

Martha Graham Dance Company

Oct. 5, 2017

CU ★ PRESENTS



ARTIST
SERIES

MARTHA GRAHAM

DANCE COMPANY

Macky Auditorium · Boulder, CO
Oct. 5, 2017

Program order and casting are subject to change and are at the sole discretion
of the Martha Graham Center for Contemporary Dance, Inc.

Artistic Director
Janet Eilber

Executive Director
LaRue Allen

The Company

Abdiel Jacobsen · Lloyd Knight
Ben Schultz · Xin Ying

Natasha M. Diamond-Walker · Charlotte Landreau
Lloyd Mayor · Ari Mayzick · Lorenzo Pagano

So Young An · Laurel Dalley Smith · Anne O'Donnell
Anne Souder · Leslie Andrea Williams

Marzia Memoli

Senior Artistic Associate
Denise Vale

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The Andrew W. Mellon Foundation · The Howard Gilman 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 M. 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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Program

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DARK MEADOW SUITE

Choreography and Costumes by Martha Graham
Arrangement by Janet Eilber · Music by Carlos Chavez[†] · Lighting by Nick Hung

Premiere: April 1, 2016, Library of Congress, Washington, D.C.

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

Lloyd Knight · Anne O’Donnell

So Young An · Laurel Dalley Smith · Abdiel Jacobsen
Charlotte Landreau · Ari Mayzick · Marzia Memoli
Ben Schultz · Leslie Andrea Williams

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

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

EKSTASIS

Choreography by Martha Graham reimagined by Virginie Mécène
Costume by Martha Graham · Original Music by Lehman Engel
Music for reimagined Ekstasis by Ramon Humet[†] · Lighting by Nick Hung

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

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

“The body is a sacred garment.” – Martha Graham

Anne Souder

[†]“Interludi meditativu VII” from *Homenaje a Martha Graham*, © Neu Records 2016, used by arrangement with the copyright owner.

WOODLAND

Choreography by Pontus Lidberg
Music by Irving Fine[†] · Costumes by Reid Bartelme and Harriet Jung
Mask Patterns by Wintercroft Designs · Lighting by Nick Hung

Premiere: April 1, 2016, Library of Congress, Washington, D.C.

Marzia Memoli

Laurel Dalley Smith · Charlotte Landreau · Lloyd Mayor
Ari Mayzick · Anne O’Donnell · Lorenzo Pagano
Ben Schultz · Leslie Andrea Williams

Co-commissioned by the Verna and Irving Fine Fund in the Library of Congress, Washington, D.C. and the Martha Graham Center of Contemporary Dance, Inc.

Woodland is made possible by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

[†]*Notturmo for Strings and Harp*

—INTERMISSION—**ERRAND INTO THE MAZE**

Choreography by Martha Graham

Music by Gian Carlo Menotti[†] · Lighting by Lauren Libretti · Costumes by Maria Garcia

Premiere: Feb. 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.

Xin Ying · Abdiel Jacobsen

[†]Used by arrangement with G. Schirmer, Inc., publisher and copyright owner.**MOSAIC**

Choreography by Sidi Larbi Cherkaoui

Assistants to Mr. Cherkaoui: Jason Kittelberger and Jennifer White

Music by Felix Buxton[†] · Costumes by Karen Young · Lighting by Nick Hung

Premiere: Feb. 15, 2017, The Joyce Theater, New York City

So Young An · Natasha M. Diamond-Walker · Lloyd Knight · Charlotte Landreau

Lloyd Mayor · Ari Mayzick

Lorenzo Pagano · Anne Souder · Leslie Andrea Williams

Co-commissioned for the Martha Graham Center of Contemporary Dance, Inc. by Carolina Performing Arts, University of North Carolina at Chapel Hill, and Christopher Jones and Deb McAlister.

[†]“Yedidi Hashakhakhta” from *Yedid Nefesh* by Meirav Ben David-Harel, Ya'ir Harel, Nima Ben David, Michèle Claude; *Moses* by Fadia Thomb El Hague & Sarband; “Moshé” from *Yedid Nefesh* by Meirav Ben David-Harel, Ya'ir Harel, Nima Ben David, Michèle Claude.

