



# Martha Graham Dance Company

**Janet Eilber**

*Artistic Director*

**LaRue Allen**

*Executive Director*

April 26–27, 2019

Power Center

Ann Arbor

**CONTENT**

Friday, April 26, 8:00 pm	3
Saturday, April 27, 8:00 pm	11
Artists	19

# Martha Graham Dance Company

**Janet Eilber**

*Artistic Director*

**LaRue Allen**

*Executive Director*

## **Company**

Lloyd Knight, Ben Schultz, Xin Ying / *Principals*

Natasha M. Diamond-Walker, Charlotte Landreau, Lloyd Mayor, Lorenzo Pagano,  
Anne Souder / *Soloists*

So Young An, Laurel Dalley Smith, Jacob Larsen, Marzia Memoli, Anne O'Donnell,  
Leslie Andrea Williams / *Dancers*

Alyssa Cebulski, Alessio Crognale, Cara McManus / *New Dancers*

Denise Vale / *Senior Artistic Associate*

Friday Evening, April 26, 2019 at 8:00

Power Center

Ann Arbor

49th Performance of the 140th Annual Season  
28th Annual Dance Series

This evening's performance is supported by the Ken Fischer Legacy Endowment Fund and Saint Joseph Mercy Health System.

Media partnership provided by Ann Arbor's 107one.

Special thanks to Karen Jennings, Grace Lehman, Davin Torre, the Ann Arbor Y, and Flint School of Performing Arts for their participation in events surrounding this weekend's performances.

Martha Graham Dance Company appears by arrangement with Rena Shagan Associates, Inc.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

## PROGRAM

*Martha Graham*

### **Secular Games**

- I. Play with thought — on a Socratic Island
- II. Play with dream — on a Utopian Island
- III. Play — on any Island

*Maxine Doyle and Bobbi Jene Smith*

### **Deo**

### **Intermission**

*Aszure Barton, Nicolas Paul, and Larry Keigwin*

### **Lamentation Variations**

*Graham*

### **Chronicle**

- I. *Spectre* — 1914  
Drums — Red Shroud — Lament
- II. *Steps in the Street*  
Devastation — Homelessness — Exile
- III. *Prelude to Action*  
Unity — Pledge to the Future

*This evening's performance is approximately two hours in duration and is performed with one intermission.*



Following this evening's performance, please feel free to remain in your seats and join us for a post-performance Q&A with members of the company.

## SECULAR GAMES (1962)

*Choreography and Costumes* / Martha Graham

*Music* / Robert Starer\*

*Lighting* / Yi-Chung Chen

*Sets* / Jean Rosenthal

*Premiere* / August 17, 1962, Palmer Auditorium, New London, Connecticut

I. Play with thought — on a Socratic Island

II. Play with dream — on a Utopian Island

III. Play — on any Island

*Cast* / So Young An, Alessio Crognale, Laurel Dalley Smith,  
Natasha M. Diamond-Walker, Lloyd Knight, Charlotte Landreau,  
Jacob Larsen, Lloyd Mayor, Lorenzo Pagano, Ben Schultz,  
Anne Souder, Leslie Andrea Williams

*Secular Games* premiered in 1962 and was hailed by critics as “a joyous new work” and “one of Miss Graham’s most exciting pure dance works.” With a cast of six men and six women, and with a nod to Graham’s affinity for ancient Greece, the dance is performed in three sections: on a “Socratic Island,” a “Utopian Island,” and on “any Island.” The setting is a beach — a beach towel even appears at one point — and the onstage set references islands in the distance. This dance has no story. It is a romp for the Company — a comedic look at the universal antics of humans trying to impress each other, falling in and out of love, competing and indulging in pursuits that are entirely human. The audience may want to imagine they are watching these characters and random interactions while reclining on their own beach towel.

Clive Barnes gave this description in his review of *Secular Games* for the *New York Times* in 1965:

*The title presumably indicates a ballet about the relationship of man with mankind rather than man with God, and this delightfully witty (not funny, witty) work reveals a multitude of sudden encounters, swift partings, and odd juxtapositions of character and dance. A theme here and a theme there, vague wisps of suggestion, an erotic love duet, a dance of shameless gallantry, or an intellectual seeming dance — the whole ballet is a mass of nothing very specific, yet conveys an odd undefined air of some golden age when it was good just to be alive.*

Over 50 years later, we can still enter into this vintage idyllic world, and recognize the timeless foibles of men and women playing together.

---

\*Music originally published by Leeds Music Corp. under the title *Concerto a Tre*.

## DEO (2019)

*Choreography* / Maxine Doyle and Bobbi Jene Smith

*Music* / Lesley Flanigan

*Costume Design* / Karen Young

*Lighting* / Yi-Chung Chen

*Premiere* / April 2, 2019, The Joyce Theater, New York

*Cast* / So Young An, Laurel Dalley Smith, Natasha M. Diamond-Walker,  
Marzia Memoli, Anne O'Donnell, Anne Souder, Leslie Andrea Williams, Xin Ying

Maxine Doyle and Bobbi Jene Smith, choreographers who are both known for their use of emotional content, have taken inspiration for *Deo* from the classic myth of Demeter, Goddess of the Harvest and Fertility, and Persephone, her daughter, who was abducted by Hades and required to spend six months of each year in the underworld. Ms. Doyle and Ms. Smith use this story to investigate the natural human preoccupation with death, the underworld, and the role that women play in our understanding of mortality. *Deo* has a commissioned score by the experimental electronic musician Lesley Flanigan. Karen Young's costume design is based on the Heirloom Dress from Levi's 2018 Made and Crafted Collection.

