

Celebrity Series of Boston

Program book PDF

Friday | November 22 | 8pm
Saturday | November 23 | 2pm
Emerson Cutler Majestic Theatre

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

Marzia Memoli

Richard Villaverde

Devin Loh
Antonio Leone
Meagan King
Ane Arrieta
Zachary Jeppsen-Toy
Matthew Spangler
Amanda Moreira
Jai Perez
Ethan Palma
Rayan Lecurieux-Durival

Major support for the Martha Graham Dance Company is provided by Arnhold Foundation, Howard Gilman Foundation, New York City Department of Cultural Affairs In partnership with the New York City Council, New York State Council on the Arts with the support of the New York State Legislature, National Endowment for the Arts, The Shubert Foundation

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DANCE PROGRAM

DARK MEADOW SUITE

Choreography and Costumes by Martha Graham

Arrangement by Janet Eilber

Music by Carlos Chávez†

Lighting by Nick Hung

Premiere: April 1, 2016, Library of Congress, Washington, DC

Through the act of dancing forgotten memories emerge. We sense that we have been all things. “I have been ere now a boy and a girl, a brush, a bird, and a dumb fish in the sea.”

- Empedocles

PERFORMERS

Lloyd Knight Anne Souder

Ane Arrieta

Laurel Dalley Smith

Zachary Jeppsen-Toy

Meagan King

Antonio Leone

Amanda Moreira

Jai Perez

Richard Villaverde

Leslie Andrea Williams

Originally commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, Washington, DC.

†La Hija de Colquide used by arrangement with G. Schirmer, Inc., agent for Carlanita Music Company, publisher and copyright owner. Adapted and conducted by Aaron Sherber.

RODEO

or

The Courting at Burnt Ranch

Choreography by Agnes de Mille

Music by Aaron Copland†

Bluegrass Arrangement by Gabriel Witcher

Scenery by Beowulf Boritt

Costume Design by Oana Botez

Lighting Design by Yi-Chung Chen

Staged by Diana Gonzalez

Tap Solo Choreography by Dirk Lumbard

Rodeo was first performed by the Ballet Russe de Monte Carlo on October 16, 1942, at the old Metropolitan Opera House in New York City.

“This is not an epic, nor the story of pioneer conquest. It builds no empires. It is a pastorate, a lyric joke. But one must be always conscious of the enormous land on which these people live and their proud loneliness. The action takes place on a Saturday afternoon and evening on a ranch in the southwest.”

– Agnes de Mille,
from her original *Rodeo* scenario

Scene I

Rodeo: Saturday Afternoon – The Corral

Interlude: Retrospect

Scene II

Saturday Night Dance

PERFORMERS

The Cowgirl

Laurel Dalley Smith

The Champion Roper

Richard Villaverde

The Head Wrangler

Lloyd Knight

The Ranch Owner's Daughter

Leslie Andrea Williams

Her Eastern Friends from Kansas City So Young An,
Marzia Memoli,
Anne Souder

Square Dance Caller Lloyd Knight

Cowhands Zachary Jeppsen-Toy,
Rayan Lecurieux-Durival,
Antonio Leone,
Ethan Palma,
Jai Perez,
Matthew Spangler

Womenfolk Ane Arrieta,
Meagan King,
Amanda Moreira

This production was made possible by the Martha Graham Dance Company and was presented with the cooperation of The De Mille Working Group, Anderson Ferrell, director.

This production of *Rodeo* was commissioned by Tee Scatuorchio and Michael Becker. The production was also made possible with significant co-commission support from the Annenberg

Foundation, The Younes and Soraya Nazarian Center for the Performing Arts and the California State University of Northridge, and the 92nd Street Y, as part of 92NY's 150th anniversary celebration, in honor and continued support of Martha Graham's rich 92NY legacy.

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

†*Rodeo* by Aaron Copland © 1942 The Aaron Copland Fund for Music, Inc. Copyright renewed. This arrangement © 2023 The Aaron Copland Fund for Music, Inc. By permission of Boosey & Hawkes, Sole Licensee.

— *INTERMISSION* —

LAMENTATION

Choreography and Costume by Martha Graham

Music by Zoltán Kodály†

Original lighting by Martha Graham

Adapted by Beverly Emmons

Premiere: January 8, 1930, Maxine Elliott's Theatre, New York City

PERFORMER

So Young An

This presentation of *Lamentation* has been made possible by a gift from Francis Mason in honor of William D. Witter. Additional support was provided by The Harkness Foundation for Dance.

†*Neun Klavierstücke*, op. 3. no. 2

WE THE PEOPLE

Choreography by Jamar Roberts

Music by Rhiannon Giddens

Arranged by Gabriel Witcher

Costume Design by Karen Young

Lighting Design by Yi-Chung Chen

Premiere: February 2024

PERFORMERS

So Young An

Ane Arrieta

Zachary Jeppsen-Toy

Laurel Dalley Smith

Meagan King

Lloyd Knight

Jai Perez

Anne Souder

Richard Villaverde
Leslie Andrea Williams

Please note this production uses haze.

