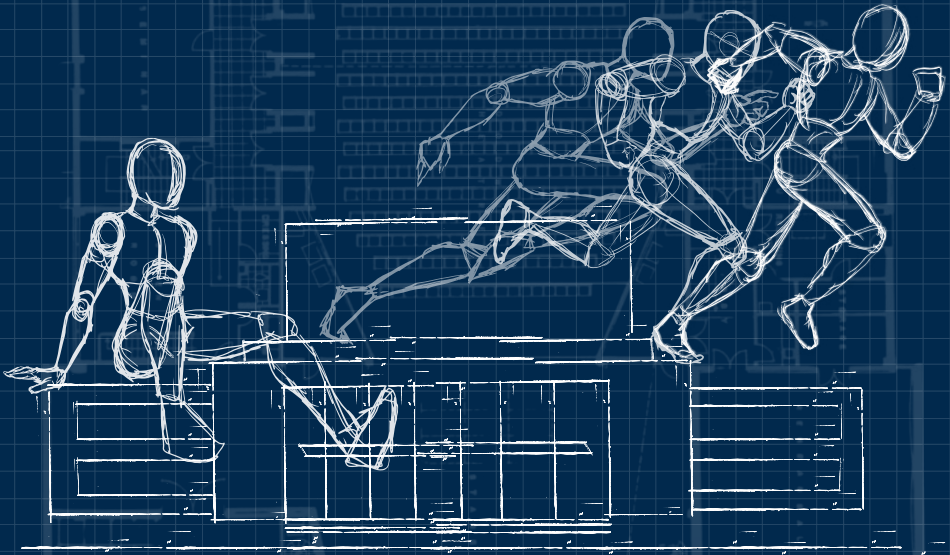


# THE MIX:

MEDITATIONS ON SPACE



NOV 20-22, 2025  
AUSTIN ARTS CENTER

AUSTIN  
ARTS  
CENTER  
AT TRINITY COLLEGE

The Department of Theater and Dance presents

THE MIX:  
MEDITATIONS ON SPACE  
AUSTIN ARTS CENTER'S 60<sup>TH</sup> ANNIVERSARY

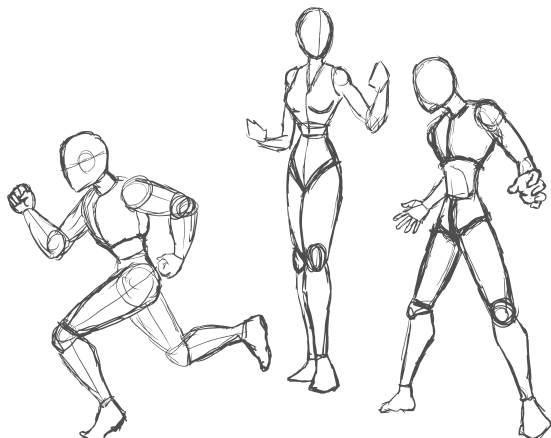
DIRECTOR: PETER KYLE

LIGHTING DESIGNER: CHARLES RAFFETTO

COSTUME DESIGNER: BRIT WATTS

STAGE MANAGER: AURORA COURCY

ASSISTANT STAGE MANAGER: BELLA CHIRKIS '27



**THE MIX: MEDITATIONS ON SPACE**

**WILL RUN APPROXIMATELY 100 MINUTES  
WITHOUT AN INTERMISSION.**

**PART 1 OF THIS EVENING'S PRODUCTION RUNS FOR 45  
MINUTES (BEGINNING AT 7:30PM) AND INVITES AUDIENCES TO  
USE THE WAYFINDER PROVIDED TO CHOOSE THEIR OWN  
JOURNEY THROUGH THE BUILDING. AT 8:15PM AUDIENCES  
WILL MOVE INTO GOODWIN THEATER FOR PART 2.**

**PLEASE JOIN US FOR A DESSERT RECEPTION FOLLOWING THE  
OPENING PERFORMANCE ON THURSDAY, NOVEMBER 20.**

## DIRECTOR'S NOTE

Welcome to *The Mix: Meditations on Space*, a program of new and historic works created by students, faculty, and guest artists to celebrate the 60th anniversary of the Austin Arts Center at Trinity College. On May 15, 1965, then college president Albert C. Jacobs presided over a day-long Dedication Ceremony that, along with speeches by dignitaries and performances by the glee club, offered audiences time to explore the building and its possibilities. It is with this in mind that the first part of this evening's production invites each of you to create your own journey of discovery through these halls.