*Deo* is presented with support from the Beau Gage and Glenn Ousterhout Fund for New Work and was commissioned by Christopher Jones and Deb McAllistair on behalf of the Jacob's Pillow Festival, and by the O'Donnell-Green Music and Dance Foundation.

Co-commissioned for the Martha Graham Center of Contemporary Dance, Inc. by University Musical Society, Ann Arbor, Michigan. Additional production support provided by the Annenberg Center for the Performing Arts.

## LAMENTATION VARIATIONS (2007)

*Choreography* / Aszure Barton, Nicolas Paul, and Larry Keigwin

*Music* / George Crumb, John Dowland, and Frédéric Chopin\*

*Lighting (Barton, Keigwin)* / Beverly Emmons

*Lighting (Paul)* / Yi-Chung Chen

*Costumes* / Jennifer O'Donnell

*Conceived by* / Janet Eilber

*Premiere* / September 11, 2007, Joyce Theater, New York City

### Cast

*Barton Variation* / Laurel Dalley Smith, Anne O'Donnell

*Paul Variation* / Marzia Memoli, Anne Souder, Leslie Andrea Williams

*Keigwin Variation* / Full Company

The *Lamentation Variations* premiered in 2007 to commemorate the anniversary of 9/11. Three choreographers were asked to create a spontaneous choreographic sketch of their reaction to a film of Martha Graham dancing her iconic solo, *Lamentation*. The artists were required to adhere to the following conditions: 10 hours of rehearsal, public domain music or silence, no longer than four minutes, no sets or props, and basic costumes and lighting design. Though it was

planned to be performed on only one occasion, the audience reception for the *Lamentation Variations* was such that it has become an ongoing creative project for the Company. In the years since its premiere, a total of 15 variations have been commissioned from a great range of today's top artists, such as Yvonne Rainer, Lar Lubovitch, Sonya Tayeh, Kyle Abraham, Michelle Dorrance, and many more.

The *Lamentation Variations* was commissioned by the Martha Graham Center of Contemporary Dance, Inc. with support from Francis Mason.

"Paul Variation" was commissioned for the Martha Graham Center of Contemporary Dance, Inc. by the Opéra National de Paris.

---

\*Crumb (Barton): "Apparition" (*IX. The Night in Silence Under Many a Star*); Dowland (Paul): *Lachrimae Antiquae*; Chopin (Keigwin): *Nocturne in F-Sharp Major, Op. 15, No. 2*.



## CHRONICLE (1936)

*Choreography and Costumes* / Martha Graham

*Music* / Wallingford Riegger\*

*Original Lighting* / Jean Rosenthal

*Lighting for Reconstruction* ("Steps in the Street") / David Finley

*Lighting for Reconstruction* ("Spectre-1914," "Prelude to Action") /

Steven L. Shelley

*Premiere* / December 20, 1936, Guild Theater, New York

*Cast*

I. *Spectre* — 1914

Drums — Red Shroud — Lament

Xin Ying

II. *Steps in the Street*

Devastation — Homelessness — Exile

Anne Souder

So Young An, Alyssa Cebulski, Laurel Dalley Smith, Natasha M. Diamond-Walker,  
Charlotte Landreau, Cara McManus, Marzia Memoli, Anne O'Donnell,  
Leslie Andrea Williams

III. *Prelude to Action*

Unity — Pledge to the Future

Xin Ying, Anne Souder

So Young An, Alyssa Cebulski, Laurel Dalley Smith, Natasha M. Diamond-Walker,  
Charlotte Landreau, Cara McManus, Marzia Memoli, Anne O'Donnell,  
Leslie Andrea Williams

*Chronicle* premiered at the Guild Theater in New York City on December 20, 1936. The dance was a response to the menace of fascism in Europe; earlier that year, Graham had refused an invitation to take part in the 1936 Olympic Games in Germany, stating: "I would find it impossible to dance in Germany at the present time. So many artists whom I respect and admire have been persecuted, have been deprived of the right to work for

ridiculous and unsatisfactory reasons, that I should consider it impossible to identify myself, by accepting the invitation, with the regime that has made such things possible. In addition, some of my concert group would not be welcomed in Germany" (a reference to the fact that many members of her group were Jewish). "*Chronicle* does not attempt to show the actualities of war; rather does it, by evoking war's images, set forth

the fateful prelude to war, portray the devastation of spirit which it leaves in its wake, and suggest an answer.”

