

MARTHA GRAHAM DANCE COMPANY

ARTISTIC DIRECTOR Janet Eilber

EXECUTIVE DIRECTOR LaRue Allen

THE COMPANY Lloyd Knight, Xin Ying, Leslie Andrea Williams, Anne Souder, Laurel Dalley Smith, So Young An, Devin Loh, Antonio Leone, Meagan King, Ane Arrieta, Zachary Jeppsen-Toy, Amanda Moreira, Jai Perez, Ethan Palma

DEPUTY EXECUTIVE DIRECTOR Simona Ferrara

REHEARSAL DIRECTORS Ben Schultz and Blakeley White-McGuire

COMPANY MANAGER Lauren Mosier

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COSTUME CONSULTANT Karen Young

PHILADANCO!

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DIRECTOR OF OPERATIONS Marlisa J. Brown-Swint

CO-ARTISTIC DIRECTOR Kim Y. Bears-Bailey, BFA

CO-ARTISTIC DIRECTOR & CHOREOGRAPHER-IN-RESIDENCE

Tommie-Waheed Evans, MFA

PERFORMERS Brittany Wright, Raven Joseph, Erin Banks, Ankhtra Battle, William E. Burden

Zellerbach Theatre

Friday, May 29 @ 7:30 PM

Saturday, May 30 @ 2 PM

Saturday, May 30 @ 7 PM

There will be an intermission.

INSIGHTS

Fri, May 29: Join us after the performance for a conversation with the artists, moderated by Christopher Gruits, our Executive & Artistic Director.

The 25/26 season dance series is co-sponsored by Arthur Kaplan, C'67 and Duane Perry alongside Lynn Jerath, W'95 and Kunal Jerath.

PROGRAM

NIGHT JOURNEY (1947)

CHOREOGRAPHY AND COSTUMES Martha Graham

MUSIC William Schuman†

SET Isamu Noguchi

ORIGINAL LIGHTING Jean Rosenthal

ADAPTED LIGHTING Beverly Emmons

Premiered on May 3, 1947, at Cambridge High School, Cambridge, Massachusetts.

JOCASTA Anne Souder (5/29, 5/30 evening), Xin Ying (5/30 matinee)

OEDIPUS Lloyd Knight

TIRESIAS, THE SEER Ethan Palma

LEADER OF THE CHORUS Leslie Andrea Williams

DAUGHTERS OF THE NIGHT So Young An, Ane Arrieta, Laurel Dalley Smith, Meagan King, Devin Loh, Amanda Moreira

"And loudly o'er the bed she wailed where she / In twofold wedlock, hapless, had brought forth / Husband from a husband, children from a child. / We could not know the moment of her death / Which followed soon."

– Sophocles

In *Night Journey*, it is not Oedipus but Queen Jocasta who is the protagonist. The action of the dance turns upon that instant of her death when she relives her destiny and sees with double insight the triumphal entry of Oedipus, their meeting, courtship, marriage, their years of intimacy which were darkly crossed by the blind seer Tiresias until at last the truth burst from him. The chorus of women, who know the truth before the seer speaks it, tries in vain to divert the prophecy's cruel conclusion.

In *Night Journey*, the classic story of Oedipus is stunningly reinvented. Not only does Graham upend our perspective of the tale by telling it through the eyes of the Queen, Jocasta, but she does this through a brilliant backwards chronology. The dance begins as Sophocles' play ends; the curtain goes up on Jocasta who, having realized the horrific truth, is about to hang herself. We see the entire story in flashback: the return of Oedipus as a young man, their courtship and marriage. The dancing of the chorus reflects Jocasta's anguish as her life passes before her eyes. Driven toward the truth by Tiresias, the blind seer, Jocasta participates in these memories, haunted with awareness of her inescapable fate – that she has married and born children with her own son.

†Used by arrangement with Theodore Presser Company, agent for Merion Music, Inc.

in case of fire, speak (World Premiere)

CHOREOGRAPHER Tommie Waheed-Evans

ASSISTANT TO THE CHOREOGRAPHER Donovan Reed

DRAMATURG & EXHIBIT CURATOR Ain Gordon

SONIC DRAMATURG/SOUND DESIGNER Uwazi Zamani

PERFORMERS

MARTHA GRAHAM DANCE COMPANY Antonio Leone, Meagan King, Zachary Jeppsen-Toy, Jai Perez

PHILADANCO! Brittany Wright, Raven Joseph, Erin Banks, Ankhtra Brivett-Battle, William Burden

in case of fire, speak, with its companion exhibition, is a world premiere collaborative performance by the Martha Graham Dance Company and PHILADANCO! in response to Martha Graham's 1938 work, *American Document*, and its enduring question, "What is an American?" Drawing on historical documents, photographs, video and design, the new work explores Graham's masterwork alongside Philadelphia dance company PHILADANCO!'s decades-long commitment to preserving and advancing the work of Black artists.



