

Saturday, February 14, 2026, 8pm
Sunday, February 15, 2026, 3pm
Zellerbach Hall

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	Devin Loh	Antonio Leone
Meagan King	Ane Arrieta	Zachary Jeppsen-Toy
Amanda Moreira	Jai Perez	Ethan Palma
Isabella Pagano	Grace Sautter	

Major support for the Martha Graham Dance Company is provided by The Arnhold Foundation, Barbara and Rodgin Cohen, Geoffrey D. Fallon, Noah and Kyle Hawley, The Hayes Foundation, Howard Gilman Foundation, Christopher Jones and Deb McAlister, Christine Jowers and Rob Friedman, National Endowment for the Arts, New York City Department of Cultural Affairs, New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, Dr. M. Felicity Rogers-Chapman, Judith G. Schlosser, The Shubert Foundation, Lawrence Stein, Thompson Family Foundation, Inger K. Witter, Nadia Zilkha.

The February 15th performance is made possible in part by Beth DeAtley.

*Cal Performances is committed to fostering a welcoming, inclusive, and safe environment for all—one that honors our venues as places of respite, openness, and respect.
Please see the Community Agreements section on our Policies page for more information.*

Program I – Saturday Evening

Night Journey

Choreography and Costumes by Martha Graham

Music by William Schuman[†]

Set by Isamu Noguchi

Original lighting by Jean Rosenthal

Adapted by Beverly Emmons

Premiere: May 3, 1947, Cambridge High School, Cambridge, Massachusetts

“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 that 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.

<i>Jocasta</i>	Anne Souder
<i>Oedipus</i>	Lloyd Knight
<i>Tiresias, the Seer</i>	Ethan Palma
<i>Leader of the Chorus</i>	Marzia Memoli
<i>Daughters of the Night</i>	Ane Arrieta, Laurel Dalley Smith, Meagan King, Devin Loh, Amanda Moreira, Isabella Pagano

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

Cortege

Choreography by Baye & Asa

Costume Design by Caleb Krieg

Lighting Design by Yi-Chung Chen

Music by Jack Grabow[†]

World Premiere: April 18, 2023, The Joyce Theater, New York City

Laurel Dalley Smith	Zachary Jeppsen-Toy	Lloyd Knight
Antonio Leone	Jai Perez	Anne Souder
Leslie Andrea Williams	Xin Ying	

Cortege was made possible with a significant commissioning grant from The O'Donnell-Green Music and Dance Foundation. Major support for Cortege was provided by Christopher Jones and Deb McAlister, The Hayes Foundation, and The SHS Foundation.

Cortege 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 creation of Jack Grabow's score was supported by The Charles and Joan Gross Family Foundation.
Production support was provided by the Jorgensen Center for the Performing Arts at the University of Connecticut,
Technical support provided by Works & Process at the Guggenheim and the Catskill Mountain Foundation.
[†]Baye & Asa are inspired by Martha Graham's Cortège of Eagles to consider groups under attack in our time.
Jack Grabow's score reflects themes from Eugene Lester's original score for the Graham work.

INTERMISSION

Chronicle

Choreography and Costumes by Martha Graham

Music by Wallingford Riegger[†]

Original lighting by Jean Rosenthal

Lighting for reconstruction ("Steps in the Street") by David Finley

Lighting for reconstruction ("Spectre-1914", "Prelude to Action") by Steven L. Shelley

Premiere: December 20, 1936, Guild Theater, 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 that it leaves in its wake, and suggest an answer. (Original program note)

I. Spectre-1914

Drums—Red Shroud—Lament

Leslie Andrea Williams

II. Steps in the Street

Devastation—Homelessness—Exile

Laurel Dalley Smith

Ane Arrieta	Meagan King	Devin Loh
Marzia Memoli	Amanda Moreira	Isabella Pagano
Grace Sautter	Anne Souder	Xin Ying

III. Prelude to Action

Unity—Pledge to the Future

Leslie Andrea Williams Laurel Dalley Smith

Ane Arrieta	Meagan King	Devin Loh
Marzia Memoli	Amanda Moreira	Isabella Pagano
Grace Sautter	Anne Souder	Xin Ying

"Spectre-1914" 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 discovered by Dr. Barry Fischer. "Prelude to Action" reconstructed in 1994 by Sophie Maslow, with Terese Capucilli, Carol Fried, and Diane Gray, from film clips and Morgan photographs.