This is one of the very few dances Martha Graham made which can be said to express explicitly political ideas, but, unlike *Immediate Tragedy* (1937) and *Deep Song* (1937), dances she made in response to the Spanish Civil War, this dance is not a realistic depiction of events. The intent is to universalize the tragedy of war. The original dance, with a score by Wallingford Riegger, was 40 minutes in length, divided into five sections:

“Dances before Catastrophe:

Spectre — 1914 and Masque,”

“Dances after Catastrophe: Steps in the Street and Tragic Holiday,” and

“Prelude to Action.” The Company has reconstructed and now performs “Spectre — 1914,” “Steps in the Street,” and “Prelude to Action.”

*Program note by Ellen Graff.*

“Spectre — 1914” researched and reconstructed in 1994 by Terese Capucilli and Carol Fried, from film clips and Barbara Morgan photographs. “Steps in the Street” reconstructed in 1989 by Yuriko and Martha Graham, from the Julien Bryan film. “Prelude to Action” reconstructed in 1994 by Sophie Maslow, assisted by Terese Capucilli, Carol Fried, and Diane Gray, from film clips and Barbara Morgan photographs.

---

\*Finale from *New Dance*, Opus 18b (for “Steps in the Street”), orchestrated by Justin Dello Joio, used by arrangement with Associated Music Publishers, Inc., publisher and copyright owner. Additional orchestrations by Stanley Sussman.

**Please turn to page 19 for complete artist biographies and more information on the Company.**

# Martha Graham Dance Company

**Janet Eilber**

*Artistic Director*

**LaRue Allen**

*Executive Director*

## **Company**

Lloyd Knight, Ben Schultz, Xin Ying / *Principals*

Natasha M. Diamond-Walker, Charlotte Landreau, Lloyd Mayor, Lorenzo Pagano,  
Anne Souder / *Soloists*

So Young An, Laurel Dalley Smith, Jacob Larsen, Marzia Memoli, Anne O'Donnell,  
Leslie Andrea Williams / *Dancers*

Alyssa Cebulski, Alessio Crognale, Cara McManus / *New Dancers*

Denise Vale / *Senior Artistic Associate*

Saturday Evening, April 27, 2019 at 8:00

Power Center

Ann Arbor

50th Performance of the 140th Annual Season  
28th Annual Dance Series

This evening's performance is supported by the Ken Fischer Legacy Endowment Fund and Saint Joseph Mercy Health System.

Media partnership provided by Ann Arbor's 107one.

Special thanks to Grace Lehman and the Ann Arbor Y for their participation in events surrounding this weekend's performances.

Martha Graham Dance Company appears by arrangement with Rena Shagan Associates, Inc.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

## PROGRAM

*Martha Graham*

**Diversion of Angels**

*Graham*

**Hérodiade**

*Pam Tanowitz*

**Untitled (Souvenir)**

**Intermission**

*Graham, reimagined by Virginie Mécène*

**Ekstasis**

*Annie-B Parson*

**I used to love you**

*This evening's performance is approximately two hours in duration and is performed with one intermission.*

## DIVERSION OF ANGELS (1948)

*Choreography and Costumes* / Martha Graham

*Music* / Norman Dello Joio\*

*Original Lighting* / Jean Rosenthal

*Adaptation* / Beverly Emmons

*Premiere* / August 13, 1948, Palmer Auditorium, New London, Connecticut

### Cast

*The Couple in White* / Natasha M. Diamond-Walker, Ben Schultz

*The Couple in Red* / So Young An, Lloyd Knight

*The Couple in Yellow* / Charlotte Landreau, Lloyd Mayor

Laurel Dalley Smith, Marzia Memoli, Anne O'Donnell, Leslie Andrea Williams,  
Lorenzo Pagano

*Diversion of Angels*, originally titled *Wilderness Stair*, premiered at the Palmer Auditorium of Connecticut College on August 13, 1948. The title, as well as a set piece designed by Isamu Noguchi suggestive of desert terrain, was discarded after the first performance, and the dance was reconceived as a plotless ballet.

*Diversion of Angels* is set to a romantic score by Norman Dello Joio and takes its themes from the infinite aspects of love. The Couple in Red embodies romantic love and “the ecstasy of the contraction”; the Couple in White, mature love; and the Couple in Yellow, a flirtatious and adolescent love.

Martha Graham recalled that when she first saw the work of the modern artist Wassily Kandinsky, she was astonished by his use of color, a bold

slash of red across a blue background. She determined to make a dance that would express this. *Diversion of Angels* is that dance, and the Girl in Red, dashing across the stage, is the streak of red paint bisecting the Kandinsky canvas.

*Program note by Ellen Graff.*

“It is the place of the Rock and the Ladder, the raven, the blessing, the tempter, the rose. It is the wish of the single-hearted, the undivided; play after the spirit’s labor; games, flights, fancies, configurations of the lover’s intention; the believed Possibility, at once strenuous and tender; humors of innocence, garlands, evangels, Joy on the Wilderness Stair, diversion of angels.” — *Ben Belitt*

---

\*Used by arrangement with Carl Fischer, Inc., publisher and copyright owner.

## HÉRODIADE (1944)

*Choreography and Costumes* / Martha Graham

*Music* / Paul Hindemith\*

*Set* / Isamu Noguchi

*Lighting* / Jean Rosenthal

*Adaptation* / Yi-Chung Chen

*Premiere* / October 30, 1944, Library of Congress, Washington, DC

*Cast*

*A Woman* / Xin Ying

*Her Attendant* / Anne Souder

A dance of choice. A glimpse into the mirror of one's being. A decision to search for the lost experiences of wonder. It can mean the doom-eager act of a dedicated being, whether it be a religious person or a creative artist.

