



MARTHA GRAHAM DANCE COMPANY

The EVE Project

Artistic Director **Janet Eilber**
Executive Director **Larue Allen**

The Company

Lloyd Knight, Ben Schultz, Xin Ying, Natasha M. Diamond-Walker, Charlotte Landreau,
Lloyd Mayor, Lorenzo Pagano, Anne Souder, So Young An, Laurel Dalley Smith,
Jacob Larsen, Marzia Memoli, Anne O'Donnell, Leslie Andrea Williams,
Alyssa Cebulski, Alessio Crognale, Cara Mcmanus

PROGRAM

There will be an intermission.

Friday, January 25 @ 8 PM
Saturday, January 26 @ 2 PM
Saturday, January 26 @ 7 PM

Zellerbach Theatre

NextMove
DANCE

The 18/19 dance series is presented by Annenberg Center Live and NextMove Dance.

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ROMEO AND JULIET

by William Shakespeare
directed by Blanka Zizka

1.15.19 – 2.3.19



Photo of Matteo Scammell and Taysha Mare Canales by Matt Saunders.



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PROGRAM NOTES

The EVE Project

Celebrating women and the 100th Anniversary of the 19th Amendment

"First we have to believe and then we believe." – Martha Graham

Diversion of Angels

Choreography and Costumes Martha Graham

Music Norman Dello Joio†

Original Lighting Jean Rosenthal

Adaption Beverly Emmons

Premiere: August 13, 1948, Palmer Auditorium, New London, CT

Martha Graham once described *Diversion of Angels* as three aspects of love: the couple in white represents mature love in perfect balance; red, erotic love; and yellow, adolescent love. The dance follows no story, its action takes place in the imaginary garden love creates for itself. The ballet was originally called *Wilderness Stair*. 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.

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 was 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.

"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

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

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Ekstasis

Choreography Martha Graham; Reimagined by Virginie Mécène

Costume Martha Graham

Original Music Lehman Engel

Music for Reimagined Ekstasis Ramon Humet†

Lighting Nick Hung

Premiere: May 4, 1933, Guild Theatre, New York City

Ekstasis (reimagined): February 14, 2017, The Joyce Theater, New York City

Anne Souder

"The body is a sacred garment." – Martha Graham

Ekstasis is thought to be the 37th creation by Graham. In a 1980 interview, she 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 reimagined this version of *Ekstasis* based on the sparse documentation of this original solo, which included a few 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.

Deo (preview)

Choreography Maxine Doyle and Bobbi Jene Smith

Music Lesley Flanigan

Costume Karen Young

Lighting Yi-Chung Chen

Premiere: April 2, 2019, The Joyce Theater, New York City

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

These Philadelphia performances include a preview showing of a work-in-progress by Maxine Doyle and Bobbi Jene Smith, choreographers known for their use of drama and emotional content. The artists are taking 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. Doyle and Smith are using this story to investigate the natural human preoccupation with death, the underworld and the role that women play in our understanding of mortality. *Deo*, which has a commissioned score by composer Lesley Flanigan, will have its world premiere in April.

INTERMISSION

Chronicle

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 Theatre, New York City

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. (Original program note)

I. Spectre-1914

Drums—Red Shroud—Lament

Xin Ying (1/25, 1/26 evening); Leslie Andrea Williams (1/26 matinee)

II. Steps in the Street

Devastation—Homelessness—Exile

Anne Souder (1/25, 1/26 evening); Marzia Memoli (1/26 matinee)

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

III. Prelude to Action

Unity—Pledge to the Future

Xin Ying, Anne Souder (1/25, 1/26 evening); Leslie Andrea Williams, Marzia Memoli (1/26 matinee)

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

Chronicle was a response to the menace of fascism in Europe. Early in 1936, Graham 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).

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

forty 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.”

“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.

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.”

Martha Graham Dance Company

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 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. Celebrities who have joined the Company in performance include 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 SITI Company, Performa, the New Museum, Barney’s and Siracusa’s Greek Theater Festival (to name a few); 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 of 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. "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 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, 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, Eilber has performed in films, on television and on Broadway directed by greats such 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. 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)

Vale 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 *Hérodiade*, Leader in the 1980s reconstruction of "Steps in the Street", and *Night Chant*, a ballet created for Vale by Martha Graham in 1989. Graham solos performed include *Lamentation*, *Frontier*, *Satyric Festival Song* and *Serenata Morisca*.

Lloyd Knight (Principal)

Knight joined the Company in 2005 and performs leading roles in *Appalachian Spring*, *Embattled Garden*, *Errand into the Maze* 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. Recently, he partnered Wendy Whelan in *Moon* and Misty Copeland in *At Summer's Full*.

Ben Schultz (Principal)

Schultz joined the Company in 2009 and dances leading 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. Schultz has served as faculty and resident choreographer for the Arvada Center for the Arts and Humanities. Schultz starred in the world premiere of *AXE*, a work created by Mats Ek for the Company.