[†]This new recording, engineered by Fred Vogler and conducted by Christopher Rountree, was commissioned by and recorded at The Soraya at CSUN.

Finale from New Dance, Op. 18b (for "Steps in the Street"), originally composed for Doris Humphrey, orchestrated by Justin Dello Joio, used by arrangement with Associated Music Publishers, Inc., publisher and copyright owner. Additional orchestrations by Stanley Sussman.

The 2025-26 revival of Chronicle was commissioned by New York City Center.

Program II – Sunday Matinee

Appalachian Spring

Choreography and Costumes by Martha Graham

Music by Aaron Copland[†]

Set by Isamu Noguchi

Original lighting by Jean Rosenthal, Adapted by Beverly Emmons

Premiere: October 30, 1944, Coolidge Auditorium, Library of Congress, Washington, DC

Springtime in the wilderness is celebrated by a man and woman building a house with joy and love and prayer; by a revivalist and his followers in their shouts of exaltation; by a pioneering woman with her dreams of the Promised Land.

<i>The Bride</i>	Laurel Dalley Smith
<i>The Husbandman</i>	Ethan Palma
<i>The Preacher</i>	Antonio Leone
<i>The Pioneering Woman</i>	Leslie Andrea Williams
<i>The Followers</i>	Meagan King, Devin Loh, Amanda Moreira, Isabella Pagano

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

*The original title chosen by Aaron Copland was Ballet for Martha,
which was changed by Martha Graham to Appalachian Spring.*

[†]*Used by arrangement with the Aaron Copland Fund for Music, copyright owners;
and Boosey and Hawkes, Inc., sole publisher and licensee.*

We the People

Choreography by Jamar Roberts

Music by Rhiannon Giddens

Arranged by Gabe Witcher

Costume Design by Karen Young

Lighting Design by Yi-Chung Chen

Premiere: April 17, 2024, New York City Center, New York City

Ane Arrieta	Zachary Jeppsen-Toy	Meagan King	
Lloyd Knight	Antonio Leone	Marzia Memoli	Amanda Moreira
Ethan Palma	Jai Perez	Anne Souder	Leslie Andrea Williams

*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.

INTERMISSION

Immediate Tragedy

Dance of Dedication

Choreography by Martha Graham reimagined by Janet Eilber

Costume by Martha Graham

Original Music by Henry Cowell

Music for reimagined *Immediate Tragedy* by Christopher Rountree[†]

Music performed by Richard Valitutto, *piano*

Lighting by Yi-Chung Chen

Danceturgy for reimagining by Neil Baldwin

Original premiere: July 30, 1937, Bennington, VT

I was upright and determined to stay upright at all costs.

—Martha Graham

Xin Ying

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

[†]Music produced and mixed by Lewis Pesacov

En Masse

(Bay Area Premiere)

Choreography by Hope Boykin

Music by Leonard Bernstein[†]

Additional music by Christopher Rountree

Costume design by Karen Young

Lighting design by Al Crawford

Assistants to the Choreographer: Cameron Harris and Terri Ayanna Wright

Premiere: Oct 4, 2025 at The Soraya, Northridge, CA.

Ane Arrieta	Zachary Jepps-en-Toy	Meagan King
Lloyd Knight	Jai Perez	Anne Souder
		Xin Ying

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 California State University, Northridge.

En Masse was made possible with a significant commissioning grant from 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.

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 California State University, 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



Above: Leslie Andrea Williams in Martha Graham's *Chronicle*. Photo by Melissa Sherwood.
Below: Xin Ying in Martha Graham's *Immediate Tragedy*. Photo by Melissa Sherwood.



