may have seen us performing these Live Builds before.

Tonight, in the spirit of the improvisational and experimental aesthetics of the 1920s, RDC will perform two Live Builds - one duet and one full company piece. The duet is built by "accumulation", meaning that the dancers will create and learn a movement vocabulary step by step before opening up into an inspired improvisation. The group piece will be determined by prompts offered by the audience: a verb, a quality, and a mundane task done everyday. The Jazz Troubadours will accompany RDC using a randomly selected series of musical riffs - the grooves are predetermined, but the order and length will be new every night.

We hope you enjoy this look at how collaborative art can emerge through play and improvisation!

### **America Will Be!**

Joel Thompson

**Composer's Note:** When I was a young child, I imagined that America was like living on Sesame Street in Mr. Rogers' Neighborhood—a utopic land of opportunity and freedom. When I finally arrived at age ten, my dreams had mostly come true, but I also learned a somber lesson that not all principles are easy to put into practice. It was that friction between professed ideals and painful reality that Langston Hughes captured in his poem, "Let America Be America Again." That friction is also the foundation of the piece commissioned by Shannon Lyles and the FHS Patriot Singers in Orlando, Florida. Freedom High School serves such a diverse community of immigrants that eleven languages were represented in Ms. Lyles' top choir. As hateful and xenophobic rhetoric became prominent in national discourse, we worked together to capture the essence of the choir's ethnic diversity and artistic unity. Emma Lazarus' words, which are engraved at the base of the Statue of Liberty, are a perfect foil to Hughes' dark (but ultimately hopeful) sentiments. To add a personal touch to the piece, I also asked the members of the choir to complete three prompts—I hope.../I dream.../I sing...—which they would then translate and record so that I could get a sense of the rhythm of their respective languages. In the end, the piece aims to make plain how far we

are from the ideals we've set for ourselves, but it also clings to the hope that we will one day achieve them. I can't think of anything more American than that.

-Joel Thompson

**Choreographer's Note:** America Will Be! written by Joel Thompson, is a poignant and hopeful composition that highlights cultural diversities in a brilliant way. I'm thankful for the opportunity to explore that same idea through the lens of choreography with a company like Resilience. By weaving together different dance techniques, we've created a rich tapestry of movement to complement this beautiful work.

- Jorrell Lawyer-Jefferson

## **Lincoln**

Alex Berko

**Composer's Note:** Lincoln is a reflection on the power of the individual. It explores the idea that change is not linear but gradual and infused with an extreme amount of personal courage. This non-linear nature of change is embedded into the structure of the composition, for the setting of the text was crafted in a way that would reflect the overall affect of the poetry itself.

Through the reiteration of each line of text, it is almost as though the repetition empowers the individual to continue to the next line. It isn't until the very end when the entire poem is recited in its purest form, ending the composition on a feeling of unity and togetherness.

- Alex Berko

**Choreographer's Note:** In the program notes for Alex Berko's composition 'Lincoln,' it states "that change is not linear but gradual and infused with an extreme amount of personal courage. This non-linear nature of change is embedded into the structure of the composition." With this in mind, I was interested in how this idea of non linear progress could also be embedded into the structure of this work's movement vocabulary. There is a constant back and forth to it. As movement accumulates and builds, it also regresses into old patterns and habituations. Words like "conflict," marches," and "truth" repeat themselves endlessly alongside these accumulations. But within these repetitions, I found that release and ecstasy could also be found within the choreography even amidst the sometimes tumultuous sound score which it exists in. Perhaps the calamity of this world does not have the final say in how we respond to it.

- Josiah Gundersen

## Give Me Hunger

Jake Runestad

**Conductor's Note:** *At a Window* by Carl Sandburg reflects the tension between stillness and motion in an increasingly modern world. Written during a time of rapid industrial growth and rising consumer culture, the poem positions the observer apart from the relentless push of productivity and consumption. From the quiet of the window, Sandburg suggests a human longing to pause, witness, and empathize—an alternative to the era's mounting emphasis on progress, labor, and material gain.

Minneapolis based composer, Jake Runestad, imagines this opening plea "Give me hunger" with sharp dissonances and weighty rhythms followed by an agitated contrapuntal exhortation. Once this reaches its climax, the fervor dissipates and the poet's plea for empathy and connection are set musically with warm harmonies and expansive textures.