In an archived copy of the printed program from that illustrious day, these words stand out: "The power of ideas, which is the major concern of a center of learning such as Trinity College, exerts its full impact through those most human of man's achievements, the arts. No channel from within ourselves is more broad and deep..." It goes on to proclaim that when we step into a new creation, we "... breathe in with deeper delight the accustomed atmosphere of decisions and habits that at times grows stifling." The works you will encounter this evening come from across each of the past six decades, and then some. They are the result of many different approaches to creative inquiry. They embody our celebration of foundations and traditions, as well as our responsibility to probe and interrogate them anew. In this spirit, please join us in looking again at this place, its many spaces, with openness toward new imaginings that will unfold here over the next sixty years.

It feels important to reflect on how our context in 2025 is notably different from it was for our predecessors – it was only a few months after this dedication ceremony that the landmark 1965 Voting Rights Act was passed, and only a few years later that women students were admitted to this institution. When we consider the experience of constant change, and the privileges we have today to meet new challenges facing liberal arts institutions like Trinity, let alone those we encounter in the larger world, I find myself buoyed by the innumerable ways this center has functioned, and still functions, as a place for research and discovery at the heart of

our campus. To quote AAC's Executive Director, Deborah Goffe, there is "a long legacy of cool" here at Trinity. And yet the incredible variability of perspectives, histories, and artistic potential each of us represents, a fraction of which you'll experience this evening, remains a kind of renewable resource we have yet to fully leverage as an institution, as a society. And so, this anniversary moment asks every member of our community to join in a process of engaging with this and other spaces we inhabit, as if for the first time. In what ways are we, each of us, reclaiming our innocence, with clear-eyed intention and curiosity, to embolden one another through our most creative, integrated capacities, our motional-cognitive-sensorial-imaginative faculties, toward the kind of rigorous play that bridges disciplinary divides, yields new knowledge, new sensitivity, and reveals ever more questions to explore? Art practice remains a birthright to all, and we do well to preserve and nurture its place at the center of our enterprise here at Trinity and beyond.

A handwritten signature in black ink, appearing to read "Peter Kyle". The signature is stylized with a large, looping initial "P" and a cursive "K" and "L".

**PETER KYLE**

Director of The Mix: Meditations on Space  
Associate Professor in Theater and Dance

**SPECIAL THANKS TO:**

Eric Stoykovich, Rebecca Pappas, John Dlugosz and the MTS staff, Michelle Ong-Hendrick, Jen Allen, Dan Román, Christopher Swist, Margo Caddell, Deb Goffe and the entire AAC staff.

# THE MIX | PART 1

- 7:30 PM **WELCOME REMARKS** AAC LOBBY  
By our M.C., Spencer Scarlett
- 7:35 PM **NEVER ALONE** AAC LOBBY  
"Always You"  
Music and Lyrics by Abby Gomes '28
- 7:37 PM **SLANT BOARD** GARMANY HALL  
7:52 PM By Simone Forti  
8:05 PM Performance Coordination by Sarah Swenson  
Instruction by K.J. Holmes  
Performance by Aprajita Agrawal '26, Hilary Clark, Brayden Esler '27, Leslie Frye Maietta, Vicente Gil '27, Rebecca Pappas, Orfeas Spyraiki '28\*
- Simone Forti. Slant Board. 1961.  
Performance with plywood and rope.  
10 min. The Museum of Modern Art, New York. Committee on Media and Performance Art Funds. © 2025 The Museum of Modern Art, New York.  
Slant Board casts will rotate throughout the performances
- 7:37 PM **JAZZ ENSEMBLE MINI SETS** GRUSS MUSIC HALL  
7:52 PM Directed by Jen Allen  
8:05 PM Performed by Joud Bitar '28, Manny Chiappinelli '27, Vicente Gil '26, Lauren Griffin '28, Ava Grom '26, Cameron Hicks '28, Nick Keim '26, Giovanni Marchetti '27, Will Maselli '28, Joao Medrado '26, Allan Mukkuzhi '27, Charles Newton '28, Steffen Oosten '27, Wes Peters '29, Andrew Sarzen '28, Steven Shen '26, Chitra Wudali '27, Tim Wiseman

"Basie Straight-Ahead" by Sammy Nestico  
"Everybody Wants to Rule the World" by  
Roland Orzabal, Chris Hughes, Ian Stanley,  
arrg. Jen Allen  
"Buddy's Blues" by Jessika Smith  
"North Rampart" by Alan Ferber  
"It Don't Mean A Thing" by Duke Ellington  
"Jolly Beach" by Annie Booth  
"Agua de Beber" by Antonio Carlos Jobim  
arrg. Michael Philip Mossman

GRUSS  
MUSIC  
HALL

Jazz Ensemble set lists will vary throughout  
the performances, and will be joined by  
Dance Improvisation  
students at 7:52.

