

2014 // 15 SEASON

Northrop Presents

# MARTHA GRAHAM DANCE COMPANY

Carlson Family Stage

**Fri, Apr 10, 8:00 pm**

***Prelude and Revolt:***

*Montage of Three Denishawn-Style Solos*  
*Serenata Morisca*  
*Lamentation*  
*Panorama*

***Lamentation Variations***

***The Rite of Spring***

**Sat, Apr 11, 8:00 pm**

***Diversion of Angels***

***Panorama***

***Rust***

***Errand into  
the Maze***

***Echo***





Dear Northrop Dance Lovers,

It's hard to believe that the new Northrop opened a year ago, and so I want to begin by thanking you for being a part of our first season here in our new home. One of the big ideas surrounding the revitalization was the integration of Northrop performances with the academic life of this University. I can't think of a better company to fulfill that goal than Martha Graham Dance Company.

A leader in the field since 1926, Martha Graham's name is synonymous with modern dance. In fact, Graham is to dance as Picasso is to modern art and Stravinsky to contemporary music. She used the art form to explore the human psyche and the American spirit. She was inspired by Greek mythology, as well as contemporary artists and composers. Her social conscience drove her to make works that still stand as compelling statements against war and fascism. Just a few weeks ago, it was announced that Martha Graham would be inducted into the National Women's Hall of Fame.

Christine Tschida. Photo by Patrick O'Leary, University of Minnesota.

Graham's choreography is bursting with ideas, and Artistic Director Janet Eilber has wisely chosen to use that intellectual stimulation to create new works based on the Graham legacy. Northrop's performances will provide lively discussion fodder for the classes we have invited here tonight: Women's Studies, Political Science, Psychology, and Mythology.

The campus has also benefitted—as you will—from an even deeper residency with the University of Minnesota Department of Theatre Arts & Dance. Our students have spent nearly three weeks learning Graham technique with master teacher Susan Kikuchi. Their intensive rehearsal period culminates with their performance on stage tonight with the professional dancers of the Graham company.

We'll soon embark on a new season, and I invite you to stay for just a moment or two at the very end of tonight's performance to see the Northrop 2015//16 season announcement. Thanks again for being with us tonight, and for a wonderful first year. I hope you'll stay with us for next season—there's lots more great dance to come!

Sincerely,

Christine Tschida  
Director of Northrop

**NEXT UP AT NORTHROP:** Our 2014//15 Season Finale!  
**EIFMAN BALLET** from St. Petersburg performs the full-length **RODIN**, April 28 and 29 at 7:30.

## Northrop at the University of Minnesota

Presents

# MARTHA GRAHAM

DANCE COMPANY

*Artistic Director*  
**JANET EILBER**

*Executive Director*  
**LARUE ALLEN**

### *The Company*

TADEJ BRDNIK PEIJU CHIEN-POTT LLOYD KNIGHT  
MARIYA DASHKINA MADDUX BLAKELEY WHITE-MCGUIRE

ABDIEL JACOBSEN BEN SCHULTZ

NATASHA M. DIAMOND-WALKER CHARLOTTE LANDREAU  
LLOYD MAYOR ARI MAYZICK LAUREN NEWMAN  
LORENZO PAGANO OLIVER TOBIN YING XIN

GILDAS LEMONNIER

CAIN ALFONZA COLEMAN JR. ANNE O'DONNELL  
DANI STINGER KONSTANTINA XINTARA

*Senior Artistic Associate*  
**DENISE VALE**

Major support for the Martha Graham Dance Company is provided by  
The Andrew W. Mellon Foundation  
National Endowment for the Arts  
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 Governor Andrew Cuomo and the New York State Legislature



The Artists employed in this production are members of the American Guild of Musical Artists AFL-CIO.  
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This project is supported in part by an award from the National Endowment for the Arts, Art Works.

The presentation of Martha Graham Dance Company was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts.

**NORTHROP**  
UNIVERSITY OF MINNESOTA  
Driven to Discover™

## Friday Program

# PRELUDE AND REVOLT

Arranged by **Janet Eilber**  
Lighting by **Judith M. Daitsman**  
Text by **Janet Eilber** and **Jeffrey Sweet**

*Narrator, Janet Eilber*

### I. MONTAGE OF THREE DENISHAWN-STYLE SOLOS

#### **The Incense** (excerpt)

Choreography and Costume by **Ruth St. Denis**

Premiere: March 22, 1906, Hudson Theater, New York City

NATASHA M. DIAMOND-WALKER

#### **Gnossienne (A Priest of Knossos)** (excerpt)

Choreography by **Ted Shawn**  
Music by **Erik Satie**<sup>†</sup>

Premiere: December 17, 1919, Egan Little Theatre, Los Angeles, CA

TADEJ BRDNIK

<sup>†</sup>*Gnossienne No. 1*

#### **Tanagra** (excerpt)

Choreography by **Martha Graham**

Premiere: April 18, 1926 48<sup>th</sup> Street Theater, New York City

CHARLOTTE LANDREAU

### II. SERENATA MORISCA

Choreography by **Ted Shawn**  
Reconstructed by **Martha Graham**  
Costumes by **Martha Graham** after **Pearl Wheeler**  
Music by **Mario Tarenghi**<sup>†</sup>  
Lighting by **Thomas Skelton**