-John McDonald

## Lightning, Rain, Thunder

Marjorie Halloran

**Conductor's Note:** Climate activist, Kim Stafford, penned this text that on the surface depicts a thunderous storm, but is deeply engrained with an allegory for how society glorifies capitalist consumerism at the expense of our collective home. Just as storm builds, the music begins with a calm but dark energy that builds and opens into a cacophony set in alternating exclamations in a double choir format. Once the storm passes, the music resolves again to a calmer nature, asking the listener to consider how to respond in the age of materialism and what action can we take in order to "sing glory."

-John McDonald

**Choreographer's Note:** The texts, spanning over a hundred years, share rich imagery and vibrant language speaking towards capitalism, power dynamics, control, and change. Both feature strong juxtaposition: the trials of poverty with the ease of love; the terror of sudden, violent change with the beauty of humanity's response. The choreography draws from the richness of the text,

the cadence of these stunning compositions, and our visceral, embodied responses to these ideas. In total, this piece offers a final reflection for the arc of the performance and resonates in our world today.

- Emily Haussler

**Further Reading:**

[Gay New York](#) by George Chauncey

[Before We Were Trans](#) by Kit Heyam

[Gay and Lesbian St. Louis](#) by Steven Louis Brawley

[History of St. Louis's Drag Scene](#) - Out in STL

[A New African American Identity - The Harlem Renaissance](#)

[Langston Hughes: The People's Poet](#)

[Examining Lincoln's Views on African Americans and Slavery](#)

[The Last Children of Mill Creek](#) - Vivian Gibson

[The Broken Heart of America](#) - Walter Johnson

Ethnic St. Louis - Elizabeth Terry

# TEXTS

## Amores (VIII)

E. E. Cummings

your little voice

Over the wires came leaping  
and i felt suddenly  
dizzy

With the jostling and shouting of merry flowers  
wee skipping high-heeled flames  
courtesied before my eyes

or twinkling over to my side

Looked up  
with impertinently exquisite faces  
floating hands were laid upon me  
I was whirled and tossed into delicious dancing  
up

Up  
with the pale important

stars and the Humorous

moon

dear girl

How i was crazy how i cried when i heard

over time

and tide and death  
leaping  
Sweetly

your voice

## when life is quite through with

E. E. Cummings

when life is quite through with  
and leaves say alas,  
much is to do  
for the swallow, that closes  
a flight in the blue;


when love's had his tears out,  
perhaps shall pass  
a million years  
(while a bee dozes

on the poppies, the dears;

when all's done and said, and  
under the grass  
lies her head  
by oaks and roses  
deliberated.)

### **You Are As the Universe Is**

Vyt / @thelightfluxtastic

 thelightfluxtastic

## To all the people whose gender changes:

If you're genderflux, genderfluid, or any other identity (or no label at all)- if you're gender feelings/identity change over time, this is for you.

The sun rises and falls.

The moon has phases.

The tide comes and goes.

Seasons turn.

The only thing that does not change is change itself.

Do not let anyone convince you that you are unnatural.

You are as the universe is.

10,392 notes



### **Song of Myself** *(excerpted from 1855 version)*

Walt Whitman

I am the poet of the Body;  
And I am the poet of the Soul.

I am the poet of the woman the same as the man;  
And I say it is great to be a woman as to be a man;  
And I say there is nothing greater than the mother of men.

I am satisfied - I see, dance, laugh, sing:  
As the hugging and loving Bed-fellow sleeps at my side through the night,  
and withdraws at the peep of the day, with stealthy tread.

I exist as I am - that is enough;  
If no other in the world be aware, I sit content;  
And if each and all be aware, I sit content.

## **Always**

Irving Berlin

Everything went wrong  
and the whole day long I'd feel so blue  
For the longest while,  
I'd forget to smile  
Then I met you

Now that my blue days have passed,  
Now that I've found you at last.

I'll be loving you, always  
with a love that's true always  
When the things you've planned,  
Need a helping hand, I will understand,  
always, always.

Days may not be fair, always  
That's when I'll be there, always  
Not for just an hour, Not for just a day,  
Not for just a year, but always.

