


Connecting Artists to the Community

While at Dartmouth, members of Martha Graham Dance Company taught two dance technique master classes and participated in a pre-show conversation.

For more information about Hop Engagement and Community programs, call 603.646.2010 or visit hop.dartmouth.edu/faculty-staff or hop.dartmouth.edu/community.




Upcoming Events



The Day

Fri, Apr 10, 7:30 pm & Sat, Apr 11, 2 & 7:30 pm

“Force of nature” cellist Maya Beiser and “America’s greatest contemporary ballerina” Wendy Whelan explore life, loss and resilience, with music by David Lang and choreography by Lucinda Childs.



For tickets or more info, call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Share your experiences! #HopkinsCenter

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Hopkins Center for the Arts at Dartmouth

presents

Martha Graham Dance Company

Fri, Jan 17, 7:30 pm
Sat, Jan 18, 2 & 7:30 pm
Moore Theater • Dartmouth College • 2020

Funded in part by the Marion and Frederick B. Whittemore ’53 T’54 Distinguished Artists Series Fund, the Howard L. Gilman ’44 Directorship Fund, the Class of 1961 Legacy: The American Tradition in Performance Fund, and the Melville 1960 and Leila Straus Fund.

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DARTMOUTH
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Martha Graham Dance Company

Artistic Director Janet Eilber
Executive Director..... LaRue Allen
Senior Artistic Associate..... Denise Vale

The Company

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

North American Representation

Rena Shagan Associates, Inc.
(www.shaganarts.com)

International Representation

LaRue Allen
Executive Director
(lallen@marthagraham.org)

Program

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. Musical ensemble conducted by Filippo Ciabatti.

<i>The Bride</i>	Charlotte Landreau
<i>The Husbandman</i>	Jacob Larsen
<i>The Preacher</i>	Lorenzo Pagano (1/17, 1/18 mat), Lloyd Knight (1/18 eve)
<i>The Pioneering Woman</i>	Leslie Andrea Williams (1/17, 1/18 mat), Natasha M. Diamond-Walker (1/18 eve)
<i>The Followers</i>	So Young An, Laurel Dalley Smith, Marzia Memoli, Aoi Sato

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

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.

Untitled (Souvenir)

Choreography by Pam Tanowitz
Chorographer Assistant, Melissa Toogood
Music by Caroline Shaw*
Lighting by Yi-Chung Chen
Costumes by Ryan Lobo and Ramon Martin of TOME

Premiere: March 2, 2019, Younes and Soraya Nazarian Center for the Performing Arts, Northridge, CA

Laurel Dalley Smith Natasha M. Diamond-Walker
Lloyd Knight Charlotte Landreau Lloyd Mayor Marzia Memoli
Anne O’Donnell Lorenzo Pagano Leslie Andrea Williams

Untitled (Souvenir) was made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature. Additional production support provided by the California State University, Northridge.

**Punctum* for string quartet and *Valencia* for string quartet, performed by Attacca Quartet.

Approx duration: 105 minutes with a 15-minute intermission

Program continued

INTERMISSION

Lamentation Variations

Choreography by Aszure Barton, Liz Gerring, and Michelle Dorrance
Music by George Crumb, Michael J. Schumacher, and Michelle Dorrance and Jaco Pastorius*
Lighting (Barton) by Beverly Emmons
Lighting (Dorrance) by Nicholas Houfek
Lighting (Gerring) by Amith Chandashaker
Costumes (Barton) by Jennifer O'Donnell
Costumes (Dorrance) by Barbara Erin Delo
Costumes (Gerring) by Reid & Harriet

Conceived by Janet Eilber

Premiere: September 11, 2007, Joyce Theater, New York City

The *Lamentation Variations* is an event that was conceived in 2007 to commemorate the anniversary of 9/11. The work is based on a film from the early 1940s of Martha Graham dancing movements from her then new, and now iconic, solo, *Lamentation*. The choreographers were each invited to create a movement study in reaction to the Graham film for the current company of Graham dancers.

<i>Barton Variation</i>	Laurel Dalley Smith, Anne O'Donnell
<i>Gerring Variation</i>	Natasha M. Diamond Walker with So Young An, Alessio Crognale, Leslie Andrea Williams
<i>Dorrance Variation</i>	So Young An, Alessio Crognale, Natasha M. Diamond-Walker, Lloyd Knight, Charlotte Landreau, Jacob Larsen, Lloyd Mayor, Marzia Memoli, Anne O'Donnell, Leslie Andrea Williams

The *Lamentation Variations* was commissioned by the Martha Graham Center of Contemporary Dance, Inc. with support from Francis Mason.