Premiere: 1916, performed by Martha Graham on Denishawn tours 1921–1923  
and in the Greenwich Village Follies 1923–1925

DANI STINGER

<sup>†</sup> *Serenata*, op. 13, adapted and orchestrated by Jonathan McPhee

### III. LAMENTATION

Choreography and Costume by **Martha Graham**  
Music by **Zoltán Kodály**<sup>†</sup>  
Original lighting by **Martha Graham**  
Adapted by **Beverly Emmons**

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

PEIJU CHIEN-POTT

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.

<sup>†</sup>*Neun Klavierstücke*, op. 3. no. 2

### IV. PANORAMA

Theme of Dedication – Imperial Theme – Popular Theme

Choreography and Costumes by **Martha Graham**  
Music by **Norman Lloyd**<sup>†</sup>  
Lighting by **David Finley**  
Restaged by **Susan Kikuchi**  
Regisseur, **Susan Kikuchi**

Premiere: August 14, 1935, Vermont State Armory, Bennington, Vermont

UNIVERSITY OF MINNESOTA DANCE PROGRAM ARTISTS (see insert)

In every country there are basic themes of thought and action. These themes are part of the national consciousness and form an inheritance which contributes to the present. Panorama endeavors to present three themes which are basically American. (Original program note)

Original reconstruction in 1992 by Yuriko, from the Julien Bryan film.

<sup>†</sup> Arranged and orchestrated by Stanley Sussman.

### PAUSE

## LAMENTATION VARIATIONS

Choreography by **Michelle Dorrance, Kyle Abraham, Larry Keigwin**  
Music by **Michelle Dorrance** and **Jaco Pastorius, Gabriella Montero, Frederic Chopin**<sup>†</sup>  
Costumes (Abraham, Dorrance) by **Barbara Erin Delo**  
Lighting (Abraham, Dorrance) by **Nicholas Houfek**  
Lighting (Keigwin) by **Beverly Emmons**

Conceived by **Janet Eilber**

Premiere of *Keigwin Variations* project: September 11, 2007, The Joyce Theater, New York City  
Premiere of *Abraham and Dorrance Variations*: February 10, 2015, The Joyce Theater, New York City

*Dorrance Variation:* PEIJU CHIEN-POTT, ABDIEL JACOBSEN, LLOYD KNIGHT,  
CHARLOTTE LANDREAU, LAUREN NEWMAN, ANNE O'DONNELL,  
LORENZO PAGANO, BEN SCHULTZ, DANI STINGER,  
KONSTANTINA XINTARA

*Abraham Variation:* NATASHA M. DIAMOND-WALKER, YING XIN  
Support for *Abraham Variation* provided by The Harkness Foundation for Dance.

*Keigwin Variation:* FULL COMPANY

The *Lamentation Variations* project was commissioned by the Martha Graham  
Center of Contemporary Dance, Inc. with support from Francis Mason.  
*Abraham and Dorrance Variations* were commissioned for the Martha Graham  
Center of Contemporary Dance, Inc. by Carolina Performing Arts.

<sup>†</sup>Pastorius (Dorrance): *Portrait of Tracy* arranged by Michelle Dorrance; Montero (Abraham): "Continuum" from the album *Baroque*;  
Chopin (Keigwin): *Nocturne in F Sharp*, Op.15 No.2.

## INTERMISSION

## THE RITE OF SPRING

Choreography by **Martha Graham**  
Music by Igor **Stravinsky**<sup>†</sup>  
Costumes by **Pilar Limosner** after **Martha Graham** and **Halston**  
New Production Concept by **Janet Eilber**  
Lighting by **Solomon Weisbard**  
Scenery by **Edward T. Morris**  
Projection Design by **Paul Lieber**  
Projection Design Associates: **Erik Pearson** and **Olivia Sebesky**

Premiere: February 28, 1984, New York State Theater, New York City

*The Chosen One* BLAKELEY WHITE-MCGUIRE  
*The Shaman* BEN SCHULTZ

NATASHA M. DIAMOND-WALKER CHARLOTTE LANDREAU LAUREN NEWMAN  
ANNE O'DONNELL DANI STINGER YING XIN KONSTANTINA XINTARA  
TADEJ BRDNIK CAIN ALFONZA COLEMAN JR. ABDIEL JACOBSEN LLOYD KNIGHT  
GILDAS LEMONNIER LLOYD MAYOR ARI MAYZICK OLIVER TOBIN

Commissioned by Halston.  
Special thanks: Wendall Harrington, Yale School of Drama, Jim Testa and Showsage

<sup>†</sup>Used by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

## Saturday Program

### ***DIVERSION OF ANGELS***

Choreography and Costumes by **Martha Graham**  
Music by **Norman Dello Joio**<sup>†</sup>  
Original lighting by **Jean Rosenthal**  
Adapted by **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*.