Notes on the Repertory

DARK MEADOW SUITE (1946)

The *Dark Meadow Suite* is made up of highlights from a much longer work by Martha Graham, *Dark Meadow*, which premiered on Jan. 23, 1946, Plymouth Theatre, New York City. The *Suite*, created in 2016, is designed to feature the exceptional choreography that Graham created for the ensemble of dancers in *Dark Meadow*. Both the unison dancing and the partnering have been recognized as some of Graham's most architectural, ritualistic and profound creations. They are clearly inspired by Graham's love of the rituals of the natives of both the American Southwest and Mexico, which she observed as a young woman. The Mexican composer Carlos Chavez wrote the spacious musical score for Graham. The dancers often work in counterpoint to the score using the sound of their feet and other body percussion effects. In her original program note, Graham wrote, "*Dark Meadow* is a re-enactment of the mysteries which attend the eternal adventure of seeking." It is an abstract work about life's journey and the search for connection with one's self and one's community. This dance is a prime example of Graham as a leader in midcentury modernism.

EKSTASIS (1933)

Ekstasis is thought to be the 87th creation by Graham. In a 1980 interview, Graham explained that the genesis of this dance came from a pelvic thrust gesture that she discovered one day. This led her to explore "a cycle of distortion" that she found deeply meaningful. "Before *Ekstasis*, I had been using a more static form, trying to find a ritualist working of the body," she concluded. Virginie Mécène reimagined this version of *Ekstasis* based on the sparse documentation of this original solo, which included a few photos by Soichi Sunami and Barbara Morgan.

WOODLAND (2016)

Using Irving Fine's music as my point of departure, rather than using a concept, I heard structure as well as possible imagery: woodland, moonlight and wandering creatures. I wanted to interact with the music, not just impose choreography on it, so I chose to reorder the movements and add a repeat, turning a linear work into one that is almost cyclical—a structure that I've explored continuously in my compositions. I also often take inspiration and impetus from the dancers, and the Graham dancers have been a generous and inspiring group of collaborators. *Woodland* was developed in collaboration with these dancers. In the end, as in many of my works, the individual is a counterpoint to the group—somewhat isolated and looking for the means to connect with others, all the while remaining separated on a singular trajectory.
—Pontus Lidberg

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.

MOSAIC (2017)

Inspired by the energies and sensuality of the Middle East, *Mosaic* is my attempt to piece together, juxtapose and uncover its different facets and paradoxes. Since my childhood, I have been exposed to the aesthetics specific to the Orient, from the calligraphy to the architecture, and the mosaics in particular have always held a fascination for me. A small repetitive pattern, it is mathematical in its application, and inevitably yielding a finished work that is a total departure from the individual piece and much larger than the sum of its parts. I wanted to use it as a starting point for my choreography, to exploit its fractal quality in dismantling clichés, and use its central idea as a building block, to create movement that is organically reminiscent of creatures and images we associate with the region as well as suggestive of the mystery the Middle East evokes. —Sidi Larbi Cherkaoui

About Martha Graham

Martha Graham has had a deep and lasting impact on American art and culture. She singlehandedly 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 U.S. bicentennial, she was granted the country's 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 development of contemporary dance since its founding in 1926. Today, the Company is embracing a new programming vision that showcases masterpieces by Graham alongside newly commissioned works by contemporary artists. With programs that offer a rich thematic narrative, the Company creates new platforms for contemporary dance and multiple points of access for audiences.

Since its inception, the Martha Graham Dance Company has received international acclaim from audiences in more than 50 countries throughout North and South America, Europe, Africa, Asia, Russia and the Middle East. The Company has performed at the Metropolitan Opera, 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 Herod Atticus Theatre at the Acropolis in Athens. In addition, the Company has also produced several award-winning films broadcast on PBS and around the world.