Dorrance and Gerring Variations were commissioned for the Martha Graham Center of Contemporary Dance, Inc. by Carolina Performing Arts.

*Crumb (Barton): "Apparition" (IX. *The Night in Silence Under Many a Star*); Schumacher (Gerring): *Zoltan's Ghost*, commissioned by Liz Gerring Dance Company; Pastorius (Dorrance): *Portrait of Tracy* arranged by Michelle Dorrance.

Diversion of Angels

Choreography and Costumes by Martha Graham
Music by Norman Dello Joio*
Original lighting by Jean Rosenthal
Adapted by Beverly Emmons

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

<i>The Couple in White</i>	Natasha M. Diamond Walker, Alessio Crognale (1/17, 1/18 mat) Leslie Andrea Williams, Lorenzo Pagano (1/18 eve)
<i>The Couple in Red</i>	Anne O'Donnell (1/17, 1/18 mat), So Young An (1/18 eve), Lloyd Knight
<i>The Couple in Yellow</i>	Laurel Dalley Smith, Jacob Larsen

So Young An, Charlotte Landreau, Marzia Memoli, Aoi Sato, Lorenzo Pagano (1/17, 1/18 mat)
Charlotte Landreau, Marzia Memoli, Anne O'Donnell, Aoi Sato, Alessio Crognale (1/18 eve)

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Program Notes

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 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 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

Untitled (Souvenir) (2019)

The choreographer Pam Tanowitz created *Untitled (Souvenir)* for the Company in 2019. Knowing of Tanowitz’s interest in classical movement vocabularies, Artistic Director Janet Eilber invited her to borrow phrases from some of Graham’s lesser known ballets and use them however she wished in the creation of a new work. Tanowitz was attracted to several specific moves from Graham classics such as *Dark Meadow*, *Secular Games*, and *The Legend of Judith*. In *Untitled (Souvenir)* we see these movements have been manipulated in various ways—reversed, elevated, deconstructed, reassembled—and woven seamlessly into Tanowitz’s own distinct vocabulary. The result honors Graham but also uses her movement in ways that are totally contemporary.

—Courtesy of MGDC

Lamentation Variations (2007)

The *Lamentation Variations* premiered in 2007 to commemorate the anniversary of 9/11. Three choreographers were asked to create a spontaneous choreographic sketch of their reaction to a film of Martha Graham dancing her iconic solo, *Lamentation*. The artists were required to adhere to the following conditions: 10 hours of rehearsal, public domain music or silence, no longer than four minutes, no sets or props, 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 become an ongoing creative project for the Company. In the years since its premiere, a total of fifteen variations have been commissioned from a great range of today’s top artists such as Yvonne Rainer, Lar Lubovitch,

Sonya Tayeh, Kyle Abraham, Michelle Dorrance and many more.

—Courtesy of MGDC

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.

—Ellen Graff

About the Artists

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.”

The Martha Graham Dance Company has been a world leader in the evolving art form of modern dance since its founding in 1926. Today, under the direction of Artistic Director Janet Eilber, the

About the Artists *continued*

Company is embracing a new programming vision that showcases masterpieces by Graham alongside newly commissioned works by contemporary artists. With programs that offer a rich thematic narrative, the Company creates new platforms for contemporary dance and multiple points of access for audiences.

Since its inception, the Company has received international acclaim from audiences in over 50 countries throughout North and South America, Europe, Africa, Asia and the Middle East. The Company has performed at such illustrious venues as the Metropolitan Opera, Carnegie Hall, the Paris Opera House, and Covent Garden, as well as at the base of the Great Pyramids of Egypt and in the ancient Herod Atticus Theatre on the Acropolis in Athens. In addition, the Company has 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 SITi Company, Performa, the New Museum, Barney’s and Siracusa’s Greek Theater Festival (to name a few); created substantial digital offerings with Google Arts and Culture, YouTube and Cennarium; and created a model for reaching new audiences through social

media. The astonishing list of artists who have created works for the Graham dancers in the last decade reads like a catalog of must-see choreographers: Kyle Abraham, Aszure Barton, Sidi Larbi Cherkaoui, Lucinda Childs, Marie Chouinard, Michelle Dorrance, Nacho Duato, Mats Ek, Andonis Foniadakis, Liz Gerring, Larry Keigwin, Michael Kliën, Pontus Lidberg, Lil Buck, Lar Lubovitch, Josie Moseley, Richard Move, Bulareyaung Pagarlava, Annie-B Parson, Yvonne Rainer, Sonya Tayeh, Doug Varone, Luca Vegetti, Gwen Welliver and Robert Wilson.