Appalachian Spring (1944)

In 1942, Martha Graham received a commission from the Elizabeth Sprague Coolidge Foundation for a new ballet to be premiered at the Library of Congress. Aaron Copland was to compose the score. Graham called the new dance *Appalachian Spring*, after a poem by Hart Crane, but for Copland it always remained *Ballet for Martha*. Choreographed as the war in Europe was drawing to end, it captured the imagination of Americans who were beginning to believe in a more prosperous future, a future in which men and women would be united again. With its simple tale of a new life in a new land, the dance embodied hope. Critics called *Appalachian Spring* “shining and joyous,” “a testimony to the simple fineness of the human spirit.” The ballet tells the story of a young couple and their wedding day; there is a Husbandman, his Bride, a Pioneering Woman, a Preacher, and his Followers.

In a letter to Aaron Copland, Graham wrote that she wanted the dance to be “a legend of American living, like a bone structure, the inner frame that holds together a people.” As Copland later recalled, “After Martha gave me this bare outline, I knew certain crucial things—that it had to do with the pioneer American spirit, with youth and spring, with optimism and hope. I thought about that in combination with the special quality of Martha’s own personality, her talents as a dancer, what she gave off and the basic simplicity of her art. Nobody else seems anything like Martha, and she’s unquestionably very American.” Themes from American folk culture can be found throughout the dance. Copland uses a Shaker tune, “Simple Gifts,” in the second half of his luminous score, while Graham’s choreography includes square dance patterns, skips and paddle turns and curtsies, even a grand right and left. The set by Isamu Noguchi features a Shaker rocking chair. *Appalachian Spring* is perhaps Martha Graham’s most optimistic ballet, yet it does

contain a dark side. The fire and brimstone Preacher and his condemnation of earthly pleasures recalls the repressive weight of our Puritan heritage, while the solemn presence of the Pioneering Woman hints at the problems of raising families in remote and isolated communities. In this newly cleared land life was not simple, and Graham’s vision pays homage to that as well.

—Ellen Graff

Chronicle (1936)

Chronicle premiered at the Guild Theater in New York City on December 20, 1936. The dance was a response to the menace of fascism in Europe; earlier that year, Graham had refused an invitation to take part in the 1936 Olympic Games in Germany, stating: “I would find it impossible to dance in Germany at the present time. So many artists whom I respect and admire have been persecuted, have been deprived of the right to work for ridiculous and unsatisfactory reasons, that I should consider it impossible to identify myself, by accepting the invitation, with the regime that has made such things possible. In addition, some of my concert group would not be welcomed in Germany” (a reference to the fact that many members of her group were Jewish). “*Chronicle* does not attempt to show the actualities of war; rather does it, by evoking war’s images, set forth the fateful prelude to war, portray the devastation of spirit which it leaves in its wake, and suggest an answer.” This is one of the very few dances Martha Graham made that can be said to express explicitly political ideas, but, unlike *Immediate Tragedy* (1937) and *Deep Song* (1937), dances she made in response to the Spanish Civil War, this dance is not a realistic depiction of events. The intent is to universalize the tragedy of war. The original dance, with a score by Wallingford Riegger, was 40 minutes in length, divided into five sections: “Dances before Catastrophe: Spectre–1914 and Masque,” “Dances after Catastrophe: Steps in the Street and

Tragic Holiday,” and “Prelude to Action.” The dance disappeared from the repertory in 1937 and was thought to be lost. In 1985, Barry Fischer discovered a film by Julien Bryan of the original cast of “Steps in the Street,” which he reconstructed at NYU as part of his doctoral research. Since that discovery, the company has reconstructed and now performs “Spectre–1914,” “Steps in the Street” and “Prelude to Action.”

—Ellen Graff

Cortege (2024)

Drawing inspiration from Martha Graham’s *Cortege of Eagles*, Baye & Asa focus on Charon, the ferryman who shepherds souls to the underworld. In Graham’s work, the Trojan Empire is crumbling, and Charon is the conductor of its inevitable fall. Baye & Asa’s *Cortege* removes this central figure of mythological predestination, and instead places the burden of fate on the ensemble. Together, they generate the cyclical momentum of war.