*Hérodiaade* and *Appalachian Spring* premiered on the same evening 75 years ago. Graham drew inspiration for this duet from the poem by Mallarmé of the same title. The scene is an antechamber where a woman waits

with her attendant. We know some momentous event is about to happen. The lead character is on a precipice, facing her mortality and her future while looking into the remarkable "mirror" of bleached bones created by Isamu Noguchi. Her attendant, perhaps representing the restrictions of society, family, or religion, is trying to sooth, mollify, and use any means to convince her otherwise.

Commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, Washington, DC. *Hérodiaade* is licensed by the Library of Congress to the Martha Graham Center of Contemporary Dance, Inc. in furtherance of the parties' commitment to the preservation of Martha Graham's artistic legacy. Copyright Library of Congress. All rights reserved.

---

\**Hérodiaade*, orchestra-recitation after the poetry of Stephanie Mallarme, used by arrangement with European American Music Distributors Corporation, sole US and Canadian agent for Schott Musik International, publisher and copyright owner.

## UNTITLED (SOUVENIR) (2019)

*Choreography* / Pam Tanowitz

*Choreographer Assistant* / Melissa Toogood

*Music* / Caroline Shaw\*

*Lighting* / Yi-Chung Chen

*Costumes* / Ryan Lobo and Ramon Martin of TOME

*Premiere* / March 2, 2019, Younes and Soraya Nazarian Center for the Performing Arts, Northridge, California

*Cast* / Laurel Dalley Smith, Natasha M. Diamond-Walker, Lloyd Knight, Charlotte Landreau, Lloyd Mayor, Marzia Memoli, Anne O'Donnell, Lorenzo Pagano

*Untitled (Souvenir)* is set to two Caroline Shaw scores and inspired by old Graham dances. I was inspired by movement from a variety of Graham works — some well-known, some obscure. The process of taking historical movement and adding and shaping it into something new has been a part of my artistic process for a long time.

In one way, what I do is not new. I make steps to music. Choreographers have been doing this for centuries. Rather than search for innovation separate from what came before, I embrace the past. I don't see antiquated steps that have no

meaning in contemporary society. I see direct links to the ways we move, express, and relate in the present day. I am intensely captivated with these connections and am able to manipulate and renovate familiar vocabulary so it still feels at the same time hauntingly familiar, and also relevant and raw and fresh. I see a centuries-old art form steeped in tradition and history, full of possibilities and immediacy for the 21st century, for the future of dance and performance.

*Program note by Pam Tanowitz.*

*Untitled (Souvenir)* was made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature. Additional production support provided by the California State University, Northridge.

---

\**Punctum* for string quartet and *Valencia* for string quartet, performed by Attacca Quartet.



## EKSTASIS (1933)

*Choreography* / Martha Graham, reimagined by Virginie Mécène

*Costume* / Martha Graham

*Original Music* / Lehman Engel

*Music Reimagined by* / Ramon Humet\*

*Lighting* / Nick Hung

*Premiere* / May 4, 1933, Guild Theater, New York

*Ekstasis (reimagined)* / February 14, 2017, The Joyce Theater, New York

*Cast* / Natasha M. Diamond-Walker

"The body is a sacred garment."

– *Martha Graham*

*Ekstasis* is thought to be the 37th creation by Graham. In a 1980 interview, Graham explained that the genesis of this dance came from a pelvic thrust gesture that she discovered one day. This led her to explore "a cycle of distortion" that she found deeply meaningful. "Before *Ekstasis*, I had been using a more static form, trying to find a ritualist working of the body," she concluded. Virginie Mécène created the current choreography based on the sparse documentation of this original solo, which included Graham's writings and photos by Soichi Sunami and Barbara Morgan.

---

\*"Interludi meditativu VII" from *Homenaje a Martha Graham*, © Neu Records 2016, used by arrangement with the copyright owner.

## I USED TO LOVE YOU (2017)

*Choreography* / Annie-B Parson

*Sound Design* / Tei Blow\*

*Text* / Will Eno

*Video* / Jeff Larson

*Costumes* / Oana Botez

*Lighting* / Nick Hung

*Co-Director* / Aaron Mattocks

*Premiere* / February 14, 2017, The Joyce Theater, New York

### Cast

Xin Ying

So Young An, Laurel Dalley Smith, Anne O'Donnell, Lorenzo Pagano,  
Ben Schultz, Leslie Andrea Williams

In 1941, Martha Graham created *Punch and the Judy*, a work that satirized marriage by referencing Punch and Judy shows, replete with bullying and day-to-day marital antagonism. Janet Eilber asked choreographer Annie-B Parson to make it her own, using any of the original material she wished and diverting from it with total freedom. The new work is created not as an update, but instead as a conversation with the original

work. The piece uses the original video footage as a starting point and remixes the imagery, sound, and dance vocabulary for today. The new dance buries and then unearths the original in contemporary terms by considering the “Martha” character for its sorrow and emotional depth, and rethinks the thuggish husband as a man of dark dimensionality.

