

ARDENWOOD UNIVERSITY
DEPARTMENT OF THEATRE & DANCE

THRESHOLD

SPRING DANCE CONCERT



APR 23, 2026 - APR 26, 2026
ARDENWOOD MAINSTAGE

TICKETS: [ARDENWOOD.EDU/TICKETS](https://ardenwood.edu/tickets) | BOX OFFICE: (XXX) XXX-XXXX

ARDENWOOD UNIVERSITY THEATRE & DANCE

Threshold

Spring Dance Concert

OPENS

CLOSES

RUNTIME

Apr 23, 2026

Apr 26, 2026

50 min

Ardenwood Mainstage

555 Ardenwood Avenue, Ardenwood, CA 09876

ABOUT

Threshold is a program about edges: doorways, departures, and the held breath before a change. Faculty and student choreographers each take up the theme, and the company carries it from the first crossing to the last.

CREATIVE TEAM

Artistic Director

Lighting Designer

Sound Design

Priya Nair

James Whitfield

Piper Gallagher

DANCES

Doorways

Duration ~16 min

Set to music by Nils Frahm. Dancers pass through frames that are there and then gone.

Choreographer

Chorographer

Dancer

Dancer

Dancer

Dancer

Sofia Reyes

Sofia Reyes

Caleb Wallace

Gabe Hassan

Ivy Yamamoto

Henry Kim

The Held Breath

Duration ~12 min

Set to an original sound score by Hunter Schop. The moment before a decision, stretched to its limit.

Choreographer

Dancer

Dancer

Jordan Rivera

Vera Santos

Omar Rinaldi

Crossing

Duration ~18 min

Choreography by Priya Nair. Set to music by Olafur Arnalds. The company moves as one from one side of the threshold to the other.

Choreographer

Priya Nair

Dancer

Piper Gallagher

Dancer

Maya Abboud

PRODUCTION STAFF

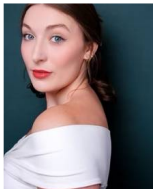
Janitor

Dr. Eleanor Vance

CHOREOGRAPHER'S NOTE

We asked our choreographers and dancers a single question this season: what does it feel like to stand at a threshold and not yet step through? Their answers fill this program, including new work from student choreographer Jordan Rivera. We are glad you are here to cross with us.

ABOUT THE ARTISTS



Maya Abboud

Maya Abboud is a senior BFA candidate from Dearborn, Michigan, with a minor in arts administration. She has performed in *Crossing*, *Field Notes*, and the touring cast of *Bright Hour*, and she choreographed for the student showcase two years running. After graduation she hopes to dance professionally and eventually open a studio back home. Endless love to her parents and to the friends who became family in the studio.



Piper Gallagher

Piper Gallagher is a sophomore dance major from Bozeman, Montana. She is a company apprentice with **Crosstown Collective** and loves any dance that lets her fall.



Henry Kim

Before arriving at *Ardenwood University*, Henry Kim trained at *Northwest Dance Project's youth conservatory* in Portland, building the architectural sensibility that defines his movement now: precise weight shifts, long lines, and ensemble work that feels like counterpoint. A junior from Worcester, Massachusetts, studying kinesiology with a minor in dance, he has performed in *Meridian* and the student showcase *Open Floor*.

Henry joined the *Ardenwood Dance Ensemble* in his first year and has since taken on peer mentorship. He is also a trail runner who maps every route in advance, keeping a notebook of hand-drawn topographical sketches of the hills near campus.



Priya Nair

Priya Nair is a choreographer whose work investigates grief, resistance, and collective belonging, drawing in equal measure from classical Indian movement vocabularies and postmodern composition. Based in Providence, Rhode Island, she has created work with *Conduit Dance* and *NW Dance Project*, and her evening-length piece *Slow Tide* received an *Imago Award* nomination for choreography.

She holds an MFA in dance from *UCLA* and trained at the *Bates Dance Festival* and the *American Dance Festival*, where she first began braiding the bharatanatyam of her childhood together with the improvisational scores she met in graduate school. The friction between those two inheritances, the codified and the open, is the engine of most of what she makes.

At Ardenwood University she teaches choreography and improvisation and advises students through the long, uncertain middle of making a first dance, the part she says no syllabus can shorten. Her faculty work for this program continues a years-long inquiry into how a group remembers together. When she is not in the studio, she tends an ambitious rooftop garden the local squirrels consider a buffet, and hunts for vintage Bollywood vinyl at estate sales across New England.



Sofia Reyes

Texture, breath, and slowness drew Sofia Reyes into choreography long before college. A junior from Detroit, Michigan, studying dance and visual art at Ardenwood University, she makes work that asks how bodies hold environmental memory, evoking landscapes in the middle of changing into something else. *Particulate*, her first mainstage piece, grew out of research she began in Composition II and never quite finished thinking about.