Xin Ying (Principal)

Ying 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, CA, Diamond-Walker joined the Company in 2011 and performs lead roles in Graham's *Appalachian Spring* (The Pioneering Woman), *Diversion of Angels* (Woman in White), *Cave of the Heart* (The Chorus), *Embattled Garden* (Lilith) and *Ekstasis*. She has originated roles in collaboration with Annie-B Parson, Kyle Abraham, Sonya Tayeh, Liz Gerring and Nacho Duato. Diamond-Walker is also a freelance writer, and works in TV/Film as an actress and model. She holds a BFA degree from Fordham University.

Charlotte Landreau (Soloist)

A native of France, Landreau 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. Landreau danced with Graham 2 and was honored with the Pearl Lang Award.

Lloyd Mayor (Soloist)

Mayor 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, Mayor was honored with the Clive Barnes Dance Award and is now a board member of the Foundation. For the Company's 90th anniversary in 2016, Mayor danced an excerpt of *Appalachian Spring* with former Étoile and Artistic Director of the Paris Opera Ballet, Aurélie Dupont.

Lorenzo Pagano (Soloist)

Pagano 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 U.S. and trained as a scholarship student at The School at Jacob's Pillow and The Martha Graham School. In 2016, Pagano received the Italian International Dance Award for "Male Rising Star".

Anne Souder (Soloist)

Souder 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. 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, Ron K. Brown, Dwight Rhoden, and more. Upon graduation, she joined Graham 2 and was awarded a Dizzy Feet Foundation scholarship.

So Young An (Dancer)

An joined the Company in 2016. 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 performed works by Yuri Grigorovich, Jean-Christophe Maillot, Mats Ek, Patricia Ruanne and Samantha Dunster.

Laurel Dalley Smith (Dancer)

Dalley Smith, 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. Dalley Smith graduated from Central School of Ballet with 1st 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)

Larsen received his BFA from Marymount Manhattan College where he performed works by Paul Taylor, Twyla Tharp, Azzure Barton, Loni Landon and Ray Mercer. At Springboard Danse Montreal 2015, he performed works by Alexander Ekman and Banning Boulding. Larsen trained at the Graham School and was a member of Graham 2.

Marzia Memoli (Dancer)

From Palermo, Italy, Memoli joined the Company in 2016 and performs lead roles in works by Pontus Lidberg, Lucinda Childs, Lar Lubovitch 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 with high honors from the Academy of Teatro Carcano in Milan and studied at the Bejart School, where she performed with the Bejart Ballet Lausanne.

Anne O'Donnell (Dancer)

O'Donnell joined the Company in 2014 and performs lead roles in Graham's *Appalachian Spring* and *Dark Meadow Suite*, and in new works by Marie Chouinard, Mats Ek, Pontus Lidberg, Annie-B Parson 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)

Williams was born in Newport News, VA and grew up in Raleigh, North Carolina. Williams joined the Company just two months after graduating from The Juilliard School in 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)

Cebulski 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, among others. She was a member of Graham 2.

Alessio Crognale (New Dancer)

Crognale is from Abruzzo, Italy. He began his training in his hometown and then pursued his major in ballet at the Academy of Teatro Carcano in Milan. Crognale trained at the Martha 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. This is his first season with the Company.

Cara Mcmanus (New Dancer)

Mcmanus trained in her native Falmouth, MA before earning a BFA in dance and a BA in comparative literature from Fordham University and The Ailey School. She has performed works by Robyn Mineko Williams, William Forsythe, Norbert de la Cruz III, and others. She was a member of Graham 2.

Maxine Doyle (Choreographer)

Doyle is an independent choreographer and director. Since 2002, she has been Associate Director and Choreographer for Punchdrunk, with whom she co-directed many works including the multi-award winning *Sleep No More* (London, Boston, New York, Shanghai) and *The Drowned Man*. Her work for theatre and opera includes *Evening at the Talk House* (NT) and *The Cunning Little Vixen* (Glyndebourne). Work for brands includes Louis Vuitton and Selfridges. Recent dance theatre work includes *After Lethe* for Staatstheater Kassel. Future projects include a site-based dance theatre work creation with Struct Dance, Perth, Australia for 2019. Most recently, Doyle has been collaborating on her first feature film, *Mari*.

Bobbi Jene Smith (Choreographer)

Smith is an alumnus of the Juilliard School, North Carolina School of the Arts and the Royal Winnipeg Ballet School. From 2005–2014, she was a member of the Batsheva Dance Company under the direction of Ohad Naharin. She has worked and collaborated with a variety of artists around the world including Ohad Naharin, Sharon Eyal, Celia Rowilson-Hall, Martha Clarke and Punchdrunk's *Sleep No More*. She is a certified Gaga teacher and has taught the repertory of Ohad Naharin in schools and universities around the U.S. since 2006.