RUNS  
THROUGH-  
OUT  
PART 1

**SPEECH (FIVE RADIOS AND  
NEWSREADER)**

Composed by John Cage  
Directed by Christopher Swist  
Performed by Cole Voyer '26  
(Newsreader), Lauren Griffin '28,  
Ava Grom '28, Hanna Saffi '26, George  
Zack '26, Isabella Zohreh '26 (Radios)  
Living Room installation by  
Michael Lenaghan

THROUGH-  
OUT THE  
BUILDING

While he was not the first composer to write  
for ensembles made up exclusively of  
percussion instruments, John Cage was  
certainly one of the most influential.  
Through percussion, his aim was to expand  
the sonic boundaries of music, "organized  
sound," and to challenge himself to  
transcend the limits of his own aesthetic  
sense.

The piece was scored for radios because  
Cage had absolutely no idea what sounds  
would come from their speakers. This was  
one of his first works that used chance  
operations to determine structural  
elements. His idea was to liberate music  
from his own taste, his concerns and his ego.  
Radios were used in his later pieces and the  
idea was picked up by other composers,

such as Karlheinz Stockhausen and even the Beatles in Revolution No 9.

This embrace of indeterminacy was commonplace in the arts during the early 50s. As Cage inked random notes onto manuscript paper, Jackson Pollock was splattering house paint on canvas and William Burroughs was folding the pages of magazines to throw up unimaginable combinations of words.

RUNS  
THROUGH-  
OUT  
PART 1

## THE STUDENT COMPOSERS LISTENING STATION

AAC  
112

“Unfinished”

Composed by Victoria R. Camuy ‘27

“String Quartet”

Composed by Elise A. Casey ‘25

The instruments in this piece experience a wide spectrum of emotions, including anger, joy, agitation, hope, curiosity, peace, and more. These are all centered around one motif that weaves its way from part to part, inverted, modulated, plucked, and more. As the piece goes on, there are moments of unity, and moments where one voice must be brave on its own, before the others come to support.

“Valso in B”

Composed by Maria Korman ‘27

This string quartet was inspired by the Russian classical music I listened to when I was younger. I first sketched this piece for piano, but transforming it into a string quartet allowed me to explore four parts and various string techniques, taking the music in new directions.

“De Profundis Clamavit”

Composed by Elijah L. Morris ‘28

“Oiseaux libres”

Composed by Madison H. Thompson  
‘25

“The Hands”

Composed by Isabella Zohreh ‘26

The Hands is one part of a three-movement piece meant to serve as a score to a horror story she wrote.

The Student Composers Station features new works written by Trinity students in Professor Dan Román's MUSC-200 Composition class. The pieces were recorded on April 30, 2025, by guest artists Jaroslaw Lis (violin), Marcia Lehninger (violin), Geoffrey Baker Archambeau (viola), and Adam Willson (cello). The recording took place in Gruss Music Hall, Austin Arts Center, and was made possible through the generous support of the Department of Music.

RUNS  
THROUGH-  
OUT  
PART 1

## EVOLVING AS A VERB

Collage by Adrien Spencer '26

Found Materials. 2025

NORTH  
HALLWAY  
DISPLAY

"I've been making colleges pretty consistently for three years now. For this piece, I wanted to reflect on my artistic growth, and how my creative process has changed. This piece to me represents change, and how much it can be feared and yearned for. Change is something I chase. I want to grow, I want to get older, I want to make differences. But change is terrifying! Change is conformable, change can hurt you. But I want it all."

~A.S.

# THE MIX | PART 2

8:15 PM

**1965 Opening Reception Address for  
the Austin Arts Center (excerpt)**  
Delivered by President Albert Jacobs

GOODWIN  
THEATER



**Prayer**  
Conceived + led by Orfeas Spyraiki '28



**Welcome to Part 2**  
By our M.C., Spencer Scarlett



**Never Alone**  
"Her Room"  
Written + performed by Abby Gomes '28

**Perched**  
Choreographed by Peter Kyle  
Performed by Rylee Mulhern '27,  
Caroline Wiffler '26

Perched premiered at Triskelion Arts in  
Brooklyn, NY, in 2011.

**Disintegration 101:  
Who Defines Beauty?**  
Created + performed by Jade Mellitz '26

**A nonviolent inquiry into the pillars  
of rolling**  
Created + performed by Vicente Gil '27,  
Orfeas Spyraiki '28

**Never Alone**  
"Orchid"  
"i miss being young"  
"Thirteen"  
Written + performed by Abby Gomes '28

**My Body, My Body**  
Choreographed by Judy Dworin  
Rehearsal Direction by  
Alexa Melonopoulos Fleury

**Performed by Kallie Baboolal, Juanita Harris, Aarti Lamberg '24**

“My Body, My Body,” a signature work of Justice Dance Performance Project (JDPP), was choreographed by Judy Dworin (Trinity College alumna and Professor Emerita of Theater and Dance) in 1993. This is the work's 7<sup>th</sup> restaging. My Body My Body is one of Justice Dance Performance Project (JDPP)'s signature works. Originally choreographed by Judy Dworin in 1993 with her Ensemble to a chant she wrote with a humorous edge, the piece explores the right of women to own their own bodies. Now in its 7th restaging, this production features a new generation of performers, with the topic being more relevant in 2025 than we could have ever imagined.