"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*    YING XIN, LLOYD MAYOR

*The Couple in Yellow*    CHARLOTTE LANDREAU, LLOYD KNIGHT

LAUREN NEWMAN   ANNE O'DONNELL  
DANI STINGER   KONSTANTINA XINTARA  
ARI MAYZICK

<sup>†</sup>Used by arrangement with Carl Fischer, Inc., publisher and copyright owner.

### **PANORAMA**

Theme of Dedication – Imperial Theme – Popular Theme

Choreography and Costumes by **Martha Graham**  
Music by **Norman Lloyd**<sup>†</sup>  
Lighting by **David Finley**  
Restaged by **Susan Kikuchi**  
Regisseur, **Susan Kikuchi**

Premiere: August 14, 1935, Vermont State Armory, Bennington, VT

UNIVERSITY OF MINNESOTA DANCE PROGRAM ARTISTS (see insert)

Original reconstruction in 1992 by Yuriko, from the Julien Bryan film.

<sup>†</sup>Arranged and orchestrated by Stanley Sussman.

**PAUSE**

### ***RUST***

Choreography and Costumes by **Nacho Duato**  
Assistant to Mr. Duato, **Kevin Irving**  
Music by **Arvo Pärt**<sup>†</sup>, additional music by **Pedro Alcalde**  
Lighting by **Brad Fields**

Premiere: April 26, 2013, Memorial Hall, Chapel Hill, NC

TADEJ BRDNIK   ABDIEL JACOBSEN   LLOYD KNIGHT   LLOYD MAYOR   BEN SCHULTZ

Commissioned for the Martha Graham Center of Contemporary Dance, Inc. by Carolina Performing Arts.  
Nacho Duato commission made possible by Sunny Artist Management Inc.  
Montreal, Canada–Ilter Ibrahimof, Director.

<sup>†</sup>*De Profundis*

**INTERMISSION**



## ERRAND INTO THE MAZE

Choreography by **Martha Graham**  
Music by **Gian Carlo Menotti**<sup>†</sup>  
Lighting by **Lauren Libretti**  
Costumes by **Maria Garcia**

*Errand into the Maze* premiered: February 28, 1947, Ziegfeld Theatre, New York City

There is an errand into the maze of the heart's darkness in order to face and do battle with the Creature of Fear. There is the accomplishment of the errand, the instant of triumph, and the emergence from the dark.

YING XIN ABDIEL JACOBSEN

The company is performing an arrangement of *Errand into the Maze* that does not use the original sets and costumes. It has been designed to give audiences a new perspective on the Graham classic choreography.

<sup>†</sup>Used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

PAUSE

## ECHO

Choreography by **Andonis Foniadakis**  
Music by **Julien Tarride**  
Costumes by **Anastasios Sofroniou**  
Scenic and Lighting Design by **Clifton Taylor**

World Premiere, March 19, 2014, New York City Center, New York City

PEIJU CHIEN-POTT LLOYD MAYOR LLOYD KNIGHT  
TADEJ BRDNIK NATASHA M. DIAMOND-WALKER  
CHARLOTTE LANDREAU ARI MAYZICK LAUREN NEWMAN  
ANNE O'DONNELL BEN SCHULTZ

*Echo* was made possible by the New England Foundation for the Arts National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation. General Operating support was made possible by the New England Foundation for the Arts with funding from the Doris Duke Charitable Foundation. Significant support was provided by The O'Donnell-Green Music and Dance Foundation.

Generous commissioning support was provided by Concord Consulting Services L.L.C. / ATHENS - NEW YORK

## NOTES ON THE REPERTORY

### DIVERSION OF ANGELS (1948)

*Diversion of Angels*, originally titled *Wilderness Stair*, premiered at the Palmer Auditorium of Connecticut College on August 13, 1948. The title, as well as a set piece designed by Isamu Noguchi suggestive of desert terrain, was discarded after the first performance, and the dance was reconceived as a plotless ballet. *Diversion of Angels* is set to a romantic score by Norman Dello Joio and takes its themes from the infinite aspects of love. The Couple in Red embodies romantic love and "the ecstasy of the contraction;" the Couple in White, mature love; and the Couple in Yellow, a flirtatious and adolescent love.

Martha Graham recalled that when she first saw the work of the modern artist Wassily Kandinsky, she was astonished by his use of color, a bold slash of red across a blue background. She determined to make a dance that would express this. *Diversion of Angels* is that dance, and the Girl in Red, dashing across the stage, is the streak of red paint bisecting the Kandinsky canvas.