Commissioning support for the choreography and music for *I used to love you* is provided by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

Significant support provided by The O'Donnell-Green Music and Dance Foundation.

---

\*Assistant Sound Design: Keenan Hurley; Drums by Kid Millions; Guitars by Zach Lehrhoff.

## ARTISTS

**Martha Graham** has had a deep and lasting impact on American art and culture. She single-handedly defined contemporary dance as a uniquely American art form, which the nation has in turn shared with the world. Crossing artistic boundaries, she collaborated with and commissioned work from the leading visual artists, musicians, and designers of her day, including sculptor Isamu Noguchi and composers Aaron Copland, Samuel Barber, and Gian Carlo Menotti.

Graham's groundbreaking style grew from her experimentation with the elemental movements of contraction and release. By focusing on the basic activities of the human form, she enlivened the body with raw, electric emotion. The sharp, angular, and direct movements of her technique were a dramatic departure from the predominant style of the time.

Graham influenced generations of choreographers that included Merce Cunningham, Paul Taylor, and Twyla Tharp, altering the scope of dance. Classical ballet dancers Margot Fonteyn, Rudolf Nureyev, and Mikhail Baryshnikov sought her out to broaden their artistry. Artists of all genres were eager to study and work with Graham — she taught actors including Bette Davis, Kirk Douglas, Madonna, Liza Minnelli, Gregory Peck, Tony Randall, Eli Wallach, Anne Jackson, and Joanne Woodward to utilize their bodies as expressive instruments.

During her long and illustrious career, Graham created 181 dance compositions. During the US bicentennial she was granted the US's highest civilian honor, the Medal of Freedom. In 1998, *Time* magazine

named her the “Dancer of the Century.” The first dancer to perform at the White House and to act as a cultural ambassador abroad, she captured the spirit of a nation. “No artist is ahead of his time,” she said. “He is his time. It is just that the others are behind the time.”

The **Martha Graham Dance Company** has been a world leader in the development of contemporary dance since its founding in 1926. Today, under the direction of artistic director Janet Eilber, the Company is embracing a new programming vision that showcases masterpieces by Graham alongside newly commissioned works by contemporary artists. With programs that offer a rich thematic narrative, the Company creates new platforms for contemporary dance and multiple points of access for audiences.

Since its inception, the Company has received international acclaim from audiences in over 50 countries throughout North and South America, Europe, Africa, Asia, and the Middle East. The Company has performed at such illustrious venues as the Metropolitan Opera, Carnegie Hall, the Paris Opera House, and Covent Garden, as well as at the base of the Great Pyramids of Egypt and in the ancient Herod Atticus Theatre on the Acropolis in Athens. In addition, the Company has also produced several award-winning films broadcast on PBS and around the world.

Though Martha Graham herself is the best-known alumna of her company, the Company has provided a training ground for some of modern dance's most celebrated performers and





choreographers. Former members of the Company include Merce Cunningham, Erick Hawkins, Paul Taylor, John Butler, and Glen Tetley. Among celebrities who have joined the Company in performance are Mikhail Baryshnikov, Margot Fonteyn, Rudolf Nureyev, Maya Plisetskaya, Tiler Peck, Misty Copeland, Herman Cornejo, and Aurélie Dupont.

In recent years, the Company has challenged expectations and experimented with a wide range of offerings beyond its mainstage performances. It has created a series of intimate in-studio events; forged unusual creative partnerships with the likes of SIT Company, Performa, the New Museum, Barney's, and Siracusa's Greek Theater Festival; created substantial digital offerings with Google Arts and Culture, YouTube, and Cennarium; and created a model for reaching new audiences through social media. The astonishing list of artists who have created works for the Graham dancers in the last decade reads like a catalog of must-see choreographers: Kyle Abraham, Aszure Barton, Sidi Larbi Cherkaoui, Lucinda Childs, Marie Chouinard, Michelle Dorrance, Nacho Duato, Mats Ek, Andonis Foniadakis, Liz Gerring, Larry Keigwin, Michael Kliën, Pontus Lidberg, Lil Buck, Lar Lubovitch, Josie Moseley, Richard Move, Bulareyaung Pagarlava, Annie-B Parson, Yvonne Rainer, Sonya Tayeh, Doug Varone, Luca Vegetti, Gwen Welliver, and Robert Wilson.

The current company dancers hail from around the world and, while grounded in their Graham core training, can also slip into the style of contemporary choreographers like a second skin, bringing technical brilliance and artistic nuance to all they do — from brand-new works to Graham classics and those from early pioneers such as Isadora Duncan, Jane Dudley, Anna Sokolow, and Mary Wigman.