Justice Dance Performance Project (JDPP) Ensemble (My Body, My Body) Since 1989, JDPP's Ensemble has been known for its innovative fusion of movement, spoken word, music, and visual design drawing audiences into stories that build understanding and inspire social action. JDPP's award-winning repertory has been performed throughout New England in theaters, at colleges and universities, prisons, and inner-city schools, and in major cities across the United States and Europe. For further information: [www.jdpp.org](http://www.jdpp.org)

**The End of Love**

**Choreographed and performed by Sydney Young '26**

**Music by Florence and the Machine**

## ABOUT THE CAST

**Aprajita Agrawal '26 (Slant Board)** is a senior at Trinity College, majoring in Chemistry with double minors in Cognitive Science and Religious Studies. At Trinity, she has been involved in Raas Ragini (Tara Iyer) and JOY (Tandy Beal and Company). Passionate about all aspects of theater and dance, Aprajita loves exploring new forms of movement and creative expression. She is excited to learn and explore Slant Board this Fall.

**Kallie Baboolal (My Body, My Body)** grew up in Connecticut and began her dance training at Connecticut Concert Ballet under the direction of Wendy Fish-Lawrence and David Lawrence. Over the years, she worked with choreographers such as Lorelei Chang and Haley Fabrycki. In 2024, she began working with Justice Dance Performance Project under the direction of Judy Dworin. Currently, she is enrolled at Manchester Community College, pursuing a degree in psychology, and also teaches at Connecticut Concert Ballet. In her spare time, she plays shows with her band around Connecticut and enjoys making all forms of art.

**Adrien Braun '26 (Spencer Scarlett, M.C.)**, a Theatre and Dance major, is a multidisciplinary visual and performance artist. He is thrilled to be hosting The Mix as Spencer Scarlett, and has greatly enjoyed working with the entire cast and crew.

**Victoria Camuy '27 (The Student Composers Listening Station)** is a junior double-majoring in Economics and Music. She has played instruments since she was younger, but only began composing her sophomore year of college. Victoria is also a radio show host for WRTC on campus.

**Elise Casey '25 (The Student Composers Listening Station)** graduated from Trinity with a Bachelor of Science in Math and Music.

**Hilary Clark (Slant Board)** is a dancer/dramaturg/teacher/choreographer working in experimental dance and theater since 1998. She received a New York Dance and Performance Award, a Bessie, in 2008, for sustained achievement. She has toured nationally and internationally in the work of Tere O'Connor, Miguel Gutierrez and Powerful People, Luciana Achugar, and Young Jean Lee, among others. In 2023, she choreographed "Night Keeper," written and directed by Aaron Landsman, at the Chocolate Factory Theater. Hilary is in an ongoing collaboration

with Nicole Daunic in which they developed MAT(T)ER, an ongoing creative process of noticing, documenting, and moving with more-than-human etchings, scores, and traces. Their work has been supported by a 2024 Chocolate Factory Theater creative residency, LMCC RehearsalWeek, and Another Audience, at Black Hole Hollow in Arlington, VT. She recently served as the dramaturg for Julana May's "Optimistic Voices." Her work as a performer and choreographer is documented in Jenn Joy's book *The Choreographic* (MIT, 2014). Clark has taught at Williams College, Northern Vermont State College, Connecticut College, Bennington College, Chunky Move (Australia), Portland Institute of Contemporary Art, Pacific NorthWest College of Art (Oregon), Seattle Festival for Dance Improvisation at Velocity Dance Center (Seattle, WA) and Movement Research (NYC). She currently teaches dance at the Greater Hartford Academy of the Arts half-day program, is the owner of Citrine Pilates & Wellness, and received an MFA from Bennington College.

Judy Dworin (*My Body, My Body*) is a dance/theater artist and educator who is committed to inspiring social action through her work with the Justice Dance Performance Project (JDPP), which she founded in 1989. Performance is an underpinning to all JDPP's work on stage, in schools and in carceral institutions. Judy has created work with the JDPP ensemble over the past 36 years that has been presented in CT, NYC, New England and internationally. Judy is a Professor Emerita in Theater and Dance at Trinity College where she established the dance program and chaired the Theater and Dance Department for many years. She received an honorary doctoral degree of Fine Arts from the College in 2020. An article that Judy wrote about her work at York Correctional Institution is featured as part of Jonathan Shailor's book *Performing New Lives: Prison Theater*. All Judy's work is based on the belief that the arts are foundational to our understanding of what it is to be human.