Tommie-Waheed Evans' *in case of fire, speak* is a co-commission of Penn Live Arts and ArtPhilly as part of the What Now: 2026 Festival.

INTERMISSION

FRONTIER (1935)

CHOREOGRAPHY AND COSTUME Martha Graham

MUSIC Louis Horst

SET Isamu Noguchi

ORIGINAL LIGHTING Jean Rosenthal

ADAPTED LIGHTING Beverly Emmons

Frontier premiered on April 28, 1935, at the Guild Theater, New York City.

PERFORMER Ane Arrieta (5/29, 5/30 evening), Anne Souder (5/30 matinee)

Frontier, subtitled "American Perspective of the Plains," is a tribute to the vision and independence of the pioneer woman. It portrays her strength and tenderness, her determination and jubilation at overcoming the hazards of a new land, as well as her love of the land. The movement, completely one with the décor's widening horizon, evokes the feeling of distance, loneliness and courage.

EN MASSE (2026)

CHOREOGRAPHY Hope Boykin

MUSIC Leonard Bernstein†

ADDITIONAL MUSIC Christopher Rountree

COSTUME DESIGN Karen Young

LIGHTING DESIGN Al Crawford

ASSISTANTS TO THE CHOREOGRAPHER Cameron Harris,
Terri Ayanna Wright

Premiered on January 17, 2026 at the Power Center, Ann Arbor, MI.

PERFORMERS Ane Arrieta, Zachary Jeppsen-Toy, Meagan King, Lloyd Knight, Antonio Leone, Devin Loh, Amanda Moreira, Jai Perez, Anne Souder, Leslie Andrea Williams, Xin Ying

En Masse takes inspiration from a collaboration in the late 1980s between two iconic American artists: Martha Graham and Leonard Bernstein. Archival records show that these artists were inspired by a wide range of American social issues, but that work never came to fruition. The score for *En Masse*, created by Christopher Rountree, consists of a new arrangement of excerpts from Bernstein's *MASS*, and a new theme and variations based on a recently discovered piece of music believed to have been created for Martha Graham by Leonard Bernstein. Reflecting on the themes of *En Masse*, choreographer Hope Boykin offers:

Together we try, we fall, we restart and grow. Together we make change, learn and build. Alone, however, our failures scream and endurance is tested. In community, we thrive, lean and depend on one another. *En Masse*, shares how we are often bound by our limitations, and the process toward release is not easy, but worth it.

En Masse was made possible with significant support from the Rockefeller Brothers Fund/Charles E. Culpeper Arts and Culture. Major support was provided by The O'Donnell-Green Music and Dance Foundation.

En Masse was also made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, The Hayes Foundation and the Martha Graham Commissioning Circle.

En Masse was commissioned by the John F. Kennedy Center for the Performing Arts, University of Michigan, Boston Symphony Orchestra, Andris Nelsons, Music Director, Jacob's Pillow Dance Festival and the Younes and Soraya Nazarian Center for the Performing Arts and the California State University of Northridge.

By arrangement with Boosey and Hawkes, Inc., Sole Agent for Leonard Bernstein Music Publishing Company LLC, publisher and copyright owner.

Music recorded at Younes and Soraya Nazarian Center for the Performing Arts and the California State University of Northridge.

†“For Martha (Variations on a Theme by Leonard Bernstein)”

Original music by Leonard Bernstein

Additional composition by Christopher Rountree

“Suite for Dance” from *MASS*

By Leonard Bernstein

Lyrics for “A Simple Song” by Stephen Schwartz and Leonard Bernstein

Arranged by Christopher Rountree

AMERICA UNFINISHED

This performance is featured as part of our 25/26 season, America Unfinished, marking our country's 250th anniversary. Choreographer Tommie-Waheed Evans' *in case of fire, speak* responds to Martha Graham's *American Document* (1938) and its essential question: "What is an American?" We invited Evans to reflect and share his thoughts on the piece and this pivotal moment in our country's legacy:

What images, sounds or movements feel quintessentially American to you?