En Masse (2025)

En Masse (2025) was commissioned to celebrate GRAHAM100, the 100th anniversary of the Martha Graham Dance Company. This momentous occasion aligns with the 250th anniversary of the country, and we wanted a new work that would resonate with our past, present, and future. We returned to a collaboration from the late 1980s between two iconic American artists—Martha Graham and Leonard Bernstein. Archival records show that these remarkable artists were inspired by a wide range of American social issues, but in the end, that project did not come to fruition. However, in the course of our research, the Leonard Bernstein Organization uncovered a very short, unknown piece of music titled *Vivace* that they believe Bernstein composed for Martha Graham.

The score for *En Masse* is an expansion of *Vivace* by Christopher Rountree. It is joined by a new arrangement of excerpts from

Bernstein’s *Mass*, also by Rountree. For the choreography, we turned to Hope Boykin who has danced and created to Bernstein’s music on many occasions. She offers these thoughts about *En Masse*:

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; the process toward release is not easy, but worth it.

—Hope Boykin

Immediate Tragedy (1937)

Martha Graham created this solo in 1937 in reaction to the atrocities of the Spanish Civil War. We see the woman in *Immediate Tragedy* as a universal figure of determination and finally, resilience. The dance was notable and well received, but when Graham stopped performing it in the late 1930s, the solo was forgotten and considered lost. In 2020, Janet Eilber reimaged the choreography for *Immediate Tragedy* using recently discovered photos of Graham in a 1937 performance, and many other archival references. A new score was created by Christopher Rountree, inspired by pages of music hand-written by composer Henry Cowell, which were found in the Graham archives. Graham described her inspiration for this dance in a letter to Cowell: “...whether the desperation lies in Spain or in a memory in our own hearts, it is the same. I felt in that dance I was dedicating myself anew to space, that in spite of violation I was upright and that I was going to stay upright at all costs....”

Night Journey (1947)

Commissioned by the Elizabeth Sprague Coolidge Foundation, *Night Journey* was first performed in Cambridge MA, as part of Harvard University’s Symposium on Music

Criticism. The dance is part of Graham's Greek cycle and like *Cave of the Heart* (1946), based upon *Medea*, and *Clytemnestra* (1958), inspired by the *Orestia*, Graham's interpretation makes the woman's experience central. When the dance premiered in New York City, Walter Terry wrote that Graham had succeeded in "transfer[ing] the action to the area where only Jocasta's heart and mind are real."

According to the myth, Oedipus was the son of King Laius of Thebes and Queen Jocasta. At his birth, an oracle prophesied that he would murder his father and so he was abandoned on a desolate mountainside. He was found there and protected by a Corinthian shepherd and grew to manhood as the adopted son of the King of Corinth. Once again, an oracle predicted that Oedipus would slay his father and marry his mother. Thinking the King of Corinth his true father, he fled the city, and in his wanderings met, quarreled with, and finally killed a stranger who was King Laius of Thebes, his real father. Oedipus traveled on to Thebes, solved the riddle of the Sphinx, and was rewarded with the throne and the murdered king's widow, Queen Jocasta. He reigned nobly until a plague ravaged Thebes and the oracle declared that only banishment of the murderer of Laius would save the city. When the truth was discovered and the incestuous relationship revealed, Jocasta took her own life. Oedipus blinded himself and wandered the earth an outcast.

In her retelling of the Oedipus myth, Graham was almost certainly influenced by contemporary interest in psychology and the

emerging (in America) theories of Freud and Jung, theories that explored the darker recesses of the human psyche, including erotic passion and the powerful sexual dynamics operating within the family. In Sophocles' *Oedipus Rex*, Jocasta's experience is largely unexamined. But in *Night Journey*, the complex interweaving of emotions between mother and son, between mother and lover are paramount; in the central duet between Oedipus and Jocasta, passionate lovemaking is interrupted by maternal memories; the infant suckling at Jocasta's breast, the child cradled in her arms. And Graham's command of symbolic language is never more powerfully expressed; the rope that is the instrument of her death evokes both the marriage vows that tie Jocasta to Oedipus the King and the umbilical cord that once bound her to her son.