Brayden Esler '27 (*Slant Board*) is a junior double-majoring in Theater & Dance and Psychology. He has performed in over 40 theater and musical theater productions throughout Connecticut and New York City. Some of his favorite prior roles include Emmett Forrest (*Legally Blonde*), Mark Cohen (*Rent*), Marius (*Les Misérables*), Bart Simpson (*Mr. Burns*), Tobias (*Sweeney Todd*), Billy Elliot (*Billy Elliot*), and Puck (*A Midsummer Night's Dream*). Brayden is also involved with The Pipes a cappella group on campus.

**Alexa Melonopoulos Fleury (My Body, My Body)** began her dance training with Estelle Jones and went on to earn a BA in Dance from Hofstra University and an MA in Dance in Higher Education and Administration from New York University. As a performer, Alexa has worked with choreographers including Eleo Pomare, Remy Charlip, Rosalind Newman, Robin Becker, Stormy Brandenberger, Lance Westergard, Lili Weiss, John Mead, and Ching Wen Yeh. She has been affiliated with numerous professional companies, among them Washington Square Repertory Dance Company, Sonia Plumb Dance Company, Works/Laura Glenn Dance, and as a longtime member of the Justice Dance Performance Project (Judy Dworin).

**Simone Forti (Slant Board, Creator)** is a dancer, artist, and writer based in Los Angeles. Her early Dance Constructions were influential in the reinvention of dance that took place in New York in the 1960s and '70s. Over the years Forti has developed movement vocabularies based on studies of animal movements, the dynamics of circling, and the synergy between moving and speaking, as in her improvisational "News Animations." Forti has performed internationally at venues including the Louvre Museum in Paris and The Museum of Modern Art in New York, the latter of which added her Dance Constructions to its collection in 2015.

**Leslie Frye-Maietta (Slant Board)** is Mother to three, Mover and Maker who embraces an entrepreneurial spirit, practicing radical versatility in all things dance and life. This philosophy has led to a successful career in both Concert and Commercial dance spaces on an international to local scale. Leslie's choreographic work has been presented from Berlin to Boston, and her teaching continues to be equally as distinct. She has worked with Mia Michaels, George Faison, Hope Boykin, Mary Cochran, Adele Myers, Daniel Gwirtzman, Paul Matteson, and Deborah Goffe, to name a few. Body House, The Collective is a project-based platform, a house of mentorship, a home for deep connection, and a hub for Leslie's rich, collaborative creative research – rooted in the empowerment of women of diverse backgrounds, producing socially conscious performance. Additionally, Leslie is the Founder/Owner of Body House Integrative Fitness in Avon, CT, a space dedicated to providing wellness through movement, specializing in Gyrotonic exercise, core rehabilitation, and more.

Leslie has held faculty positions, performed, and had her choreographic work commissioned at numerous area universities and private institutions including; UMass Amherst, Smith College, Amherst College, Mt. Holyoke College, Salve Regina University, Keene State, Connecticut College, The University of Hartford, Hartt School, Miss Porter's School, The Greater Hartford Academy of the Arts, University of St. Joseph, Hollins University, and The American Dance Festival. Leslie is currently Visiting Faculty in Theater and Dance at Trinity College.

**Vicente Gil '27** (Slant Board, Jazz Ensemble, A Non-Violent Inquiry into the Pillars of Rolling) hails from Philadelphia and majors in neuroscience. The artist's keen attention to precision in writing leaves them wondering about a career in scientific writing. Vicente enjoys rock climbing, playing music with friends, and napping in the sun.

**Abigail Gomes '28** (Never Alone) is very excited to take part in The Mix! Abby is a sophomore and is planning to double major in Music and Computer Science. She has previously taken on roles such as Kelsi Nielsen in High School Musical, Mother Abbess in Sound of Music, and Scratchy in Mr. Burns: A Post-Electric Play. On campus, she is a part of the Musical Theatre Club, Chapel Singers, and the Trinity Pipes. Abby would like to thank everyone involved in this production for being so helpful and supportive during the creation of these projects!

**Ava Grom '26** (Speech) is a Music Major.

**Juanita Harris** (My Body, My Body) is a dancer, teacher, and choreographer with over 19 years of experience. She attended Greater Hartford Academy of the Arts High School where she was classically trained in both ballet and modern. Since graduating high school in 2016 she has spent time dancing with various companies in the Hartford area, including Justice Dance Performance Project and IMMIX Dance Project. She has recently performed with Scapegoat Garden in Hartford CT, Portland ME, & Brunswick ME, iterations of Liturgy|Order|Bridge (2023 & 2024). Juanita has choreographed several musicals, including Newsies (2024), the Lion King Jr (2024), and High School Musical Jr. (currently). She currently dances with professional companies; IMMIX Dance Project and Subira Vs. Movement, both of which are located in Hartford, CT.