A gospel choir and a protest chant are happening at the same time. I hear Nina Simone sitting next to Kendrick Lamar. I see a line of people moving forward, not in unison, but with intention. Movement-wise, it is the collision. The refinement of modern dance meeting the rawness of Black vernacular. Precision and rupture living in the same body. That tension is America to me.

What part of the American experience are you hoping to illuminate, question or celebrate through your work?

I am interested in the gap between what America says it is and what it actually does. I want to illuminate the lived experience inside that gap, especially for Black bodies, queer bodies, bodies that have had to fight to be seen and heard. I am not trying to resolve that tension. I want to sit inside it, stretch it and make it undeniable. At the same time, I am celebrating survival, the ways we continue to create, to love, to move forward even when the system is not built for us.

How has your identity as an artist shaped the way you think about democracy and freedom?

As a Black, queer choreographer, I do not experience democracy as something guaranteed. I experience it as something negotiated. Freedom, for me, is not abstract. It is physical. It is whether my body can move, speak, exist without being policed, reduced or erased. In my work, democracy becomes something you have to practice in real time, with other bodies, with difference, with friction. It is not clean. It is not easy. But it is necessary.

What conversations or emotions do you hope the audience walks away with after your performance?

I want them to feel implicated. Not just moved, but responsible. I want them to sit with discomfort, with beauty, with contradiction. I want them to ask themselves where they stand inside this and what they are willing to hold, to challenge, to change. I also want them to feel possibility, that something else is available to us if we are willing to do the work.

What aspects of American identity or democracy do you feel are still in progress or being redefined? How are you exploring these in your piece?

Belonging is still being defined. Who gets to claim this country, and at what cost. Truth is also still in progress: whose stories are told, whose are erased and who controls the narrative. In the piece, I am exploring this through structure, through who moves freely, who is held back, who is witnessed, who is ignored. Through doorways that open and close, through bodies that try to cross and sometimes cannot. It is not just what we say about democracy. It is how it is embodied moment to moment.

If America is a work in progress, what role do artists play in shaping what comes next?

Dance artists tell the truth before it is comfortable. We imagine what does not exist yet. We hold space for contradiction without rushing to fix it. We give people a way to feel something that language alone cannot always reach. Dance artists do not just reflect the world, we rehearse the future.

Who or what would you add to the Declaration of Independence if it were written today?

I would add the right to be fully seen and protected in your humanity, regardless of race, gender, sexuality or class. I would add language that acknowledges the histories that were excluded from the original document, the lives that were not considered equal at the time. I would also add accountability, not just ideals, but a commitment to what it takes to actually live them.

Can you share about an experience you have had that made you feel hopeful about America's future?

It happens in the room with these dancers from MGDC and PHILADANCO. When I see a group of people from different backgrounds come together and commit to the same process—to listening, to adjusting, to showing up fully—that feels like a version of democracy that is possible. It is not perfect, but it is active. It is embodied. And it reminds me that change does not happen in theory, it happens in practice, in real time, with real people.

[PENNLIVEARTS.ORG/25-26SEASON](https://pennlivearts.org/25-26season)

ABOUT THE ARTISTS

Martha Graham

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, including 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 Bicentennial, she was granted the United States' 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 leader in the evolving art form of modern dance since its founding in 1926. It is both the oldest dance company in the United States and the oldest integrated dance company.

Today, the company is embracing a new programming vision that showcases masterpieces by Graham alongside newly commissioned works by contemporary artists. With programs that unite the work of choreographers across time within a rich historical and thematic narrative, the company is actively working to create new platforms for contemporary dance and multiple points of access for audiences.

Since its inception, the Martha Graham Dance Company has received international acclaim from audiences in more than 50 countries throughout North and South America, Europe, Africa, Asia and the Middle East. The company has performed at the Metropolitan Opera House, Carnegie Hall, the Paris Opera House, Covent Garden and the John F. Kennedy Center for the Performing Arts, as well as at the base of the Great Pyramids in Egypt and in the ancient Odeon of Herodes 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 ensemble 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 Aurelie 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 SITI 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 includes must-see choreographers such as 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. "Some of the most skilled and powerful dancers you can ever hope to see," according to *The Washington Post* last year. "One of the great companies of the world," says *The New York Times*, while *Los Angeles Times* notes, "They seem able to do anything and to make it look easy as well as poetic."