We the People (2024)

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 ARTISTS

About Martha Graham

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 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."

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 master-

pieces 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 main-stage 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 (to name a few); created substantial dig-

ital 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.”

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,

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 PBS’ *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 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. 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*) joined the company in 2009 and serves as rehearsal director. He has danced lead roles including King Hades in *Clytemnestra*, Jason in *Cave of the Heart*, and Shaman in *The Rite Of Spring*. Schultz 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, Schultz is on staff at both The Martha Graham School and The Alvin Ailey School, teaching the Martha Graham technique for pre-professional students and divisions.

Lloyd 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 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 joined the company in 2011, *Dance Magazine* cover star. She performs The Chosen One in *Rite of Spring*, Graham’s own roles including in *Herodiade*, *Errand into the Maze*, *Chronicle*, and *Cave of the Heart*. She has been featured in works created for the company by Pontus Lidberg, Annie-B Parson, Hofesh Shechter, Kyle Abraham, Maxine Doyle, and Bobbi Jene Smith. She is also a choreographer and currently studying for her MFA at NYU Tisch.

Leslie Andrea Williams grew up in Raleigh, North Carolina. She earned her BFA from the Juilliard School and joined the company in 2015. Williams performs iconic Graham solos such as *Lamentation* and *Deep Song*. Her expansive repertoire of roles include Medea in *Cave of the Heart* and, notably, as the lead in *Chronicle*, which was highlighted in the *New York Times*’ “Best Dance of 2019” list. Outside of Graham, Williams serves as a board member of the theater company Off-Brand Opera.

Anne 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 others. She was also a member of Graham 2 and awarded a Dizzy Feet Foundation scholarship.

Laurel Dalley Smith having joined the company in 2015, enjoys performing principal roles in works including *Clytemnestra*, *Errand*, *Appalachian Spring*, and *Chronicle*. She has also appeared in new creations by Hofesh Shechter, Jamar Roberts, Pam Tanowitz, Bobbie Jene Smith, Pontus Lidberg, Lar Lubovitch, and Lucinda Childs. Smith had the privilege of revising Agnes De Mille’s title role of The Cowgirl in *Rodeo*. She guests internationally, working closely with Olivier Award-winning choreographer Kim Brandstrup and the award-winning Yorke Dance Project, and had the privilege of dancing for the late Sir Robert Cohan.

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

Marzia Memoli, from Palermo, Italy, joined the Martha Graham Dance Company in 2016, performing leading roles in Graham’s *The Rite of Spring*, *Chronicle*, *Cave of the Heart*, and *Deep Song*. She has also danced works by Hofesh Shechter, Pam Tanowitz, Lar Lubovitch, Sidi Larbi Cherkaoui, Jamar

Roberts, Bobbi Jean Smith, and Benjamin Millepied. In 2022, she performed Twyla Tharp's *In the Upper Room* and *Nine Sinatra Songs* at New York City Center, later joining Tharp's 60th Anniversary Diamond Jubilee tour. Memoli is a recipient of the Fini International Rising Star Award.

Devin Loh, from Fanwood, NJ, holds a BFA from Purchase College and is a Bert Terborgh Dance Award recipient. She joined Graham 2 in 2019 and the company in 2021. Loh has performed Graham classics and works by Jamar Roberts, Hofesh Shechter, and Sonya Tayeh with the company. She is a certified Graham Technique teacher and is the 2025 Distinguished Graduate of UCAPA High School, recognized for passing Martha Graham's legacy on to the next generation.