**K.J. Holmes** (Slant Board, Teacher) is a dance artist, actor, vocalist, writer, and teacher, and has been practicing improvisational forms as process and performance since 1981. She has collaborated with Simone Forti and Steve Paxton, and is very influenced by Lisa Nelson's Tuning Score, Body Mind Centering® (Bonnie Bainbridge Cohen), Ideokinesis (Andre Bernard), Meisner acting work (Terry Knickerbocker), voice and singing (Richard Armstrong, Barbara Maier Gustern, and Samita Singha, among others). She works extensively both nationally and internationally, and teaches at NYU/Experimental Theatre Wing and Movement Research in NYC. A member of Simone Forti and Troupe, K.J. assisted her Dance Constructions at MoMA and continues to teach her work. Her most recent performances have been in the work of filmmaker/artist Matthew Barney, dancer/writer Karinne Keithley Seyers, music video of Mitski, as well as her own solo, 900 Bees are Humming. She is currently conducting a new ensemble piece, Blu/print, with composer/instrumentalist Henry Threadgill, through a grant from the NY State Dance Force.

**George Jack '26** (Speech) majors in Interdisciplinary Computing with Music, and minors in Music Production and Italian Studies. He has a special interest in immersive tech and audio, and is excited to celebrate the 60th anniversary of AAC!

**Maria Korman '27** (The Student Composers Listening Station) is an English Major with a Music minor.

**Peter Kyle** (Perched) is a dancer, choreographer, filmmaker and Artistic Director of Peter Kyle Dance. Early in his career, he toured extensively across the globe as a soloist with Nikolais and Murray Louis Dance, and also performed with the companies of Mark Morris, Erick Hawkins, Gina Gibney, Laura Glenn and the theater company P3/east. He has taught at Bard College, Marymount Manhattan College, Sarah Lawrence College, University of Washington and Cornish College of the Arts, among others. For his own work, he has received choreographic commissions and residencies across the U.S., in Scotland, Norway, Germany, Cyprus, Mexico, China, Ukraine, and Lithuania. He was Associate Director (2017-2020) at Bearnstow, a summer arts retreat in Maine, and member of the Board of Directors at Triskelion Arts in Brooklyn, NY (2010-2011). He currently serves as President of the Board of Directors at the Connecticut Dance Alliance, a nonprofit

dedicated to promoting all forms of dance across the state. He is Associate Professor in Trinity's Department of Theater and Dance and currently developing a new project on anatomies of flow.

**Aarti Lamberg '24 (My Body, My Body)** is the 2025-2026 Centennial Arts fellow for the Justice Dance Performance Project. She graduated summa cum laude from Trinity College in 2024 with a human rights major and a community action minor. During her time at Trinity, she choreographed and performed in several dance concerts. She is passionate about utilizing dance as a catalyst for social change and advocacy. She is a member of the Justice Dance Performance Project ensemble and the Tess Saoirse Dance Company.

**Jade Mellitz '26 (Disintegration 101: Who Defines Beauty?)** is a Studio Arts major passionate about the intersection of movement and form, taking classes in the Theater and Dance Department to deepen her exploration of performance and space. A dancer since age three and an abstract artist across disciplines, she merges sculpture and choreography in her creative work. This is Jade's sixth Trinity production: *The Wolves* (2025), *Mr. Burns, A Post-Electric Play* (2025) *JOY!* (2023), *Cinderella* (2024), *Spring Performance Mix* (2025). Favorite past productions include *The Nutcracker Ballet* (Shubert Theater, New Haven), *We've Got It All* (2018), and *Wicked: The Parody* (2017). Jade is Vice President for Students for Accessibility and the Musical Theater Clubs on campus. Jade thanks her parents, twin sister, Lily, God, her family, and friends for always being there!

**Elijah Morris '28 (The Student Composers Listening Station)** is a sophomore from Newtown, CT. He is a Music and Medieval Studies major, and works as both an Assistant Chapel Organist at Trinity Chapel and Organ Scholar at St. John's Episcopal Church. He enjoys reading, hiking, and biking in his free time.

**Rylee Mulhern '27 (Perched)** is a history major who recently began engaging with the arts at Trinity. Rylee is currently in an improvisation class which prompted her to join *The Mix!* Rylee is very excited to perform, and can't wait to see everyone at the show!

**Rebecca Pappas (Slant Board)** (she/her) makes dances and social practice projects that excavate the body as an archive for personal and collective memory. Her choreography has toured

nationally and internationally, including to Singapore, Estonia, Mexico, and Canada. She has received residencies from Hambidge, Yaddo, and Djerassi, and funding from the New England Foundation for the Arts, the Indiana Arts Commission, the Mellon Foundation, the Zellerbach Family Foundation, and Choreographers in Mentorship Exchange (CHIME). In 2021, she was a CT Office of the Arts Fellow. Between 2001-2014, she made dance projects in California, and from 2014-18, was based in Indianapolis, where she served as an Assistant Professor of Dance at Ball State University. In 2018, she returned home to Hartford, CT, to accept a position at Trinity College, where she is an Associate Professor and the chair of the department of Theater and Dance.