About the Artistic Director

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 contextual programming, educational and community partnerships, use of new media, commissions from today's top choreographers and creative events such as the *Lamentation Variations*. Earlier in her career, as a principal dancer with the Company, Ms. Eilber worked closely with Martha Graham. She danced many of Graham's greatest roles, had roles created for her by Graham, and was directed by Graham in most of the major roles of the repertory. She soloed at the White House, was partnered by Rudolf Nureyev, starred in three segments of *Dance in America*, and has since taught, lectured and directed Graham ballets internationally. *(continued on next page)*

Apart from her work with Graham, Ms. 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. Ms. 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 Center of Contemporary Dance

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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 +1.212.229.9200 or e-mail info@marthagraham.org.

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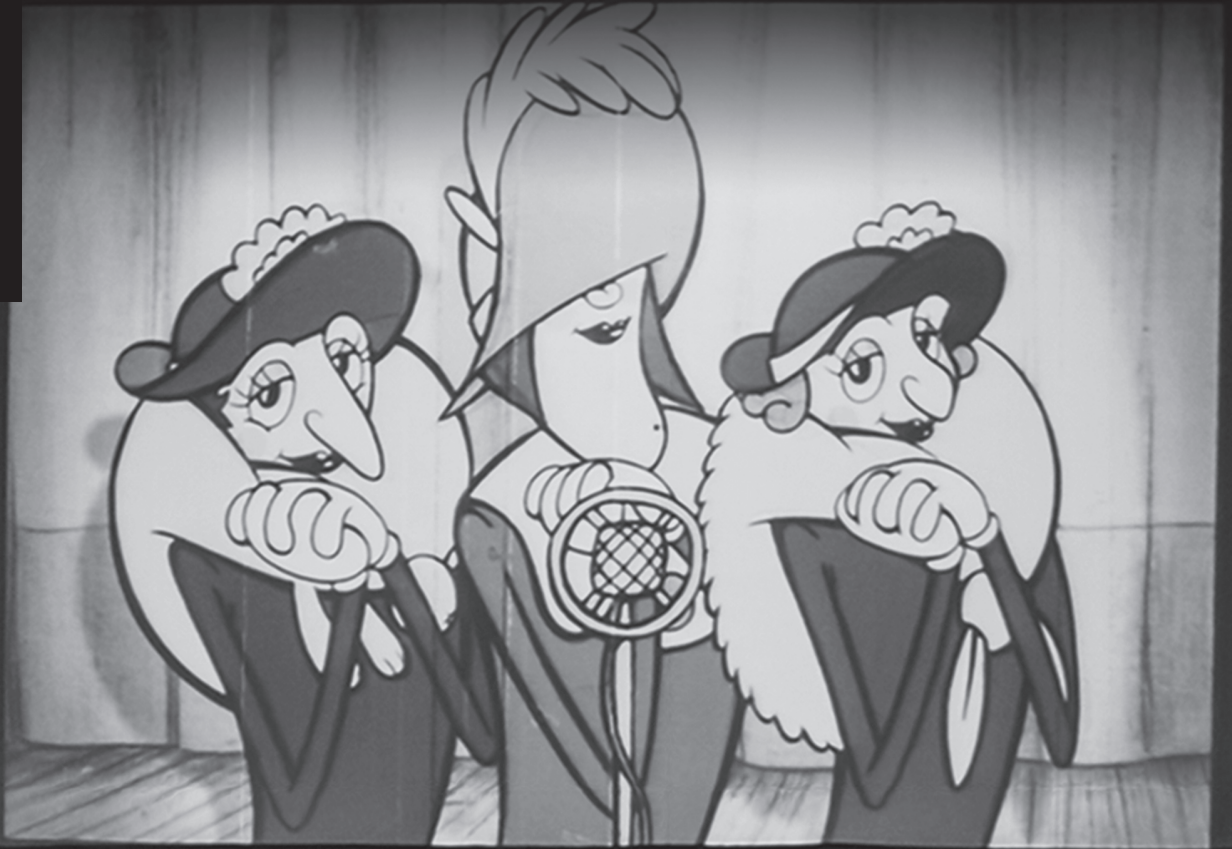
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The Triplets of Belleville

Cine-Concert

Benoit Charest, Composer-Conductor · Oct. 15, 7:30 p.m.
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