### ECHO (2014)

The work is inspired by the Greek myth of Narcissus and Echo but does not retell their story. Narcissus and his reflection, Echo and her multiple voices, the impossibility of love and the vanity of beauty—these themes are explored in a complex and vivid dance vocabulary that aims to create an emotional landscape.

### ERRAND INTO THE MAZE (1947)

*Errand into the Maze* premiered in 1947 with a score by Gian Carlo Menotti, set design by Isamu Noguchi and starring Martha Graham. The duet is loosely derived from the myth of Theseus, who journeys into the labyrinth to confront the Minotaur, a creature who is half man and half beast. Martha Graham retells the tale from the perspective of Ariadne, who descends into the labyrinth to conquer the Minotaur. The current production of *Errand into the Maze* was created in reaction to the damage done to the sets and costumes by Hurricane Sandy. This version, stripped of the classic production elements, is meant to intensify our focus on the dramatic, physical journey of the choreography itself.

### LAMENTATION VARIATIONS (2007)

The *Lamentation Variations* is an event that was originally conceived to commemorate the anniversary of 9/11. It was premiered on that date in 2007. The work opens with a film from the early 1940s of Martha Graham. We see her dancing movements from her then new, and now iconic, solo, *Lamentation*. The variations were developed under specific creative conditions. Each choreographer was asked to create a spontaneous choreographic sketch of their reaction to the Graham film, and was required to adhere to the following conditions: 10 hours of rehearsal, public domain music or silence, basic costumes and lighting design. Though it was planned to be performed on only one occasion, the audience reception for the *Lamentation Variations* was such that it has been added to the permanent repertory of the Martha Graham Dance Company.

### PANORAMA (1935)

Premiered in 1935, at the famed summer retreat in Bennington, Vermont, *Panorama* was considered to be experimental. It was 45 minutes long and used an "avant-garde" score by Norman Lloyd. The dance also featured 33 student dancers and evoked the power of the people to make change. *Panorama* was lost until 1992, when the sections of it performed tonight were discovered in an early film.

### PRELUDE AND REVOLT: DENISHAWN TO GRAHAM (1906–1935)

*Prelude and Revolt* is a suite of dances that traces the emergence of Graham's unique theater and distinctive movement vocabulary from these Denishawn beginnings to the stark, explosive imagery of *Panorama* from 1935.

Martha Graham came to the Denishawn School as a student in 1916 and performed with the group until 1924. A trio made up of solo works by Ted Shawn, Ruth St. Denis, and Martha Graham sets the stage for *Prelude and Revolt*, with the style of dance that Graham emerged out of and then later rejected. This montage includes excerpts from *Gnossienne* (1917), *Tanagra* (1926), and *The Incense* (1906). Martha Graham would have undoubtedly seen Miss Ruth perform *The Incense*, as it remained a signature work throughout her long career. Its

## NOTES ON THE REPERTORY

evocation of private ritual, as well as its dramatic use of stage effects, surely interested the young Graham. This influence can be seen in *Tanagra*, one of Graham's earliest compositions. Ted Shawn's choreography drew upon ritual as well. *Gnossienne*, also known as *A Priest of Knossos*, was inspired by a series of bas reliefs depicting a ritual to the Snake Goddess from the Temple of Knossos in Crete.

The Denishawn-style is full force in *Serenata Morisca* (1916), the next dance in this suite. The dance is best known for its quick turns, high kicks, and fiery rhythms. The dancer is dressed in a tight fitting bodice and an ankle length skirt, weighted to ensure that the folds of the skirt will swing out as the dancer turns, making the movement of the fabric an integral part of the choreography.

By 1930, when Graham made *Lamentation*, she was in revolt against her Denishawn past, against ballet, and against the conventions of theatricality. *Lamentation* 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 that presents the very essence of grief. The fabric is again integral to the choreography, but in ways that Ruth St. Denis could never have foreseen.

### **RUST (2013)**

*Rust* was created for the Martha Graham Dance Company in 2013 by esteemed choreographer Nacho Duato. This dark, striking quintet for men is performed to a score by Arvo Pärt. In *Rust*, Nacho Duato seeks to stir up awareness in a public seemingly indifferent to the true horror of torture, which he equates with the plagues of terrorism and violence facing society today.