Janet Eilber (Artistic Director)

Eilber has been the company's artistic director since 2005. Her direction has focused on creating new forms of audience access to the Graham masterworks. These initiatives include spoken introductions, contextual programming, educational and community partnerships, use of new media, commissions and creative events such as the *Lamentation Variations* among many others. Earlier in her career, 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 repertoire. 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. She has also re-mixed Graham choreography for theatre and opera productions and successfully reimagined lost Graham works. Apart from her work with Graham, Eilber has performed in films, on television and on Broadway directed by such greats as Agnes de Mille, Tommy Tune 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 its support for teaching artist training and contributing regularly to its publications. Eilber is a Trustee Emeritus of the Interlochen Center for the Arts and was recently honored with a Doctorate of Fine Arts from The Juilliard School. She is married to screenwriter/director John Warren, with whom she has two daughters, Madeline and Eva.

Ben Schultz (Rehearsal Director)

Schultz joined the company in 2009 and serves as rehearsal director. He's danced lead roles including King Hades in *Clytemnestra*, Jason in *Cave of the Heart* and Shaman in *The Rite of Spring*. He premiered Martha Graham's work in Russia performing *Errand into the Maze* with prima ballerina Diana Vishneva at the Mariinsky Theatre, Saint Petersburg. He has also performed with Buglisi Dance Theater, Hannah Kahn Dance Company and the Cleo Parker Robinson Dance Ensemble. Currently, he's on staff at both the Martha Graham School and the Alvin Ailey School teaching the Martha Graham technique for pre-professional students and divisions.

Hope Boykin (Choreographer)

Hope Boykin, a two-time "Bessie Award" winner from Durham, NC, is a distinguished educator, creator, mover and motivator. Retired in 2020 from a two-decade tenure with the Alvin Ailey American Dance Theater, she has crafted works for numerous companies, including the American Ballet Theatre Studio Company, Ballet Black of London, Cleo Parker Robinson Dance, Dallas Black Dance Theatre, Hubbard Street Dance Chicago, Paul Taylor Dance Company, PHILADANCO!, Philadelphia Ballet, Alvin Ailey American Dance Theater and HopeBoykinDance. As a creator and director, Boykin released *Beauty Size & Color*, a short film earning her a New York Emmy nomination. In 2021, she developed *An Evening of Hope* at 92nd Street Y, followed by performances at Chelsea Factory and the Guggenheim Museum Works & Process with Hubbard Street Dance Chicago. She adapted Jacqueline Woodson's children's book, *The Other Side*, at the Kennedy Center Family Theater and choreographed the 50th anniversary of Leonard Bernstein's *MASS* at the Kennedy Center in 2022. Featured on *Dance Magazine's* October 2023 cover, her first evening-length work, *States Of Hope*, ran for a week at The Joyce Theater to great acclaim. Boykin founded HBArts Collective, serves as Artist-In-Residence at USC Gloria Kaufman School of Dance, and is an Adjunct Professor at Howard University, Artistic Advisor for Dance Education at the Kennedy Center, and Artistic Lead for the Kennedy Center Dance Lab. She firmly believes there are no limits.

Lloyd Knight (Dancer)

Knight joined the company in 2005 and performs the major male roles of the Graham repertory including in *Appalachian Spring*, *Embattled Garden*, *Night Journey* and many others. *Dance Magazine* named him one of the "Top 25 Dancers to Watch" in 2010 and one of the best performers of 2015. Knight starred with ballet greats Wendy Whelan and Misty Copeland in signature Graham duets and has had roles created for him by such renowned artists as Nacho Duato and Pam Tanowitz. He is currently a principal guest artist for The Royal Ballet of Flanders directed by Sidi Larbi Cherkaoui. Born in England and raised in Miami, he trained at Miami Conservatory of Ballet and New World School of the Arts.

Xin Ying (Dancer)

Ying is a dancer and choreographer with an MFA from NYU, a *Dance Magazine* cover artist and a mother. She joined the Martha Graham Dance Company in 2011, performing Graham's iconic roles including *Herodiade*, *Chronicle*, *Cave of the Heart* and *The Chosen One* in *Rite of Spring*, praised by *The New York Times* as "transcendent and heroic." Her work bridges legacy and technology through projects such as *MarthaBot*, *Lamentation: Dancing the Archive* and *Letter to*

Nobody, with premieres at Jacob's Pillow, The Joyce and the Guggenheim.