**Janet Eilber** (*artistic director*) has been the Company's artistic director since 2005. Her direction has focused on creating new forms of audience access to Martha Graham's masterworks. These initiatives include contextual programming, educational and community partnerships, use of new media, commissions from today's top choreographers, and creative events such as the *Lamentation Variations*. Earlier in her career, as a principal dancer with the Company, Ms. Eilber worked closely with Martha Graham. She danced many of Graham's greatest roles, had roles created for her by Graham, and was directed by Graham in most of the major roles of the repertory. She soloed at the White House, was partnered by Rudolf Nureyev, starred in three segments of *Dance in America*, and has since taught, lectured, and directed Graham ballets internationally. Apart from her work with Graham, Ms. Eilber has performed in films, on television, and on Broadway, directed by such greats as Agnes deMille and Bob Fosse, and has received four Lester Horton Awards for her reconstruction and performance of seminal American modern dance. She has served as director of arts education for the Dana Foundation, guiding the Foundation's support for teaching artist training and contributing regularly to its arts education publications. Ms. Eilber is a trustee emeritus of the Interlochen Center for the Arts. She is married to screenwriter/director John Warren, with whom she has two daughters, Madeline and Eva.

**Denise Vale** (*senior artistic associate*) joined the Martha Graham Dance Company in 1985, attaining the rank of principal dancer. Roles performed include The Pioneering Woman in *Appalachian Spring*, Woman in White in *Diversion of Angels*,

Chorus Leader in *Night Journey*, Chorus in *Cave of the Heart*, the Attendant in *Hérodias*, Leader in the 1980s reconstruction of “Steps in the Street,” and *Night Chant*, a ballet created for Ms. Vale by Martha Graham in 1989. Graham solos performed include *Lamentation*, *Frontier*, *Satyrical Festival Song*, and *Serenata Morisca*.

**Lloyd Knight** (*principal*) joined the Company in 2005 and performs lead roles in *Appalachian Spring*, *Embattled Garden*, *Errand into the Maze*, *The Rite of Spring*, and others. Born in England and raised in Miami, he trained at Miami Conservatory of Ballet and graduated from New World School of the Arts, under the direction of Daniel Lewis. There he worked with choreographers Donald McKayle, Robert Battle, and Michael Uthoff. He received scholarships to The Ailey School and Dance Theatre of Harlem. *Dance Magazine* named him one of the “Top 25 Dancers to Watch” in 2010. Mr. Knight partnered with Wendy Whelan in *Moon and Misty Copeland* in *At Summer's Full*.

**Ben Schultz** (*principal*) joined the Company in 2009 and dances lead roles including King Hades in *Clytemnestra* and Jason in *Cave of the Heart*. He premiered Martha Graham's work in Russia, performing *Errand into the Maze* with prima ballerina Diana Vishneva at the Mariinsky Theatre, Saint Petersburg. Earlier dance credits include the Tony Award-winning *Blast!*, the Cleo Parker Robinson Dance Ensemble, and Hannah Kahn Contemporary Dance. Mr. Schultz has served as faculty and resident choreographer for the Arvada Center for the Arts and Humanities. Mr. Schultz starred in the world premiere of *AXE*, a work created by Mats Ek for the Company.

**Xin Ying** (*principal*) joined the Company in 2011 and performs lead roles in *Cave of the Heart*, *Chronicle*, *Diversion of Angels*, *Clytemnestra*, *Woodland*, and *I used to love you*, among others. In 2008 she received the China Dance Lotus Award. She was the director of the dance department at Sichuan College of Arts & Culture and a guest teacher at the Graham School, the Beijing Dance Academy, and Nanjing University of Arts. She was awarded a full scholarship to the Graham School, and was a member of Graham 2.

**Natasha M. Diamond-Walker** (*soloist*), from Los Angeles, California, joined the Company in 2011. Her favorite Graham roles to perform are The Chorus in *Cave of the Heart*, Lilith from *Embattled Garden*, and The Pioneering Woman in *Appalachian Spring*. While with the Company, Ms. Diamond-Walker has worked closely in originating roles with Annie-B Parson, Maxine Doyle, Bobbi Jene Smith, Pam Tanowitz, Lil Buck, and Nacho Duato. She can also be seen cameoing in myriad TV and film projects. Ms. Diamond-Walker holds a BFA from Fordham University.

**Charlotte Landreau** (*soloist*) is a native of France and joined the Company in 2013. She dances lead roles in Graham's *Appalachian Spring* (The Bride), *Errand into the Maze*, *The Rite of Spring* (The Chosen One), and *Maple Leaf Rag*. She trained as a rhythmic gymnast and studied ballet, circus, acting, and modern dance at the Maurice Béjart School (Switzerland). In 2012 she received a scholarship to study at the Martha Graham School. Ms. Landreau danced with Graham 2 and was honored with the Pearl Lang Award.



**Lloyd Mayor** (*soloist*) joined the Company in 2012 and performs lead roles in *Appalachian Spring*, *Diversion of Angels*, *Embattled Garden*, Andonis Foniadakis's *Echo*, and Richard Move's *The Show* (*Achilles Heels*), first danced by Mikhail Baryshnikov. In 2014, Mr. Mayor was honored with the Clive Barnes Dance Award, and he is now a board member of the Foundation. For the Company's 90th anniversary in April 2016, Mr. Mayor danced an excerpt of *Appalachian Spring* with former Étoile and artistic director of the Paris Opera Ballet Aurélie Dupont.