### **THE RITE OF SPRING (1984)**

Graham's connection to *The Rite of Spring* began in 1930 when she was propelled into international fame starring in the first American production of the work choreographed by Léonide Massine and conducted by Leopold Stokowski. In 1984, she decided to return to the score and create her own choreography for the *Rite*. The primal physical expression that is the hallmark of the Graham style has a deep connection with the primitive essences evoked in Stravinsky's revolutionary score. The community in Graham's *Rite* is defined through the complex, yet clear geometric patterns for the group that harken back to her groundbreaking works from the 1930s such as *Primitive Mysteries* and *Dark Meadow*. The organized structure for the group is a calm, somewhat disturbing, counterpoint to the violence of the story and vigorous physicality of the movement. Her choreography for the work, created over fifty years after she starred as the Chosen One for Massine, bookends her long creative career. Elements of her many theatrical innovations are distilled into this masterwork, one of her last.

## ABOUT MARTHA GRAHAM



Martha Graham in Martha Graham's "Deaths and Entrances."  
Photo by Chris Alexander.

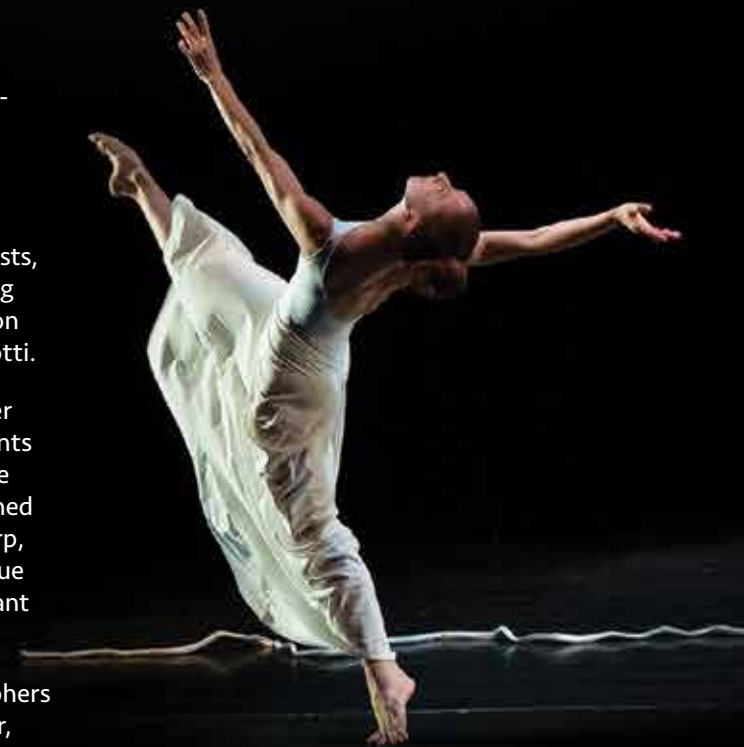
Martha Graham has had a deep and lasting impact on American art and culture. She single-handedly defined contemporary dance as a uniquely American art form, which the nation has in turn shared with the world. Crossing artistic boundaries, she collaborated with and commissioned work from the leading visual 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 Minelli, 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's Blakeley White-McGuire in *Errand*.  
Photo © Christopher Jones.



## ABOUT THE COMPANY

The Martha Graham Dance Company has been a leader in the development of contemporary dance since its founding in 1926. Informed by the expansive vision of its pioneering founder, the company has expanded contemporary dance's vocabulary with masterpieces such as *Appalachian Spring*, *Lamentation*, and *Chronicle*, rooted in social, political, psychological, and sexual contexts.

Always a fertile ground for experimentation, the Martha Graham Dance Company has been an unparalleled resource in nurturing many of the leading choreographers and dancers of the 20<sup>th</sup> and

21<sup>st</sup> centuries. Graham's groundbreaking technique and unmistakable style have earned the company acclaim from audiences in more than 50 countries throughout North and South America, Europe, Africa, Asia, and the Middle East.

Today, the company continues to foster Graham's spirit of ingenuity. It embraces a new vision that showcases classics by Graham, her contemporaries, and their successors alongside newly commissioned works. The company is actively working to create new platforms for contemporary dance and multiple points of access for audiences.

## ARTISTIC DIRECTOR

JANET EILBER



Janet Eilber, Artistic Director of the Martha Graham Dance Company. Photo © Hibbard Nash Photography.

Janet 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 designing contextual programming, educational and community partnerships, use of new media, commissions, and creative events such as the *Lamentation Variations* and *Prelude and Revolt*. Earlier in her career, as a principal dancer with the Martha Graham Dance 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 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. She is married to screenwriter/director John Warren, with whom she has two daughters, Madeline and Eva.



Martha Graham's Ben Schultz and Xiaochuan Xie in *The Rite of Spring*. Photo © Hibbard Nash Photography.



# THE COMPANY

## DENISE VALE

### Senior Artistic Associate

Denise 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*.