Leslie Andrea Williams (Dancer)

Williams grew up in Raleigh, North Carolina. Williams performs numerous featured roles in iconic Graham ballets. Some of her most notable roles have been dancing the solo *Deep Song* and performing as the lead in *Chronicle*. Her performance in *Chronicle* earned her a naming in *The New York Times* "Best Dance of 2019" list. Williams' has also been profiled in *Dance Magazine*, *Teen Vogue*, *Psychology Today* and *Marie Claire* Taiwan. Her work has been described in reviews as "hypnotic" and "larger than life." Williams is a graduate of The Julliard School.

Anne Souder (Dancer)

Souder joined the company in 2015 and performs Martha Graham's own roles in *Dark Meadow Suite*, *Chronicle*, *Deep Song* and *Ekstasis*. Roles have also been created for her by such luminaries as Marie Chouinard, Sidi Larbi Cherkaoui, Maxine Doyle and Bobbi Jene Smith. Souder began her training in Maryville, Tennessee and graduated from the Ailey/Fordham BFA program with a double major in dance and theology while performing works by Alvin Ailey, Ronald K. Brown and more. She was also a member of Graham 2 and awarded a Dizzy Feet Foundation scholarship.

Laurel Dalley Smith (Dancer)

Smith is a British dancer from Bath, England. She trained at Central School of Ballet, graduating with a First-Class BA Honours degree and toured the UK with the 50th anniversary production of *West Side Story*. In 2015, inspired by Sir Robert Cohan, she joined the Martha Graham Dance Company, performing roles including the Bride in *Appalachian Spring* and *Errand into the Maze*, and revising Agnes de Mille's Cowgirl in *Rodeo*. She has also worked with Pam Tanowitz, Hofesh Shechter, Kim Brandstrup and Melissa Toogood across stage, film and opera.

So Young An (Dancer)

A native of South Korea, An joined the company in 2016 and dances featured roles in Graham ballets as well as new works. An is the recipient of the International Arts Award and the Grand Prize at the Korea National Ballet Grand Prix. She has danced with Korean National Ballet Company, Seoul Performing Arts Company and Buglisi Dance Theatre. She has also performed works by Yuri Grigorovich, Jean-Christophe Maillot, Mats Ek, Patricia Ruanne and Samantha Dunster.

Devin Loh (Dancer)

From Fanwood, NJ, Loh graduated from SUNY Purchase as the Bert Terborgh Dance Award Recipient. She joined Graham 2 in 2019 and premiered with the Graham Company in 2021. In addition to Graham classics, she has performed works by Hope Boykin, Jamar Roberts, Hofesh Shechter and Sonya Tayeh with the company. Loh is a certified teacher of Graham Technique and has been recognized as the 2025 Distinguished Graduate of UCVTS-APA for her work of carrying Graham's legacy to the next generation.

Antonio Leone (Dancer)

Leone, a native of Italy, graduated from the Rudra Bejart School in Switzerland. In 2021, he joined Graham 2 and then the main company in 2022. He performs featured roles in *Errand into the Maze*, *Diversion of Angels*, *Cave of the Heart* and *Appalachian Spring*, as well as roles in commissioned works by Sonya Tayeh,

Hofesh Shechter, Jamar Roberts, Baye&Asa, Yin Yue and Hope Boykin. He is the first male dancer with CR Dance and a Pearl Lang Award recipient for Excellence in Performance.

Meagan King (Dancer)

King is from Brooklyn, NY and is an Ailey/Fordham BFA graduate and Glorlya Kaufman Scholar. She is a Princess Grace Award nominee and a 2019 BLOCH Young Artist, and has been featured in *Vogue Magazine*, *Dance Spirit*, *The Today Show*, *The New York Times* and Holland Dance Festival. She is an alumna of Ailey II, LaGuardia High School and 2018 Contemporary Program at Jacob's Pillow. King choreographed for Color Me Beautiful, winning Young Arts solos and LaGuardia's 2021 Senior Dance Concert. This is her third season with the company.

Ane Arrieta (Dancer)

Arrieta, a Rhode Island native and dual citizen of Spain and the U.S., has been a company member with the Martha Graham Dance Company since 2023, performing soloist roles in Graham masterworks. She has recently worked with Hope Boykin, Jamar Roberts and Baye&Asa in new choreographic creations. Arrieta performs with Buglisi Dance Theatre and holds a BFA from The Hartt School, where she received the Outstanding Senior Award. She previously danced with Newport Contemporary Ballet and Graham 2.