## **Blue Skies**

Irving Berlin

Blue skies smiling at me  
Nothing but blue skies do I see

Blue birds singing a song  
Nothing but blue skies from now on

Never saw the sun shining so bright  
Never saw things going so right

Noticing the days hurrying by  
When you're in love, my how they fly

Blue days, all of them gone  
Nothing but blue skies from now on

## America Will Be!

### ***Let America Be America Again***

Langston Hughes

*Adapted by Joel Thompson*

Who are you that mumbles in the dark  
and who are you that draws your veil across the stars?

[...]

I'm the one who dreamt a dream while still a serf of kings  
A dream so strong, so brave, so true that even yet it sings.

To build a homeland of the free.

[...]

For all the songs we've sung,  
and all the dreams we've dreamed,  
America was never America to me,  
and yet I swear: America will be!

### ***The New Colossus***

Emma Lazarus

*Adapted by Joel Thompson*

Give me your tired, your poor,  
your huddled masses yearning to breathe free,  
give me the wretched refuse of your teeming shore.

Send these to me!

I lift my lamp beside the golden door!

**Text by students of the Freedom High School (FL) representing the ten languages spoken in their top choir:**

*Yo sueño de un nuevo amanecer.*

I dream of a new dawn. (Spanish)

*Mage anagatha sinduwa.*

I sing for the future. (Sindhala)

*Umaasa ako no may pagbabago.*

I hope there is a change. (Filipino)

'Atamanaa 'an albashar yatealam an yu hib.

I hope that people can learn to love. (Arabic)

*Eu canto porque estou livre.*

I sing because I am free. (Portuguese)

*Wo mènghxiāngzhe měihǎo de wèilái.*

I dream of a better future. (Mandarin)

*Seigi o motomote.*

I hope for justice. (Japanese)

*Ich singe für eine Flucht aus der Welt.*

I sing for an escape from the world. (German)

*Còn ước mong hoà bình.*

I dream of peace. (Vietnamese)

*Mwen chante pou lapè sou Latè.*

I sing for peace. (Haitian Creole)

### **Lincoln**

Dedicatory inscription at Washington National Cathedral  
Composed in 1984 by Francis B. Sayre Jr., Dean Emeritus of the cathedral  
For the statue of Abraham Lincoln bidding farewell to his friends at  
Springfield, Illinois in 1861.

Whose lonely soul  
God kindled  
is here remembered  
by a people  
their conflict healed  
by the truth  
that marches on

### **At a Window**

Carl Sandburg

Give me hunger,  
O you gods that sit and give  
The world its orders.  
Give me hunger, pain and want,  
Shut me out with shame and failure  
From your doors of gold and fame,  
Give me your shabbiest, weariest hunger!

But leave me a little love,  
A voice to speak to me in the day end,  
A hand to touch me in the dark room  
Breaking the long loneliness.  
In the dusk of day-shapes  
Blurring the sunset,  
One little wandering, western star  
Thrust out from the changing shores of shadow.  
Let me go to the window,  
Watch there the day-shapes of dusk  
And wait and know the coming  
Of a little love.

# Lightning, Thunder, Rain

Kim Stafford

When clouds bring their dark lid low  
and air stinks of burnt rain,  
when sighing leaves shift and seethe,  
when trees grip earth for life,  
bracing for the flail to come,  
when shadowed birds flee to their thickets  
for the first crack and clap,  
our wisp of science flies fugitive from mind.

For we are bodies naked of knowledge,  
stunted into sudden childhood  
dressed in a sheath of myth again,  
broken back to origin,  
before the blinding sizzle, boom, and rush of rain.

What was a tree is smoking splinters,  
what was our certainty is all in ruins,  
so we sing glory, glory, glory...

# ACKNOWLEDGEMENTS

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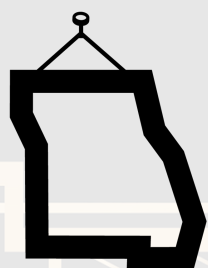
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FROM OUR COMMUNITY PARTNERS

# WIP 314

a works in progress  
choreography showcase by  
Ballet 314 dancers.

May 23, 2026

7:00 PM

SLAD Black Box



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