We the People was made possible with a significant commissioning grant from The O'Donnell-Green Music and Dance Foundation.

This production was also made possible by the 92nd Street Y, as part of 92NY's 150th anniversary celebration, in honor and continued support of Martha Graham's rich 92NY legacy.

Production support was provided by University of Michigan.

Notes on the program

Dark Meadow Suite

Choreography by Martha Graham

The *Dark Meadow Suite* is made up of highlights from a much longer work by Martha Graham, *Dark Meadow*, which premiered in 1946. The *Suite*, created in 2016, is designed to feature the exceptional choreography that Graham created for the ensemble of dancers in *Dark Meadow*. Both the unison dancing and the partnering have been recognized as some of Graham's most architectural, ritualistic, and profound creations. They are clearly inspired by Graham's love of the rituals of the natives of the American Southwest and Mexico, which she observed as a young woman. The Mexican composer Carlos Chávez wrote the spacious musical score for Graham. The dancers often work in counterpoint to the score using the sound of their feet and other body percussion effects. In her original program note, Graham wrote, "*Dark Meadow* is a re-enactment of the mysteries which attend the eternal adventure of seeking." It is an abstract work about life's journey and the search for connection with one's self and one's community. This dance is a prime example of Graham as a leader in mid-20th Century modernism.

Rodeo

Choreography by Agnes de Mille

All the elements of our new production of Agnes de Mille's *Rodeo* are designed to broaden the conversation about this iconic work of Americana while remaining true to de Mille's humorous and heartfelt story about a young, independent misfit searching for love. The new dreamlike costumes by Oana Botez suggest a fond remembrance of time and place rather than the actuality. They invite us into an intimate sense of community while the digital art of Beowulf Boritt's stage design calls up the vastness of the American southwest. Gabe Witcher's new Bluegrass arrangement of the entire Copland score is a first and in a sense, returns the cowboy tunes borrowed by Copland for *Rodeo* to their roots. As part of GRAHAM100, the three-season celebration of the Graham Company's 100th anniversary, we are interested in reframing iconic works of the 20th century in ways that expand our views of that time and offer a more inclusive history. We hope our new production of *Rodeo*, which also features the most diverse cast to have ever performed the work, will resonate with today's conversations about gender and inclusion while celebrating Agnes' timeless and timely story about a young person who feels unable to fit in, finding community on their own terms through dance.

- Janet Eilber

Lamentation

Choreography by Martha Graham

Lamentation premiered in New York City on January 8, 1930, at Maxine Elliot's Theater, to music by the Hungarian composer Zoltán Kodály. The dance is performed almost entirely from a seated position, with the dancer encased in a tube of purple jersey. The diagonals and tensions formed by the dancer's body struggling within the material create a moving sculpture, a portrait which presents the very essence of grief. The figure in this dance is neither human nor animal, neither male nor female: it is grief itself.

According to Martha Graham, after one performance of the work she was visited by a woman in the audience who had recently seen her child killed in an accident. Viewing *Lamentation* enabled her to grieve, as she realized that

“grief was a dignified and valid emotion and that I could yield to it without shame.”

We the People

Choreography by Jamar Roberts

Premiered in February 2024, this dance of 21st-century Americana references and reverberates with our history. Its new score by Rhiannon Giddens, as arranged by Gabe Witcher, offers the historic sound of American folk music, while the choreography by Jamar Roberts is very much of today and in counterpoint to the music. The choreographer has said, "*We the People* is equal parts protest and lament, speculating on the ways in which America does not always live up to its promise. Against the backdrop of traditional American music, *We the People* hopes to serve as a reminder that the power for collective change belongs to the people."

About the Company

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 theater 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 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 SIT 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 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 the *Los Angeles Times* notes, "They seem able to do anything, and to make it look easy as well as poetic."

Choreographers on today's program

Martha Graham

(1894-1991)

Dark Meadow Suite, Lamentation

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 nation's Bicentennial in 1976 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."