## SUSAN KIKUCHI

### Regisseur

Susan Kikuchi was a member of the Martha Graham Dance Company and served as Director of the Graham Ensemble and School, and Artistic Program Manager of the company. She has re-staged many Graham works for the company, Joffrey Ballet, Boston Conservatory, etc. Since age seven, Kikuchi has been involved in over twenty productions of *The King and I* as director, performer and dancer. She directed Kansas City's Starlight Theatre's production with Lou Diamond Phillips and she was nominated for the 2014 Helpmann Award for Choreography for Opera Australia's production. Her Broadway credits include: *The King and I*, *Pacific Overtures*, *Flower Drum Song*, *South Pacific*, and *Jerome Robbins' Broadway*. Kikuchi graduated with a BA from the University of Rochester and has served on the faculties of The Ailey School and the Martha Graham School.

## TADEJ BRDNIK

### Principal

Tadej Brdnik began his career in Slovenia, joining the company in 1996. He has danced with Baryshnikov's White Oak Dance Project, Robert Wilson, Battery Dance Company, among others and in works by Maurice Béjart, Nacho Duato, Lucinda Childs, Yvonne Rainer, Susan Stroman, Anne Bogart, Doug Varone, Andonis Foniadakis, Larry Keigwin, and others. He teaches internationally, at the Graham School and for "Dancing to Connect." He is a former director of Teens@Graham and Education Director for the Downtown Dance Festival. He is a Manager of Special Projects at the Martha Graham

Dance Company and owner of smARTconciierge. He is a recipient of The Benetton Dance Award and the Eugene Loring Award.

## PEIJU CHIEN-POTT

### Principal

Peiju Chien-Pott joined the company in 2011 and performs lead roles in Graham's iconic repertory, such as *Chronicle*, *Errand into the Maze*, *Cave of the Heart*, as well as in new contemporary works. Chien-Pott received a B.F.A. from Taipei National University of the Arts and was a Merce Cunningham Studio scholar. She has danced with Taipei Royal Ballet, Taipei Crossover Dance Company, Buglisi Dance Theatre, Korhan Basaran Artists, Morphoses, and Nimbus Dance Works, directed by her husband Samuel Pott. Chien-Pott was honored with the Positano Premia La Danza - Léonide Massine 2014 for "Most Outstanding Female Dancer on the Contemporary Scene."

## LLOYD KNIGHT

### Principal

Lloyd 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*.

## MARIYA DASHKINA MADDUX

### Principal

Mariya Dashkina Maddux joined the company in 2007 and dances lead roles in Graham's *Embattled Garden*, *Serenta Morisca*, *Chronicle*, *Diversion of Angels*, *Errand into the Maze*, and *Appalachian Spring* as well as works by Bulareyaung Pagarlava, Luca Veggetti, and Andonis Foniadakis. A native of Kiev, Ukraine, she moved to the United States, trained at the Thomas Armour Youth Ballet of Miami, FL, and graduated summa cum laude with a BFA from New World School of the Arts. She was recently featured in *Dance Magazine's* "Dancer's Choice," appeared in the feature film *Fall to Rise*, and in a Martha Graham technique instructional video.

## BLAKELEY WHITE-MCGUIRE

### Principal

Blakeley White-McGuire joined the company in 2002. She performs the major roles of Graham's iconic repertory including *Appalachian Spring*, *Cave of the Heart*, *Chronicle*, *Deaths and Entrances*, *Deep Song*, and *Frontier*. She has also danced in numerous commissioned works including those by Anne Bogart, Martha Clarke, Nacho Duato, Lar Lubovitch, Richard Move, and Robert Wilson. A recipient of the international Positano Premia La Danza - Léonide Massine for "Most Outstanding Female Dancer on the Contemporary Scene," White-McGuire holds an M.F.A. in Interdisciplinary Arts from Goddard College and serves on faculty of New York City's famed Fiorello H. LaGuardia High School of Music & Art and Performing Arts.

## BEN SCHULTZ

### Soloist

Ben 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 in 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.

## NATASHA M. DIAMOND-WALKER

### Dancer

Natasha M. Diamond-Walker joined the company in 2011 and performs principal roles in *Appalachian Spring*, *Diversion of Angels*, and *Cave of the Heart*. She graduated with a BFA in dance from Fordham University and has performed the works of Alvin Ailey, Lester Horton, William Forsythe, Alonzo King, and Nacho Duato. Diamond-Walker appeared in *Dance Spirit*, *Bust*, and *Spirit & Flesh* magazines, and in TV commercials for HBO and GNC.

## CHARLOTTE LANDREAU

### Dancer

Charlotte Landreau joined the company in 2013. A native of France, she began her studies with rhythmic gymnastics and studied ballet, circus, acting, and modern dance at the Maurice Béjart School. 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

### Dancer

Lloyd Mayor joined the company in 2012 and performs lead roles in *Appalachian Spring*, *Diversion of Angels*, *Echo*, and in Richard Move's *The Show (Achilles Heels)*, first danced by Mikhail Baryshnikov. Mayor has a background in hip-hop and gymnastics and trained at the Rambert School of Ballet & Contemporary Dance. In 2014, Mayor was honored with the Clive Barnes Dance Award recognizing young emerging artists.