Antonio Leone, a native of Italy, graduated from the Rudra Béjart School in Switzerland. He joined Graham 2 in 2021 and the main company the following year. He performs featured roles in Graham's *Errand into the Maze*, *Diversion of Angels*, and *Appalachian Spring*, as well as roles in commissioned works by Agnes DeMille, Sonya Tayeh, Hofesh Shechter, Jamar Roberts, Baye and Asa, and Yin Yue. Leone is the first male dancer with CR Dance and a Pearl Lang Award recipient for excellence in performance.

Meagan King of Brooklyn, NY, is an Ailey/Fordham BFA and LaGuardia High School alumna. She formerly danced with Ailey II and has been featured in *Vogue Magazine* and *Dance Spirit*, as well as on NBC's *Today*, PIX11, NY12, and *Good Day Sacramento*. King is a Princess Grace Award nominee and was selected as a BLOCH Young Artist. She has performed at Holland Dance Festival and Jacob's Pillow Contemporary Program, and choreographed for Women/Create! This is her second season with the company.

Ane Arrieta from Rhode Island, is a dual citizen of Spain and the United States. She earned a BFA from the Hartt School, receiving the Outstanding Senior Award. Arrieta has danced with Newport Contemporary Ballet, Graham 2, and Buglisi Dance Theater. At Graham, she has worked with Jamar Roberts and Baye and Asa and performed soloist roles in Graham masterpieces *Cave of the Heart* and *Appalachian Spring*.

Zachary Jeppsen-Toy, raised in southern Wisconsin, 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 Simonello. This is his second season with the company.

Amanda Moreira, originally from Roxbury, NJ, graduated from Marymount Manhattan College. She has assisted dance conventions with Deviate Dance and has apprenticed with Parsons Dance. Moreira has performed works choreographed by Pascal Rioult, Twyla Tharp, Sidra Bell, Jessica Lang, May O'Donnell, and Jennifer Archibald, among others. After graduating, she joined Graham 2. This is her second season with the company.

Jai Perez is from Harlem, NY. He started his dance journey at the National Dance Institute, where he cultivated a love for movement. Perez continued his training at The Ailey School, then at SUNY Purchase, where he received a BFA in dance. He has performed works by Hofesh Shechter, Jamar Roberts, and Ronald K. Brown. Perez has performed with Buglisi Dance Theater and A.I.M by Kyle Abraham. This is his second season with the company.

Ethan Palma is originally from Appleton, Wisconsin. He received a BFA in dance from Marymount Manhattan College, where he performed in works of choreographers including Martha Graham, Jenn Freeman, Chanel Dasilva, and Pedro Ruiz. Palma danced in the 2024 MET Opera's *Ainadamar* and is currently in his first season with the company.

Isabella Pagano (*Apprentice*) is a New York City-based dancer and recent alumnus of Purchase College, where she graduated *summa cum laude* with a BFA in dance. Recently, she completed her studies as a member of Graham 2 under the direction of Virginie Mécène and she is now entering her fifth season with Buglisi Dance Theater, under the mentorship of Jacquelyn Buglisi, Terese Capucilli, and Christine Dakin. Pagano is happy to be in her first year apprenticing with the company.

Grace Sautter (*Apprentice*), a New York City native, began her training at Steps on Broadway. She studied at LaGuardia High School and then went on to graduate from the Fordham/Ailey BFA Program. She has performed works by Bob Fosse, Jerome Robbins, Paul Taylor, José Limón, and others. Sautter is a member of Buglisi Dance Theater and a Fellowship Student/Apprentice with the Martha Graham Dance Company.