Agnes de Mille

(1905-1993)

Rodeo

Agnes de Mille achieved fame both as a dancer and choreographer. Among her masterpieces are *Rodeo*, in which she danced, *Fall River Legend*, and *Three Virgins and a Devil*. Miss de Mille changed the face of the American musical theatre with her choreography for *Oklahoma!*, which enjoyed a hit Broadway revival in 1979, *One Touch of Venus*, *Bloomer Girl*, *Carousel*, *Brigadoon*, *Gentlemen Prefer Blondes*, *Paint Your Wagon*, and other memorable shows. Miss de Mille directed and choreographed *Allegro*, *The Rape of Lucretia*, *Out of this World*, and *Come Summer*, and she choreographed the film version of *Oklahoma!*. Her awards include three New York Drama Critics Circle Awards, two Antoinette Perry (Tony) awards, and the Handel Medallion in 1976, the highest award New York City gives. She had considerable success as a television figure, especially with an Omnibus series on ballet, and was the subject of an Emmy Award-winning documentary entitled *Agnes, The Indomitable De Mille*, produced by Dance in America/PBS. She has written a number of books including *Dance to the Piper*, *And Promenade Home*, *To a Young Dancer*, *Lizzie Borden: Dance of Death*, *Speak to Me*, *Dance with Me* and *Where the Wings Grow*. She was a founding member of the American Ballet Theatre and her last ballets, *The Informer* and *The Other*, were great successes for that company. She died in New York City in October 1993, at the age of 88.

Jamar Roberts

(b. 1983)

We the People

Jamar Roberts, a native of Miami, was the resident choreographer of Alvin Ailey American Dance Theater from 2017-2022. Mr. Roberts made five works on the Company, all to critical acclaim: *Members Don't Get Weary* (2016), *Ode* (2019), *A Jam Session for Troubling Times* (2020), *Holding Space* (2021), and *In a Sentimental Mood* (2022). He also set *Gemeos* on Ailey II. Mr. Roberts is a graduate of the New World School of the Arts and the Ailey School and has danced for Alvin Ailey American Dance Theater, Ailey II, and Complexions. Mr. Roberts won the 2016 Bessie Award for Outstanding Performer and has

performed as a guest artist with the Royal Ballet in London. Commissions include Vail Dance Festival, Fall for Dance, the Juilliard School, BalletX, New York City Ballet, San Francisco Ballet, L.A. Dance Project, ABT Studio Company, Miami City Ballet, Parsons Dance, and Works and Process at the Guggenheim, where he created the film *Cooped*. The March on Washington Film Festival invited Mr. Roberts to create a tribute to John Lewis and he has also made a film for the LA Opera entitled *The First Bluebird in the Morning*. Mr. Roberts was a director's fellow at NYU's Center for Ballet and the Arts, creative associate at the Juilliard School in 2023, and was recently featured on the cover of *Dance* magazine, previously having been on the cover in June 2013 and been named one of "25 to Watch" in 2007.

Who's who in the Company

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, 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 de Mille 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 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.

Choreographer, dancer, writer and Fulbright Specialist 2023-25, **Blakeley White-McGuire** (*Rehearsal Director*) has firmly established herself as a powerful interdisciplinary artist. Her choreographies have been commissioned across the globe. Blakeley's first book *The Martha Graham Dance Company: House of the Pelvic Truth* was released by Bloomsbury Publishing UK in 2022. Blakeley's performance career as Principal Dancer with the Martha Graham Dance Company earned her international critical acclaim including the Premio Positano Leonide Massine Award. She holds an MFA in Interdisciplinary Arts from Goddard College in Vermont and serves on faculty at Hunter College, City University of New York, and the Ailey School.

Lloyd Knight (*dancer*) 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. Mr. Knight has 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*) joined the Company in 2011 and performs many of Martha Graham's own roles including in *Herodiade*, *Errand into the Maze*, *Chronicle*, *Lamentation*, *Deep Song*, and *Cave of the Heart*. Ms. Xin has also danced solo roles in *Clytemnestra* and *Diversion of Angels*. She has been featured in works created for the Company by Nacho Duato, Pontus Lidberg, Annie-B Parson, Kyle Abraham, Liz Gerring, Maxine Doyle, and Bobbi Jene Smith. Ms. Xin also starred in the Chinese production *Dreams* and has been commissioned to create new choreography for Co•Lab Dance. Her Instagram account, on which she posts her own improvisations, has thousands of followers.

Leslie Andrea Williams (*dancer*) grew up in Raleigh, North Carolina. Ms. 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. Ms. 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.” Ms. Williams is a graduate of the Juilliard School.

Anne Souder (*dancer*) 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. Ms. 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 was awarded a Dizzy Feet Foundation scholarship.

Laurel Dalley Smith (*dancer*) joined the Company in 2015. She has performed principal roles in *Appalachian Spring*, *Steps in the Street*, *Errand into the Maze*, *Cave of the Heart*, and *Diversion of Angels*. She has created new roles with contemporary choreographers Hofesh Schechter, Pam Tanowitz, Bobbi Jene Smith, and Annie B Parsons, among others. Laurel guests internationally with award-winning LA/UK based Yorke Dance Project, performing work created on her by Yolande Yorke Edgell and Sir Robert Cohan. Laurel recently created the role of Ariadne in Deborah Warner's world premiere of 'Minotaur,' with choreography by Kim Brandstrup.