**Lorenzo Pagano** (*soloist*) joined the Company in 2012 and dances lead roles in Graham's *Appalachian Spring*, *Embattled Garden*, *Night Journey*, and *Diversion of Angels*, and in contemporary works by Andonis Foniadakis, Lucinda Childs, Sidi Larbi Cherkaoui, Nacho Duato, Pontus Lidberg, and Lar Lubovitch. A native of Torino, Italy, he moved to the US and trained as a scholarship student at The School at Jacob's Pillow and The Martha Graham School. In 2016 Mr. Pagano received the Italian International Dance Award for "Male Rising Star."

**Anne Souder** (*soloist*) joined the Company in 2015 and performs lead roles in Graham's *Dark Meadow Suite*, "Steps in the Street," and *Deep Song* and works by Marie Chouinard and Sidi Larbi Cherkaoui. Ms. Souder began her training in Maryville, Tennessee, and continued to earn her degree in the Ailey/Fordham BFA program, graduating with a double major in dance and theology. There she performed works by Alvin Ailey, Ronald K. Brown, Dwight Rhoden, and others. Upon graduation, she joined Graham 2 and was awarded a Dizzy Feet Foundation scholarship.

**So Young An** (*dancer*) joined the Company in 2016. Ms. An received a BFA from Dong-Ah University in Korea. She is the recipient of the 1995 International Arts Award and the Grand Prize at the Korea National Ballet Grand Prix in 2001. She has danced with Korea National Ballet Company and Buglisi Dance Theatre and has also performed works by Yuri Grigorovich, Jean-Christophe Maillot, Mats Ek, Patricia Ruanne, and Samantha Dunster.

**Laurel Dalley Smith** (*dancer*), from England, joined the Company in 2015. She performs lead roles in Graham's *Errand into the Maze*, *Maple Leaf Rag*, and *Diversion of Angels*, and roles in contemporary works by Marie Chouinard, Pontus Lidberg, and Annie-B Parson. Ms. Dalley Smith graduated from Central School of Ballet with first-class honors. Before joining Graham she performed with the UK Tour of *West Side Story*, Joss Arnott Dance, and Yorke Dance Project, creating roles in Robert Cohan's 2014 *Lingua Franca* and *Lacrymosa*.

**Jacob Larsen** (*dancer*) joined the Company in 2016. Mr. Larsen received his BFA from Marymount Manhattan College, where he performed works by Paul Taylor, Twyla Tharp, Aszure Barton, Loni Landon, and Ray Mercer. At Springboard Danse Montreal 2015, he performed works by Alexander Ekman and Banning Boulding. Mr. Larsen trained at the Graham School and was a member of Graham 2.

**Marzia Memoli** (*dancer*), from Palermo, Italy, joined the Company in 2016 and performs lead roles in Graham's *El Penitente*, "Steps in the Street," and works by Pontus Lidberg, Bobbi Jene Smith, Maxine Doyle, and Sidi Larbi Cherkaoui. In 2018 *Dance Spirit* said she "may be the...Company's newest dancer, but her



classical lines and easy grace are already turning heads.” She graduated from the Academy of Teatro Carcano in Milan and the Bejart’s school, where she performed with the Bejart Ballet Lausanne.

**Anne O’Donnell** (*dancer*) joined the Company in 2014 and performs lead roles in Graham’s *Appalachian Spring*, *Dark Meadow Suite*, *El Penitente*, *Diversion of Angels*, and new works by Maxine Doyle and Bobbi Jene Smith, Pam Tanowitz, Annie-B Parson, Mats Ek, Lar Lubovitch, and Sidi Larbi Cherkaoui. She danced with Ailey II and Buglisi Dance Theatre and attended Jacob’s Pillow Contemporary Program, Glimmerglass Opera Festival, and Springboard Danse Montreal. She appeared on the cover of *Dance Spirit*’s February 2016 issue, “Young and Modern.”

**Leslie Andrea Williams** (*dancer*) was born in Newport News, Virginia, and grew up in Raleigh, North Carolina. Ms. Williams joined the Company just two months after graduating from The Juilliard School in May 2015. Since then, she has performed numerous featured roles in iconic Graham ballets, such as *Chronicle*, *Appalachian Spring*, *Diversion of Angels*, and *Embattled Garden*. She was recently featured in *Dance Magazine* as a dancer “On the Rise.”

**Alyssa Cebulski** (*new dancer*) was born and raised in Michigan, where she trained at Valentina’s School of Ballet. She graduated from Marymount Manhattan College in 2016 with a BFA in ballet under the direction of Katie Langan. She has performed works by Dwight Rhoden, Kate Skarpetowska, Aszure Barton, and Darrell Grand Moultrie. She was a member of Graham 2.

**Alessio Crognale** (*new dancer*) is from Abruzzo, Italy, and joined the Company in 2017. He began his training in his hometown and then pursued his major in ballet at the Academy of Teatro Carcano in Milan. Mr. Crognale trained at the Graham School, where he graduated in 2016 and was a member of Graham 2. He danced with Nai-Ni Chen Dance Company in 2016 and 2017.

**Cara McManus** (*new dancer*) trained in her native Falmouth, Massachusetts, before earning a BFA in dance and a BA in comparative literature from Fordham University and the Ailey School. She was a member of Graham 2, and began working with the first Company in 2017. She has also worked with the Nai-Ni Chen Dance Company and Joshua Beamish/MOVE the Company.