## ARI MAYZICK

### Dancer

Ari Mayzick hails from New York where he began his professional dance training at the age of 11. Mayzick has danced with Pearl Lang Dance Theater, Pascal Rioult Dance Theatre (now Rioult), Scapino Ballet (Holland), Washington Opera as a guest soloist, Les Ballets Grandiva, Buglisi Dance Theatre, and Dance Iquail just to name a few. He is a recipient of the Princess Grace Award of Excellence in Dance and is currently on faculty teaching at The Ailey School.

# THE COMPANY

## LAUREN NEWMAN

### Dancer

Lauren Newman joined the company in 2008. As part of its Italian project *Cercando Picasso*, she danced lead roles in "Steps in the Street" and *Deep Song*. From Florida, Newman attended Douglas Anderson School of the Arts and later Southern Methodist University, earning a B.F.A. in Dance and B.A. in Art History. She appeared in the feature film *Fall to Rise* and a Martha Graham technique instructional video.

## LORENZO PAGANO

### Dancer

Lorenzo Pagano joined the company in 2012 and was chosen to perform featured roles in *Echo*, by Andonis Foniadakis and *Depak Ine*, by Nacho Duato. Pagano has danced at Impulstanz Tanz Wochen in Vienna and the Doris Humphrey Foundation in Chicago. He received scholarships to both the School at Jacob's Pillow and the Martha Graham School. He was a member of Graham 2.

## OLIVER TOBIN

### Dancer

Oliver Tobin joined the company in 2007 and performs lead roles in *El Penitente*, *Embattled Garden*, and *Appalachian Spring*. His off-Broadway credits include *The Kentucky Cycle*, *Nirvanov*, *The Lesser Magoo*, and *Tallahassee*. Tobin is a graduate of the American Musical & Dramatic Academy and the Sivananda Yoga Institute. He currently serves on faculty at the Martha Graham School, Fiorello H. LaGuardia High School of Music & Art and Performing Arts, Adelphi University, and Kaatsbaan International Dance Center where he is the Vice President of the board of directors.

## GILDAS LEMONNIER

### New Dancer

Gildas Lemonnier joined the company in 2013. Originally from France, he began his dance training at the IFPRO in Paris and came to New York in 2012 with a scholarship to the Martha Graham School. As a member of Graham 2, he performed roles in *The Rite of Spring*, *Acts of Light*, and *Cortege of Eagles*. Lemonnier currently dances with Pushing Progress Contemporary Dance and Peridance Contemporary Dance Company.

## CAIN ALFONZA COLEMAN JR.

### Apprentice

Cain Alfonza Coleman Jr. trained at the Conservatory of Dance at SUNY Purchase. He danced with Philadanco and performed works by Paul Taylor, George Balanchine, Talley Beatty, George Faison, Christopher L. Huggins, and Ray Mercer. Coleman has presented his works at Purchase College, Regional Dance America, The Girl Effect, and Bare Bones Dance Project. He now dances with Bill T. Jones/ Arnie Zane Dance Company.

## ANNE O'DONNELL

### Apprentice

Anne O'Donnell trained on scholarship at The Ailey School before being invited to join Ailey II. She has danced with Buglisi Dance Theatre and performed works by Robert Battle, Jessica Lang, and Benoit-Swan Pouffer, among others. She attended Jacob's Pillow 2010 Contemporary Dance Program, 2014 Springboard Danse Montreal, and was a YAP at the 2013 Glimmerglass Opera Festival.

## DANI STINGER

### Apprentice

Dani Stinger began her training in Houston, TX. She received her B.F.A. in Dance Performance and B.S. in Biomedical Engineering from Southern Methodist University where she performed works by Paul Taylor, Robert Battle, Alvin Ailey, and Martha Graham. Upon graduating she worked with Ad Deum Dance Company in Houston, TX. Stinger is a member of Graham 2.

## KONSTANTINA XINTARA

### Apprentice

Konstantina Xintara started her dance training at the National Dance School of Greece, in Athens, where she graduated in 2013. Xintara won the first prize at several dance competitions and danced with the Hellenic Dance Company. In 2014 she performed *Panorama* with the Hellenic Dance Company and Graham 2 at New York City Center. This is her first season with the company.

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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](mailto:info@marthagraham.org).

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# McKNIGHT FELLOWSHIPS for Dancers and Choreographers

## Announcing the 2015 McKnight International Artist

Northrop and the McKnight Artist Fellowship program are pleased to announce that Italo-Canadian choreographer and dancer **Gioconda Barbuto** has been selected as the 2015 McKnight International Artist, a program that provides

a Minnesota residency for one international choreographer each year to work with Twin Cities dance artists to develop and showcase new work. Additionally, we're thrilled to partner with TU Dance in cohosting this year's residency.