So Young An (*dancer*), a native of South Korea, joined the Company in 2016 and dances featured roles in Graham ballets as well as new works. Ms. 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.

Marzia Memoli (*dancer*), a native of Palermo, Italy, joined the Company in 2016 and performs lead roles in Graham's *El Penitente*, *Steps in the Street*, *Satyric Festival Song*, and works by Elisa Monte, Hofesh Shechter, Bobbi Jean

Smith, Lar Lubovitch, Maxine Doyle, Andrea Miller, 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 performs for Twyla Tharp Dance, in *In the Upper Room* and *Nine Sinatra Songs*. She graduated from Bejart’s school, where she performed with the Bejart Ballet Lausanne.

Richard Villaverde (*dancer*), born and raised in Miami, began dancing at age 13, privately coached by Maria Eugenia Lorenzo. Mr. Villaverde is a New World School of the Arts graduate and received his B.F.A from University of the Arts in Philadelphia. Notably, he was a part of Arsenale della Danza 2012 at La Biennale de Venezia under the direction of Ismael Ivo. He later joined BalletX (2012-2021) where he was featured in works by Matthew Neenan, Dwight Rodan, Nicolo Fonte, Penny Saunders, Cayetano Soto, Trey McIntyre, Jodie Gates, and Annabelle Lopez Ochoa. He has performed at the Vail International Dance Festival, Ballet Sun Valley, and Belgrade Dance Festival, as well as at Jacob’s Pillow.

Devin Loh (*dancer*), a native of Fanwood, NJ, joined the company in 2021. She has performed Graham classics such as *Appalachian Spring* and *Chronicle*, and contemporary works by Jamar Roberts, Hofesh Shechter, and others. Ms. Loh holds a BFA from SUNY Purchase and is a recipient of the Bert Terborgh Dance Award. Ms. Loh was a member of Graham 2.

Antonio Leone (*dancer*), from Italy, graduated from the Rudra Bejart School in Switzerland. In 2021, he joined Graham 2 and the main company in 2022. He performs featured roles in *Errand into the Maze* and *Diversion of Angels* by Martha Graham, as well as roles in works by Agnes de Mille, Sonya Tayeh, and Yin Yue. He is the first male dancer with CRDance and a Pearl Lang Award recipient for Excellence in Performance.

Meagan King (*new dancer*), of Brooklyn, NY, is an Ailey/Fordham BFA graduate and LaGuardia High School alumna. Ms. King danced with Ailey II, receiving features in *Dance Spirit*, the *Today Show*, PIX11, NY12, and *Good Day Sacramento*; she was also named BLOCH Young Artist. She performed at

Holland Dance Festival and Jacob's Pillow Contemporary and choreographed for Women/Create! This is her second season with the company.

Ane Arrieta (*new dancer*), dual citizen of Spain and the U.S., grew up in Rhode Island and trained at the Newport Academy of Ballet. She received a BFA in Dance Performance and Pedagogy from the Hartt School at the University of Hartford, earning the Outstanding Senior Award. She has worked with choreographers Jacquelyn Buglisi, Pascal Rioult, Bryan Arias, Francesca Harper, and Colin Connor, and has been a member of Newport Contemporary Ballet, Buglisi Dance Theater, and Graham 2. This is her second season with the company.

Zachary Jeppsen-Toy (*new dancer*), raised in Southern Wisconsin, is an alumnus of the Juilliard School, where he received his BFA in Dance. He has performed works by Alvin Ailey, Martha Graham, Jacquelyn Buglisi, Donald McKayle, Paul Taylor, Ohad Naharin, and many other choreographers. Before Juilliard, Zachary attended the Chicago Academy for the Arts, where he studied under Randy Duncan and Patrick Simoniello. This is his second season with the company.

Matthew Spangler (*new dancer*), born and raised in Boulder, Colorado, began his dance training at age four and recently graduated with a BFA from the Juilliard School under the direction of Alicia Graf Mack and Mario Alberto Zambrano. While at Juilliard, he performed works by Ohad Naharin, Spenser Thesberge and Jermaine Spivey, Hofesh Schechter, and Aszure Barton, among others.

Amanda Moreira (*apprentice*), 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 second season with the company.

Jai Perez (*apprentice*), from Brooklyn, NY, started his dance 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 second season with the company.

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

Rayan Lecurieux-Durival (*apprentice*) is from French Guyana, where he trained, among other locations, before relocating to Paris. He joined the Institut de Formation Rick Odums. He has worked with choreographers including Christopher Huggins, Bill T. Jones, Jennifer Muller, Jamel Gaines, Francesca Harper, and Norbert De la Cruz III. He has also performed with Alvin Ailey American Dance Theater, Jamel Gaines Creative Outlet, Parsons Dance, Collage Dance Collective, Buglisi Dance Theatre, and Jennifer Mullet/The Work.

Martha Graham Dance Company

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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.

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