Training at *Hubbard Street Dance Chicago*'s summer youth intensive sharpened a technique she now uses sparingly, in service of image rather than display, and a freshman-year trip to the *American College Dance Association* conference showed her how large and various the field of student-made work really is. *Transit Collective*, Ardenwood's student company, has been her creative home on campus, the place she tries out ideas too unfinished for anywhere else.

Sofia treats her two majors as one practice, sketching a dance the way she would compose a still life and phrasing a sculpture the way she would build a solo. After college she imagines a studio practice that refuses to choose between the gallery and the stage. Outside rehearsal she throws pottery, mostly lopsided bowls she keeps anyway, or walks the Detroit shoreline with a sketchbook, watching the light do in an afternoon what she spends months trying to choreograph.



Omar Rinaldi

Nine years old and already hooked, Omar Rinaldi started at *Cascade Movement Arts* in Roanoke, Virginia, building a foundation in contemporary and hip-hop fusion before arriving at *Ardenwood University* as a junior in dance and sociology. His solos in *Ardenwood*'s fall production *Hold Still* drew attention for their physical clarity and quiet intensity.

Two summers at the *Oregon Summer Dance Conservatory* refined how he thinks about performing, a shift he feels in his body every time he steps onstage. Away from rehearsal, he haunts farmers markets for vintage cookbooks and experiments with sourdough recipes found at the back of one.



Jordan Rivera

Fresno, California shaped Jordan Rivera's early life, and the *American Dance Festival* summer program reshaped how they think about effort and ease, introducing somatic practices that moved them from shape-based toward sensation-based work. A senior pursuing a BFA in dance at *Ardenwood University*, they trained at *Tucson Regional Ballet* before college and have performed in five *Ardenwood Dance Theatre* productions, including a solo in *Threshold*.

This year Jordan is presenting a senior capstone quartet about border landscapes and inherited memory. Most evenings find them stargazing on the roof of their apartment, sky atlas open, chamomile tea cooling beside them.

Vera Santos

Vera Santos is a senior BFA dance major from Sacramento, California. Favorite credits include *The Held Breath* and last season's *Undertow*. She is grateful to her family for the long drives.



Dr. Eleanor Vance

Eleanor Vance is a choreographer from Chicago. Her work explores memory, ritual, and the quiet spaces between people. She has developed new work with *Steppenwolf's Garage* series, *The Neo-Futurists*, and *Victory Gardens*, and her dance *The Quiet* received a Fly&Fall Award nomination for choreography.

Eleanor has taught choreography at DePaul University and Northwestern, and she is a company member with Sideshow Contemporary Ballet. She holds an MFA in dance from *DePaul* and trained at the Alvin Ailey summer intensive. When she is not in the studio, she is usually restoring an old letterpress or out on a long trail with her dog, Mercer.



Caleb Wallace

Choreography, not just performance, is what Caleb Wallace came to *Ardenwood University* to pursue. The junior from *Akron, Ohio* majors in dance with an emphasis on choreography, trained at *Mosaic Arts Academy*, and attended the *Jacob's Pillow* Teen program before arriving on campus. He has since co-created two works staged at *Ardenwood's* annual student showcase, *Threshold Works*.

His movement draws from breaking and release technique, and he is interested in what those two forms have to say to each other. Off the floor he is flipping through vinyl at local record shops or refurbishing old sneakers with a collection of brushes and paint.

James Whitfield

James Whitfield is a lighting designer and the resident designer for Ardenwood Dance. His designs have lit new work for **Giordano Dance Chicago**, regional opera, and a dozen premieres on the *Ardenwood Mainstage*. James is drawn to the way a single shaft of light can turn an empty stage into a room with weather. He holds an MFA in design from *Northwestern* and teaches the stagecraft sequence.



Ivy Yamamoto

Ivy Yamamoto is a senior BFA dance major and Honors College student from Honolulu, Hawai‘i. Her credits include *Doorways*, *The Held Breath*, and a self-choreographed solo, *Tidewater*, shown at the regional ACDA conference. Ivy is researching how hula vocabulary can live inside contemporary phrasing, and she will present that work at her spring thesis showing. She thanks her ‘ohana across the ocean.

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ACKNOWLEDGEMENTS

Thank you to the Mainstage crew, to our student stage management team, and to the families and friends who fill these seats and these dancers' lives.

ACCESSIBILITY

The Ardenwood Mainstage is wheelchair accessible, with step-free entry and accessible restrooms. Assistive listening devices are available at the house manager's desk at no charge. An ASL interpreted and audio described performance is offered at the final Sunday performance. Large print programs are available on request. To arrange seating accommodations or access services, contact the box office at least one week ahead at access@ardenwood.fake.

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LAND ACKNOWLEDGEMENT

Ardenwood University sits on the traditional and ancestral homelands of the Indigenous peoples of this region. We acknowledge them as the original stewards of this land and recognize the living cultures and communities who remain here today. The Department of Theatre and Dance offers this acknowledgement as a first step, and commits to learning, partnership, and support that reaches beyond these words.



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