Zachary Jeppsen-Toy (Dancer)

Jeppsen-Toy was raised in Southern Wisconsin and is an alumnus of The Juilliard School, where he received his BFA in dance. He has had the pleasure of performing pieces by Alvin Ailey, Martha Graham, Jacquelyn Buglisi, Donald McKayle, Paul Taylor, Ohad Naharin and many other choreographers. Before Juilliard, Jeppsen-Toy attended The Chicago Academy for the Arts where he studied under Randy Duncan and Patrick Simoniello. This is his third season with the company.

Amanda Moreira (Dancer)

Moreira, originally from Roxbury, NJ, received her BFA in dance with a concentration in modern from Marymount Manhattan College in 2022. She has performed works choreographed by Martha Graham, Twyla Tharp, Sidra Bell, Jessica Lang and Jennifer Archibald. After graduating, she joined Graham 2. This is her third season with the company.

Jai Perez (Dancer)

Perez, from Harlem, NY, started his journey at the National Dance Institute where he cultivated a love for dance. He continued his training at the Alvin Ailey Junior Division and is now an alumnus of the Conservatory of Dance at SUNY Purchase. He has performed works by Ronald K. Brown, Doug Varone, Ja'Malik, Ayodele Casel, Norbert De La Cruz III, Martha Graham and Jacquelyn Buglisi. This is his third season with the company.

Ethan Palma (Dancer)

Palma is originally from Appleton, Wisconsin, where he began his training at Barb's Centre for Dance. Palma graduated from Marymount Manhattan College with a Bachelor of Fine Arts with a concentration in ballet. At Marymount, Palma has performed in works of many choreographers including Martha Graham, Sidra Bell, Jenn Freeman, Chanel Dasilva, Pedro Ruiz and Darshan Bhuller. This is Palma's second season with the Martha Graham Dance Company.

ADDITIONAL MARTHA GRAHAM DANCE COMPANY STAFF

DIRECTOR OF DEVELOPMENT OPERATIONS A. Apostol

DEVELOPMENT ASSOCIATE Christina Convertito

PARTNERSHIP COORDINATOR Jacob Larsen

FINANCE & ADMINISTRATIVE ASSISTANT Susan Lamb

DIRECTOR OF MARKETING Melissa Sherwood

DIRECTOR OF MARTHA GRAHAM RESOURCES Lorenzo Pagano

DIRECTOR OF SCHOOL Ashley Brown

DEAN OF STUDENTS AND GOVERNMENT AFFAIRS Tami Alesson

PROGRAM DIRECTOR/DIRECTOR OF GRAHAM 2 Virginie Mécène

PROGRAM DIRECTOR Lone Larsen

TEENS@GRAHAM PROGRAM DIRECTOR Amélie Bénard

ADMINISTRATIVE ASSISTANT Camille Nemoz

SCHOOL ASSISTANT Tyler Quick

PRESS AGENT Janet Stapleton

PHILADANCO!

The Philadelphia Dance Company, PHILADANCO!, is a nonprofit organization that presents the highest quality of professional dance performance and cultivates the skills of emerging and professional dancers and choreographers in a nurturing environment, while increasing the appreciation of dance among its many communities. Across the nation and around the world, PHILADANCO! is celebrated for its innovation, creativity and preservation of predominantly African-American traditions in dance.

With its homebase on Philadanco Way in West Philadelphia, PHILADANCO! also provides one of the nation's most innovative and successful dance training programs. A myriad of company support systems and intensive training enable dancers to hone their talent and refine their technical skills. Often described as "a brilliant mix of miracle of skill, energy and artistry," "fascinating and thrilling," and as having performers with "virtuoso physicality," PHILADANCO! dancers are among the best in the world.

Founded in 1970, PHILADANCO! continues its legacy of breaking barriers and building bridges across cultural divides, consistently performing for audiences of people from diverse communities. PHILADANCO! is recognized for its artistic integrity, superbly trained dancers and electrifying performances. Inherent in their mission is a commitment to empowering youth with essential developmental and leadership skills that facilitate achievement and success in the world of dance and everyday life.

PHILADANCO! is a company representing a history of first accomplishments. Building on this company tradition, PHILADANCO! laid the groundwork for the founding of the International Association of Blacks in Dance (IABD), a service organization that addresses the needs of the African American dance community in a supportive environment, and produces an annual conference and festival, and several additional supportive organizations.