## MARTHA GRAHAM CENTER OF CONTEMPORARY DANCE

### Staff

LaRue Allen / *Executive Director*  
Janet Eilber / *Artistic Director*  
Denise Vale / *Senior Artistic Associate*  
Faye Rosenbaum / *General Manager*  
Simona Ferrara / *Company Manager*  
Fran Kirmser / *Director of Development*  
A. Apostol / *Development Officer*  
Charley Harris / *Development Associate*  
Jordan Ryder / *Assistant to the Executive Director*  
Oliver Tobin / *Director of Martha Graham Resources*  
Melissa Sherwood / *Marketing Manager*  
Amber Schmiesing / *Media and Archives Assistant*  
Angelica Gorga / *Administrative Assistant*  
Haejin Han / *Production Supervisor*  
Yi-Chung Chen / *Lighting Supervisor*  
Karen Young / *Costume Consultant*  
Alina Bushong / *Costume Supervisor*  
Anne Posluszny / *Theatrical Property Restorer*  
Jennifer Patten / *Head of School*  
Tami Alesson / *Dean of Student and Government Affairs*  
Virginie Mécène / *Program Director / Director of Graham 2*  
Lone Larsen / *Program Director*  
Tadej Brdnik / *Director of Teens@Graham*  
Calla Lichtenwalter / *School Receptionist*  
Janet Stapleton / *Press Agent*

### Regisseurs

Amélie Bénard, Tadej Brdnik,  
Susan Kikuchi, Lone Larsen,  
Peggy Lyman, Virginie Mécène,  
Miki Orihara, Marni Thomas,  
Oliver Tobin, Ken Topping,  
Denise Vale, Blakeley White-McGuire

### Board of Trustees

Kenneth Bloom / *Chairman*  
Judith G. Schlosser / *Chairman Emerita*  
Inger K. Witter / *President*  
Lorraine Oler / *Secretary*  
LaRue Allen / *Executive Director*  
Janet Eilber / *Artistic Director*  
Amy Blumenthal  
Barbara Cohen  
Merrie S. Frankel  
Inga M. Golay  
Sandra Harris  
Emil Kang  
Javier Morgado  
Jayne Millard  
Nichole Perkins  
John Vail  
Kathryn White  
Hooman Yazhari

### North American Representation

Rena Shagan Associates, Inc.

### International Representation

LaRue Allen / *Executive Director*

Major support for the Martha Graham Dance Company is provided by The Andrew W. Mellon Foundation, Howard Gilman Foundation, National Endowment for the Arts, New York City Department of Cultural Affairs in partnership with the New York City Council, and New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

Martha Graham Dance Company extends special thanks to its season sponsor Eileen Fisher.

The Artists employed in this production are members of the American Guild of Musical Artists AFL-CIO.

Copyright to all Martha Graham dances presented held by the Martha Graham Center of Contemporary Dance, Inc. All rights reserved.

### Alumni Search

If you or someone you know has ever performed with the Martha Graham Dance Company or attended classes at the Martha Graham School, please send us names, addresses, telephone numbers, and approximate dates of membership. We will add you to our alumni mailing list and keep you apprised of alumni events and benefits. Call +1.212.229.9200 or e-mail [info@marthagraham.org](mailto:info@marthagraham.org).

For more information, visit [www.marthagraham.org](http://www.marthagraham.org)

MARTHA GRAHAM  
DANCE COMPANY



Be Remarkable.



With every new day at St. Joe's, we dedicate ourselves to being a compassionate, transforming, healing presence in the lives of our patients. The mission we all share is why we are here – it's what drives us. Our combined efforts are nothing short of remarkable; and it is you, our patients, who inspire us to be the best in everything we do.

Be always seeking, bravely fighting, forever hoping... **Be Remarkable.**

[stjoeshealth.org](http://stjoeshealth.org)

## UMS ARCHIVES

This weekend's performances mark the **Martha Graham Dance Company's** 25th and 26th performances under UMS auspices. The history between the Company and UMS began in October 1970 when the company first appeared under UMS auspices in Hill Auditorium. A community-wide celebration of Martha Graham occurred in 1994 — the centennial year of her birth — entitled *In the American Grain: The Martha Graham Centenary Festival*. While not a presentation by UMS, Martha Graham and her "Dance Group" first visited Ann Arbor in June 1932 to perform at the Lydia Mendelssohn Theatre under the auspices of the University's Dramatic Series. The Company most recently appeared under UMS auspices in January 2013 in performances at the Power Center.

THIS WEEKEND'S VICTORS FOR UMS:



## Ken Fischer Legacy Endowment Fund



## Saint Joseph Mercy Health System

*Supporters of this weekend's performances by the Martha Graham  
Dance Company.*

**Explore the 2019-20 UMS season online at [www.ums.org](http://www.ums.org).**

### **ON THE EDUCATION HORIZON...**

4/27      You Can Dance: Martha Graham Dance Company  
(Ann Arbor Y, 400 W. Washington Street, 1:30 pm)

*Educational events are free and open to the public unless otherwise noted.*