**Charles P. Raffetto (Lighting Designer)** is the Technical Director and Scenic and Lighting Designer for the Visual and Performing Arts Department at the Williston Northampton School in Easthampton, Mass where he also teaches Visual Art courses in digital art and design. With an M.F.A. in Media and Performing Arts from the Savannah College of Art and Design, he has focused on teaching and producing theater for over 25 years. Additionally, he has completed professional development coursework in projection mapping and sound design at the Guildhall School of Music and Drama in London. Charles believes that light breathes life onto the stage and that artistic collaboration is one of the greatest joys of working in the performing arts.

**Hannah Saffi '26 (Speech)** is a senior majoring in Computer Science with a minor in Music Production.

**Orfeas Spyraiki '28 (Slant Board, Prayer, A Non-Violent Inquiry into the Pillars of Rolling)** is a sophomore from Piraeus, Greece, double-majoring in Neuroscience and Theater & Dance. After participating in Bodies Becoming (Fall 2024) and Spring Performance Mix (Spring 2025) as a freshman, he is excited to perform on the Goodwin stage for the first time. He is often seen taking long leisurely walks around campus, overintellectualizing in the Trinity Commons lounge, and resolving interpersonal conflicts with profound civility and calmness. He is eternally grateful towards his roommate Nelissa, for keeping him sane, his sister Anna, for keeping him critical, and his collaborator, Vicente, for keeping him soft. Enjoy the show!

**Sarah Swenson** (Slant Board, Performance Coordinator) has been a principal stager of Simone Forti's Dance Constructions since 2012, and the international project coordinator since 2016. Swenson and Forti met in 1998 and, together with performance artist Luke Johnson and composer Douglas Wadle, they collaborated on several evening-length works. Their anthology, *Unbuttoned Sleeves*, was published by Beyond Baroque in 2006. As an independent choreographer, Swenson has created numerous original works for youth, teens, and professionals, and she conducts workshops in improvisation, composition, and technique worldwide. Swenson is indebted to postmodern minimalist icon Rudy Perez, with whom she has been working since 2004. She also directs installations of *ON DISPLAY Global* for Heidi Latsky Dance, both at home and abroad.

**Madison Thompson '25** (The Student Composers Listening Station) is a first-year Master's student at McGill University in Montreal where she studies organ with Isabelle Demers. Originally from Connecticut, Madison became interested in the organ through her local church, and began organ study at age 14, earning a scholarship towards her studies. Madison double-majored in Music and French at Trinity College where she studied under Christopher Houlihan, served as Assistant Chapel Organist, and was a recipient of the John Rose Organ Scholarship. Madison also served as Organ Scholar at St. Patrick-St. Anthony Catholic Church in Hartford under the direction of Dr. Gabriel Lofvall. In addition to her studies, Madison studied in Paris, where she was a student of Jean-Baptiste Robin, and took harmony and improvisation courses at the Schola Cantorum. When she is away from the console, Madison enjoys hiking, cooking, and wine and cheese tasting.

**Cole Voyer '27** (Speech) is a Junior majoring in Political Science with a minor in Writing and Rhetoric and Media Studies. He has performed in two productions at Trinity—*Machinal* and *Mr. Burns, a Post Electric Play*—and has greatly enjoyed his time being a part of the AAC at Trinity. "The range that you're offered at Trinity is really something, you can go from playing a character of pure evil to Homer Simpson. Truly amazing."

**Elinor "Brit" Watts** (Costume Coordinator) works as a First Hand and Stitcher for John Cowles Studio building costumes for Broadway productions. She has costume designed and

coordinated multiple dance and theater productions at Trinity over the years, most recently *Bodies Becoming* and *Machinal*.

**Caroline Wiffler '26 (Perched)** is a senior at Trinity College, majoring in history. She is VP of Internal Affairs for Kappa Kappa Gamma and is Student Coordinator at Trinity College's Cinestudio. Caroline has been studying acting and participating in musical theatre since middle school. She has also been an avid dancer since childhood, mainly studying ballet, with some experience in tap, jazz, and hip hop. Caroline hopes you all enjoy *The Mix*!

**Sydney Young '26 (The End Of Love)** is a Senior double-majoring in Political Science and Theater & Dance. She has been dancing for 19 years, competing and performing at various venues, earning numerous regional and national awards. She was previously a member of *Garet&Co*, a professional contemporary dance company, and recently performed her solo at the 5x5 Dance Festival in West Hartford. She is very excited to perform and share her self-choreographed solo with the audience!

**Isabella Zohreh '26 (The Student Composers Listening Station)** Isabella Zohreh is a Music and English - Creative Writing major at Trinity College and based in Hartford, Connecticut. Her areas of focus are ethnomusicology, specifically the music of Iceland and Trinidad, and Composition.