The current company 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 *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 deMille and Bob Fosse and has received four Lester Horton Awards for her reconstruction and performance of seminal American modern dance. She has served as Director of Arts Education for the Dana Foundation, guiding the Foundation’s support for Teaching Artist training and contributing regularly to its arts education publications. Eilber is a Trustee Emeritus of the Interlochen Center for the Arts. She is married to screenwriter/director John Warren, with whom she has two daughters, Madeline and Eva.

Denise Vale, Senior Artistic Associate, danced with the Company for ten years dancing many of the major roles of the Graham repertory. She is well known for her performance as Woman in White in *Diversion of Angels*, and widely acclaimed as the first Leader in the reconstruction of *Steps in the Street*. She starred in *Night Chant*, a ballet created for her by Martha Graham, and in the Graham solos *Lamentation*, *Frontier*, *Satyrical Festival Song*, and *Serenata Morisca*. As Senior Artistic Associate, Vale serves primarily as the rehearsal director for the Martha Graham company, is on the faculty of the Graham School, and travels throughout the world teaching master classes in the Graham Technique for dancers of all ages and abilities. She also restages the Graham ballets for major dance companies such as Ballet de Lorraine, Ballet Flanders, Semperoper in Dresden, Germany and the Grand Theater Opera in Lodz, Poland.

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. He 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.

Ben Schultz joined the Company in 2009 and dances lead roles including King Hades in *Clytemnestra* and Jason in *Cave of the Heart*. He premiered Martha Graham’s work in Russia performing *Errand into the Maze* with prima ballerina Diana Vishneva at the Mariinsky Theatre, Saint Petersburg. Earlier dance credits include the Tony Award-winning *Blast!*, the Cleo Parker Robinson Dance, and Hannah Kahn Contemporary Dance. Schultz has served as faculty and resident choreographer for the Arvada Center for the Arts and Humanities. Schultz starred in the world premiere of *AXE*, a work created by Mats Ek for the Company.

Xin Ying 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*. Xin has 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. She 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.

Lloyd Mayor joined the Company in 2012 and performs lead roles in *Appalachian Spring*, *Diversion of Angels*, *Embattled Garden*, Andonis Foniadakis’s *Echo* and Richard Move’s *The Show (Achilles Heels)*, first danced by Mikhail Baryshnikov. In 2014, Mayor was honored with the Clive Barnes Dance Award and is now a board member of the Foundation. For the Company’s 90th anniversary in April 2016, Mayor

About the Artists *continued*

danced an excerpt of *Appalachian Spring* with former Étoile and Artistic Director of the Paris Opera Ballet, Aurélie Dupont.

Natasha M. Diamond-Walker is from Los Angeles. She joined the Company in 2011 and dances solo roles in such Graham classics as *Diversion of Angels*, *Cave of the Heart*, *Embattled Garden* and *Appalachian Spring*, among others. She has also originated roles for top choreographers Kyle Abraham, Liz Gerring, Bobbi Jene Smith, Pam Tanowitz, Lil Buck and Nacho Duato. Diamond-Walker appears as guest artist with Annie-B Parson’s Big Dance Theater, and can be seen in myriad TV/Film projects. She holds a BFA from Fordham University.

Lorenzo Pagano joined the Company in 2012 and dances lead roles in Graham’s *Appalachian Spring*, *Embattled Garden*, *Night Journey* and *Diversion of Angels* and in contemporary works by Andonis Foniadakis, Lucinda Childs, Sidi Larbi Cherkaoui, Nacho Duato, Pontus Lidberg and Lar Lubovitch. A native of Torino, Italy, he moved to the US and trained as a scholarship student at the School at Jacob’s Pillow and the Martha Graham School. In 2016 Pagano received the Italian International Dance Award for “Male Rising Star.”