Barbuto will be in residence in the Twin Cities for two weeks in October creating new work for TU Dance. She will return in November for final rehearsals and events. TU Dance will premiere Barbuto's new work in late November at The O'Shaughnessy in St. Paul. During each residency period, she will teach classes and participate in a variety of dance community events at Northrop and at TU Dance.

A full schedule of events for the McKnight International Artist residency will be available this summer.

More information on Gioconda Barbuto can be found at [giocondabarbuto.com](http://giocondabarbuto.com).



McKnight International Artist Gioconda Barbuto.  
Photo © Michael Slobodian.

**We're thrilled to announce our 2015//16 season following tonight's performance.**

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Thu, Apr 23, 6:00 pm

A film recounting French sculptor Camille Claudel's long relationship with legendary sculptor Auguste Rodin.

**"Boris Eifman: Ballet Rehearsal"**  
Sun, Apr 26, 4:00 pm

This film follows choreographer Boris Eifman as he prepares for the opening night of his new ballet, capturing the fury of rehearsal.

Performance previews are also held prior to all season dance performances in the Best Buy Theater and are FREE and open to the public. For more information, visit [northrop.umn.edu](http://northrop.umn.edu)

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Eifman Ballet in *Rodin*. Photo © Nikolay Krusser.

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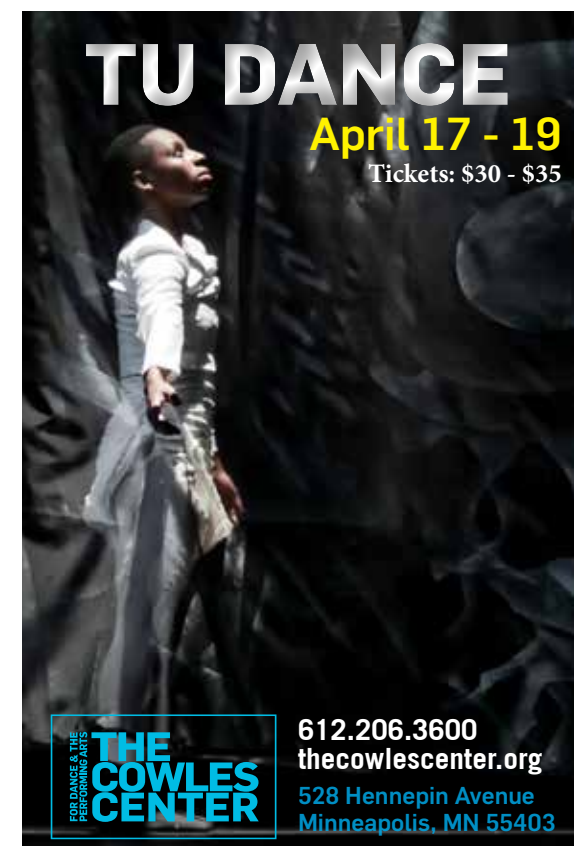
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Surdyk's Café offers light pre-show dining and concessions before and during performances happening on the Carlson Family Stage.

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Surdyk's Café is on the first floor, west side of Northrop. Hours: 7:30 am-7:00 pm, Monday-Friday and 10:00 am-3:00 pm Saturday. Surdyk's concessions (including wine and beer) are located on the east and west sides of each level before and during performances happening on the Carlson Family Stage.

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Restrooms are located on every level and side of the building, including family restrooms (except on the fourth floor, where there is a women's restroom on the east side, and a men's restroom on the west side only).

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For any ticketing questions, visit U of M Tickets and Events on the ground floor of west and east sides of the building or visit northrop.umn.edu for the most current listing of events.

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For your convenience, U of M Tickets & Events keeps record of your purchase, should you lose or forget your tickets.

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Northrop has accessible seating; please ask an usher for assistance. Elevators are located on both the east and west sides of the building. Accessibility services, including parking information, are available upon request.

If a guest wishes to transfer from their wheelchair to fixed seats, the wheelchair will be taken to the outer lobby to comply with local fire code regulations. At the end of the performance an usher will return the wheelchair to the guest.

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Use of cameras and recording equipment are not permitted in the theater. Please be considerate and turn off your cell phones or other electronic devices during the performance.

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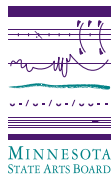
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2014 // 15 SEASON

Northrop Presents

# EIFMAN BALLET

Carlson Family Stage

Tue & Wed, Apr 28-29, 7:30 pm  
*Rodin*

St. Petersburg's Boris Eifman is known for his psychologically dramatic choreography. Based on the life of French sculptor Auguste Rodin and his turbulent relationship with his mistress and muse, Camille Claudel, *Rodin* is a full-length ballet of artistic inspiration, about the terrible price of genius from this international company.

*Rodin* combines dramatic stagecraft, exquisite technique, and powerful interpretive expression.