Tommie-Waheed Evans (Choreographer)

Evans, a 2021 Guggenheim Fellow, is a queer Black dance maker from Los Angeles, California, shaped by a landscape of racial division, gang violence and earthquakes. His work delves into Blackness, spirituality, queerness and liberation.

Evans began his formal training with Karen McDonald before earning a fellowship at The Ailey School and later obtained an MFA in choreography from Jacksonville University. As a performer, he toured nationally and internationally with Lula Washington Dance Theatre, Complexions Contemporary Ballet and PHILADANCO!. Since 2004, he has choreographed over 50 original works spanning diverse themes, tones and structures. As the founder of waheedworks, Evans led the Philadelphia-based company as a primary vehicle for his artistic research, creating works that fused urban street dance and contemporary movement, propelled by gospel music and polyrhythmic sounds. The company was presented by Jacob's Pillow, The Joyce Theater, USC Visions and Voices, SummerStage NYC, Painted Bride Arts Center, Philadelphia Dance Projects and more.

Evans has created commissioned works for BalletX, Dallas Black Dance Theatre, PHILADANCO!, Dayton Contemporary Dance Company, Verb Ballets, Ballet Memphis, Louisville Ballet, St. Louis Dance Theater and numerous universities and conservatories. A former assistant professor at The University of the Arts, he has received numerous accolades, including recognition as a Resident Fellow at the Center for Ballet and the Arts at NYU, recipient of the Princess Grace Honoraria Award in Choreography, the New Music Project Grant, Howard Gilman Foundation Fellowship, Joffrey Ballet Winning Works, and the Dance Research Fellowship at the New York Public Library for the Performing Arts. He has also been honored with the Inaugural "Joanie Award" from PHILADANCO! and the Charles Augins Inspirational Artist Award from the International Association of Blacks in Dance. Currently, Evans is one of three choreographers-in-residence at PHILADANCO!

Uwazi Zamani (Sonic Dramaturg/Sound Designer)

Zamani is a Black queer multidisciplinary performance artist, choreographer, sonic dramaturg and scholar from Houston, Texas. Their work lives at the intersection of movement, sound, text and memory, creating performance landscapes where Black queer and trans life is held with tension, beauty, rupture and force. Working through choreography and sonic construction, Zamani builds worlds that blur archive and apparition, asking what the body remembers when history refuses to let it rest.

Zamani holds a BFA in dance performance and a BA in African and African diaspora studies from the University of Texas at Austin, with concentrations in Black performance theory and Black queer studies. They earned an MFA in dance from the University of the Arts and are currently completing doctoral research in dance at Temple University. Their dissertation investigates Femme Queen performance, Black trans survival and the political poetics of sound, embodiment and necropolitics.

Zamani has performed and collaborated with artists including Bill T. Jones, Tommie-Waheed Evans, Kevin Wynn, Kayla Farrish, Stephanie Martinez, Elijah Gibson and Charles O. Anderson. Their artistic voice was shaped through Urban Souls Dance Company under the direction of Harrison Guy, grounding their practice in a lineage of Black experimental performance and choreographic inquiry. Alongside their performance work, they have served as a dramaturg and research

consultant for waheedworks and Tommie-Waheed Evans, while designing sound for projects with PHILADANCO!, St. Louis Dance Theatre, Complexions Contemporary Ballet, Kayla Farrish and Martha Graham Dance Company.

Their work has been recognized through the Jacob's Pillow Ann & Weston Hicks Choreography Fellowship, the NYPL Dance Research Fellowship at the Jerome Robbins Dance Division, the Houston Arts Alliance Support for Artists and Creative Individuals Grant, the University of the Arts Creative Research and Innovation Grant, and Boyer College of Music and Dance Emerging Scholar Award.

Zamani's practice is driven by a deep investment in the sonic and embodied textures of Black life. Their works move through distortion, testimony, silence, ritual and refusal, holding space for the haunted and the ecstatic at once. Rather than offering resolution, they create performances that linger and unsettle, insisting that Black performance remains a site of memory, confrontation and radical imagination.

Ain Gordon (Dramaturg & Exhibit Curator)

Gordon is a three-time Obie Award-winning writer/director/actor, a two-time NYFA recipient a Guggenheim Fellow in Playwriting and a Creative Capital Awardee. Gordon's work often focuses on marginalized/forgotten histories and the obscured figures found within.