Charlotte Landreau, a native of France, joined the Company in 2013. She dances starring roles in *Appalachian Spring*, *Errand into the Maze*, *The Rite of Spring* and *Night Journey*. She also performs in the company’s commissions by top choreographers such as Nacho Duato, Sidi Larbi Cherkaoui, Pam Tanowitz, Bobby Jene Smith and Michelle Dorrance. Landreau is a former rhythmic gymnast. After studying at the Béjart School, she came to study at the Martha Graham School, danced with Graham 2 and was honored with the Excellence in Performance Award.

Anne O’Donnell joined the Company in 2014 and performs lead roles in Graham’s *Appalachian Spring*, *Dark Meadow Suite*, *El Penitente*, *Diversion of Angels*

and new works by Maxine Doyle and Bobbi Jene Smith, Pam Tanowitz, Annie-B Parson, Mats Ek, Lar Lubovitch and Sidi Larbi Cherkaoui. She danced with Ailey II and Buglisi Dance Theatre and attended Jacob’s Pillow Contemporary Program, Glimmerglass Opera Festival and Springboard Danse Montreal. She appeared on the cover of *Dance Spirit*’s February 2016 Issue “Young and Modern.”

Leslie Andrea Williams was born in Newport News, VA and grew up in Raleigh, North Carolina. Williams joined the Company just two months after graduating from The Juilliard School in May 2015. Since then, she has performed numerous featured roles in iconic Graham ballets, such as *Chronicle*, *Appalachian Spring*, *Diversion of Angels* and *Embattled Garden*. She was recently featured in *Dance Magazine* as a dancer “On The Rise.”

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. 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, Ron K. Brown, and more. She was also a member of Graham 2 and awarded a Dizzy Feet Foundation scholarship.

Laurel Dalley Smith, from England, joined the Company in 2015. She performs lead roles in Graham’s *Errand into the Maze*, *Maple Leaf Rag* and *Diversion of Angels*, and roles in contemporary works by Marie Chouinard, Pontus Lidberg and Annie-B Parson. Dalley Smith graduated from Central School of Ballet with first-class honors. Before joining Graham she performed with the UK Tour of *West Side Story*, Joss Arnott Dance and Yorke Dance Project, creating roles in Robert Cohan’s 2014 *Lingua Franca* and *Lacrymosa*.

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. She 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, from Palermo, Italy, joined the Company in 2016 and performs lead roles in Graham’s *El Penitente*, *Steps in the Street* and works by Pontus Lidberg, Bobbi Jean Smith, Maxine Doyle and Sidi Larbi Cherkaoui. In 2018 *Dance Spirit* said she “may be the...Company’s newest dancer, but her classical lines and easy grace are already turning heads.” She graduated from the Academy of Teatro Carcano in Milan and the Bejart’s school, where she performed with the Bejart Ballet Lausanne.

Jacob Larsen joined the Company in 2016 and performs featured roles in *Appalachian Spring*, *Diversion of Angels*, *Secular Games* and Pontus Lidberg’s *Woodland*. He received his BFA from

Marymount Manhattan College performing works by Paul Taylor, Twyla Tharp and Aszure Barton, among others. He has worked with Sidra Bell Dance New York, performed works by Alexander Ekman and Banning Boulding at Springboard Danse Montréal 2015, and was a member of Graham 2.

Alessio Crognale, from Abruzzo, Italy, joined the Company in 2017 and dances featured roles in Graham’s *Errand into the Maze* and *Diversion of Angels* as well as in works by Pontus Lidberg, Michelle Dorrance, Larry Kegwin and Bulareyaung Pagarlava, among others. Crognale graduated with high honors from Centro Studio Coreografici Teatro Carcano in Milan and from the Graham School where he was a member of Graham 2.

Aoi Sato (apprentice) began her ballet training at Liscombe International Ballet School in Japan. She received a scholarship from The Ailey School where she performed Memoria with the Ailey Company. She has also worked with Virginie Mécène, Tracy Inman and Nai-Ni Chen, among others. She was a member of Graham 2 and received the Pearl Lang Award for Excellence in Performance.

Musicians Filippo Ciabatti, conductor

Violin Saeka Matsuyama F Omar Chen Guey Ben Lively David Horak Betty Kim ’20	Cello Emily Taubl Richard Lu ’20	Clarinet Paul Wonjin Cho
Bass Paul Horak TH’94	Flute Mary Kay Robinson	Bassoon Maureen Streng
Viola Marcia Cassidy F Anaïse Boucher-Browning ’22	Oboe Michelle Farah	French Horn Patrick Kennely F
		Piano Ed Kim