## **MORE PRODUCTION TEAM MEMBERS**

Noah Ciccimarro	Lighting Supervisor/Board operator
Aurora Courcy	Sound board operator
Nicky Green '29	Fly Operator/Stage Crew
Elina Khindova '27 +	Wardrobe/Crew
Sophie Aponasenko '27	
Kelly Asefa '26	Part 1 Production Assistant

## **AUSTIN ARTS CENTER STAFF**

Margo Caddell	Program Coordinator
Deborah Goffe	Executive Director
Mike Lenaghan	Director of Production
James Keller	Interim Technical Director

## **BOX OFFICE/FRONT OF HOUSE STAFF**

Hamzah Al- Shammari '27  
Juliana Boris '26  
Lynn Cheng '26 (Lead)  
Aleema Kelly '26  
Kathleen Kelly '26  
Bailey Orban '26  
Carla Schmidt '27  
Violeta Villacorta Apaza '27

## **STAGE TECHNICIANS**

Hamzah Al-Shammari '27  
Miranda Connolly '26  
Nicky Green '29  
Kathleen Kelly '26  
Kayla Walsh McCarter '27  
Amanda Thrul '27

## **COSTUME SHOP ASSISTANTS**

Sophie Aponasenko '27  
Lynn Cheng '26  
Elina Khindova '27  
Olaide Ogunshote '26  
Mia Rodriguez '26

## **OFFICE ASSISTANTS**

Sophie Aponasenko '27  
Juliana Boris '26  
Kathleen Kelly '26  
Olaide Ogunshote '26

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THDN 205. Intermediate Acting – Sharpen your voice, movement, and presence using classical and contemporary acting techniques. Great for anyone looking to boost confidence, creativity, or communication – on stage or off. Some experience required. Great for those in education, english, film, political science, psychology, public policy and law. ARTW.

THDN 233. Critical Views/Critical Values – Why does performance move us – or mess with us? Dive into performances from past and present and examine how we interpret, judge, and connect with art. Great for american studies, english, film, history, philosophy, sociology, and anyone who loves asking big questions. ART.

THDN 215. Making Dances – Move with power. Learn to use your body to tell stories and create meaning. Gain control, improve coordination, and discover the strength and consequence your body holds. Perfect for majors in studio arts, music, education, psychology, film, STEM, student athletes, and anyone curious about the power of physical expression. ARTW.

THDN 242. American Rhythms: Dances of the African Diaspora – How do rhythm and resistance shape American culture? Read, write, and dance your way through the history of African Diasporic dance in the U.S. Perfect for majors in american studies, anthropology, history, human rights, music, religion, or anyone curious about the story of American dance. ARTIP.

THDN 271. Mapping Arts Economies – Dig into who holds power, how success is defined, and where opportunities begin? Explore how art is built and sustained across curatorial, academic, philanthropic, and community spaces. Perfect for american studies, art history, anthropology, english, film, music, STEM, studio arts, and those curious about how art thrives. ARTIW.

## UPCOMING AAC EVENTS

**Are You Also  
Divergent, Friend?**  
An Exhibition by  
Dennis Delgado  
Mo, Oct 6 - Fri, Dec 5  
Widener Gallery  
Austin Arts Center

**Music Ensembles Week**  
Ensembles Concert  
Tu, December 2 (12:15pm)  
Gruss Music Hall  
Austin Arts Center

Jazz Concert  
Tu, December 2 (7:30pm)  
Goodwin Theater  
Austin Arts Center

Steel + Hand Drums Concert  
We, December 3 (7:30pm)  
Goodwin Theater  
Austin Arts Center

Chamber Ensemble Concert  
Th, December 4 (12:15pm)  
Gruss Music Hall  
Austin Arts Center

**Theater + Dance Senior Theses**  
Performance Lab  
Trinity Commons

**School Girls; or, The African  
Mean Girls Play (excerpts)**  
Play by Jocelyn Bioh  
Directed by Kelly Asefa  
We, Dec 3 (7:30pm)

**ATHENA**  
Play Gracie Gardner  
Directed by Kathleen Kelly  
Th, Dec 4 (7:30pm)

**Christmas Festival of  
Lessons + Carols**  
Su, Dec 7 (4:00pm and  
7:00pm)  
Trinity Chapel

**Last Night**  
Mo, December 8 (5:30pm)  
Performance Lab  
Trinity Commons

**Trinity/La Mama Showcase**  
We, December 10 (7:30pm)  
Performance Lab  
Trinity Commons

Learn more about these events  
and much more by visiting  
[WWW.TRINCOLLE.EDU/AUSTIN-ARTS-CENTER](http://WWW.TRINCOLLE.EDU/AUSTIN-ARTS-CENTER)



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