Recent projects include *Relics And Their Humans*, collaborating with Josh Quillen to frame a real-life OH couple grappling with ALS (Krannert Center, Arizona Arts Live, Wexner Center, La MaMa, CAP UCLA, and upcoming performances at Utah Presents and Quick Center); *These Don't Easily Scatter*, excavating the early years of the AIDS crisis in Philadelphia, in collaboration with the William Way LGBT Community Center with support from the Pew Center for Arts & Heritage plus development at Boston University; *Radicals In Miniature*, collaborating with Josh Quillen on a series of requiems to personal icons (Baryshnikov Arts, International Festival of Arts); *Ideas* (Quick Center, Connecticut College, Williams College and The Yard); and *217 Boxes Of Dr. Henry Anonymous*, culminating a 2-year residency at the Historical Society of Pennsylvania focused on Dr. John Fryer who opposed the American Psychiatric Association's classification of homosexuality as a disease (Painted Bride, Baryshnikov Arts, Transylvania University and CAP UCLA).

Gordon's work has also been seen at BAM Next Wave, New York Theater Workshop, the Mark Taper Forum, Flynn Center, HERE Arts Center, 651 ARTS, DiverseWorks, Performance Space 122/PSNY, Dance Theater Workshop/NYLA, George St Playhouse, and MASS MoCA. Gordon has been a Core Writer of the Playwright's Center, Visiting Artist at the Pew Center for Arts & Heritage, an Artist-In-Residence at NYU Tisch School of The Arts and Resident Artist at The Hermitage, and was a 2020 Pabst Endowed Writer-In-Residence at the Atlantic Center for the Arts. Gordon has been a director of the Pick Up Performance Co(s) since 1992.

Donovan Reed (Assistant to the Choreographer)

Reed (they/them), a Philadelphia native, earned their BFA in dance from the University of the Arts. During college, they became an artist in residence at Die Hochschule für Musik und Darstellende Kunst in Frankfurt, Germany, and participated in an independent artist program with the Philadelphia Ballet. They've

been a guest artist in collaboration with Bare Dance Company, Meredith Rainey, Helen Simoneau, Limón Dance Company and Mayte Natalio. They were a full-time company member with A.I.M by Kyle Abraham, and in 2024, Reed was recognized as one of *Dance Magazine's* "25 to Watch." Reed is currently collaborating with Kimberly Bartosik and GALLIM. They are a freelance artist living in the Bronx.

Erin Banks (PHILADANCO! Performer)

Banks began training at Eagles Landing Dance Center and at Anthony Burrell Center for Dance. She also trained at American Ballet Theatre, Dance Theatre of Harlem and Complexions Contemporary Ballet. Banks has worked commercially in movies, televised award shows and on networks. She earned her 2024 BFA from Texas Christian University.

Ankhtra Battle (PHILADANCO! Performer)

Battle studied at Dance Theatre of Harlem, Peridance Capezio Center and Manhattan Youth Ballet and at the B12 Berlin Workshop Festival in Germany. He is a former D2 company member. Battle is a 2022 BFA graduate from the University of the Arts.

William E. Burden (PHILADANCO! Performer)

Burden trained at the Creative and Performing Arts High School, the Rock School of Dance Education and Alvin Ailey American Dance Center. He trained with Tap Team Two & Company and was a member of Eleone Dance Connection, Dance Theater and Spectrum Dance Theatre. Burden received his BFA from the University of the Arts.

Raven Joseph (PHILADANCO! Performer)

Joseph received her 2023 Bachelor of Fine Arts degree in dance from The Julliard School. Her professional credits include performing choreographic works by Jawole Zollar, Francesca Harper and Ohad Naharian.

Brittany Wright (PHILADANCO! Performer)

Wright trained at the Olney Ballet Center, Hope Garden Ballet and City Dance. She continued her training at Towson University, receiving her BFA in dance and performance under professors including Linda-Denise Fisher-Harrell and Catherine Horta-Hayden.

26/27 SEASON
DANCE

Alonzo King LINES Ballet
SEP 25-26

Ballets Jazz Montréal
OCT 23-24

Nrityagram Dance Ensemble
NOV 6-7

Compagnie Hervé Koubi
NOV 20-21

A Very Sw!ng Out Holiday
DEC 11-12

Black Grace
FEB 19-20

Les Ballets Trockadero de Monte Carlo
MAR 12-13

Gibney Company
APR 16-17

John Scott Dance
APR 30-MAY 1

Dance Theatre of Harlem
MAY 7-9



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