Staff

LaRue Allen, *Executive Director*
 Janet Eilber, *Artistic Director*
 Simona Ferrara, *Deputy Executive Director*
 Ben Schultz, *Rehearsal Director*
 Blakeley White-McGuire, *Rehearsal Director*
 Simona Ferrara, *General Manager*
 Lauren Mosier, *Company Manager*
 A. Apostol, *Director of Development Operations*
 Christina Convertito, *Development Associate*
 Jacob Larsen, *Partnership Coordinator*
 Susan Lamb, *Finance & Administrative Assistant*
 Melissa Sherwood, *Director of Marketing*
 Antonio Fini, *Director of Martha Graham Resources*
 Chloe Morrell, *Production Supervisor*
 Yi-Chung Chen, *Resident Lighting Designer*
 Becky Nussbaum, *Associate Lighting Supervisor*
 Gabrielle Corrigan, *Wardrobe Supervisor*
 Karen Young, *Costume Consultant*
 Ashley Brown, *Director of School*
 Tami Alesson, *Dean of Students and Government Affairs*
 Virginie Mécène, *Program Director/Director of Graham 2*
 Lone Larsen, *Program Director*
 Amélie Bénard, *Teens@Graham Program Director*
 Camille Nemoz, *Administrative Assistant*
 Tyler Quick, *School Assistant*
 Janet Stapleton, *Press Agent*

Regisseurs

Miki Orihara
Virginie Mecene
Peggy Lyman
Peter Sparling
Blakeley White-McGuire
Elizabeth Auclair
Lone Larsen
Tadej Brdnik
Masha Maddux
Maxine Sherman
Martin Lofnes
Anne Souder
PeiJu Chien Pott
Amelie Bernard

Board of Trustees

Javier Morgado, *Co-Chair*
Barbara Cohen, *Co-Chair*
Christopher Jones, *Treasurer*
Christine Jowers, *Secretary*
Judith G. Schlosser, *Chair Emerita*
LaRue Allen, *Executive Director*
Janet Eilber, *Artistic Director*
Amy Blumenthal
Geoffrey D. Fallon
Lorraine S. Oler
Nichole Perkins
Dr. M. Felicity Rogers-Chapman
Stephen M. Rooks
Lori Sackler
Lawrence Stein
Ellen Stiene

Inger K. Witter, *In Memoriam*

North American Representation

Jemma Lehner, Opus 3 Artists
(<https://www.opus3artists.com/>)

International Representation

LaRue Allen, *Executive Director*
(lallen@marthagraham.org)

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 (212) 229-9200 or e-mail info@marthagraham.org.

The Martha Graham Center of Contemporary Dance is a not-for-profit corporation, supported by contributions from individuals, corporations, foundations, and government agencies. Contributions in support of the Martha Graham Center will be gratefully received at the Martha Graham Center of Contemporary Dance, Inc., 55 Bethune Street, New York, NY 10014, or visit www.marthagraham.org/support.

For more information, visit www.marthagraham.org

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

In the tradition of its founder, the Martha Graham Center of Contemporary Dance remains committed to being a diverse, equitable, inclusive, and anti-racist organization, and will honor this pledge through its ongoing practices, policies, and behaviors.

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

THE COMPANY



Janet Eilber
Artistic Director



Lloyd Knight



Xin Ying



Leslie Andrea Williams



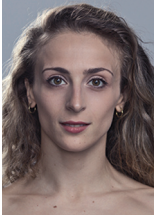
Anne Souder



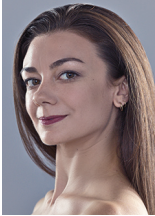
Laurel Dailey Smith



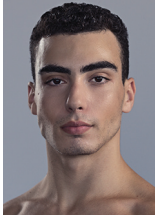
So Young An



Marzia Memoli



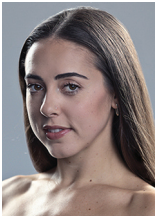
Devin Loh



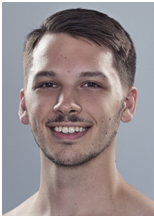
Antonio Leone



Meagan King



Ane Arrieta



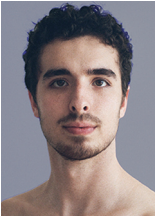
Zachary Jepps-Toy



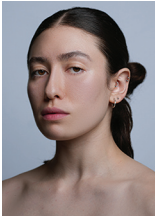
Amanda Moreira



Jai Perez



Ethan Palma



Isabella Pagano



Grace Sautter