

Friday, January 31, 2014, 8pm
Saturday, February 1, 2014, 8pm
Zellerbach Hall

Martha Graham Dance Company

Artistic Director
Janet Eilber

Executive Director
LaRue Allen

The Company

Tadej Brdnik Katherine Crockett Carrie Ellmore-Tallitsch
Maurizio Nardi Miki Orihara Blakeley White-McGuire

Peiju Chien-Pott Lloyd Knight Mariya Dashkina Maddux
Ben Schultz Xiaochuan Xie

Natasha Diamond-Walker Abdiel Jacobsen
Lloyd Mayor Laura Newman

Lorenzo Pagano Ying Xin

Tamisha Guy

Music Director & Conductor
Aaron Sherber

Senior Artistic Associate
Denise Vale

Members of Berkeley Symphony

*Major support for the Martha Graham Dance Company is provided by The Andrew W. Mellon Foundation,
the National Endowment for the Arts, the New York City Department of Cultural Affairs,
and the New York State Council on the Arts.*

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

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

Cal Performances' 2013–2014 season is sponsored by Wells Fargo.

Martha Graham Dance Company

PROGRAM

Appalachian Spring

INTERMISSION

Cave of the Heart

Maple Leaf Rag

Program and artists are subject to change.



PROGRAM

Appalachian Spring

Choreography and Costumes Martha Graham
Music Aaron Copland[†]
Set Isamu Noguchi
Original Lighting Jean Rosenthal, adapted by Beverly Emmons

Première October 30, 1944, Coolidge Auditorium,
 Library of Congress, Washington, D.C.

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.



John Deane

Tadej Brdnik and Miki Orihara in *Appalachian Spring*

CAST — JANUARY 31

The Bride Blakeley White-McGuire
The Husbandman Abdiel Jacobsen
The Preacher Maurizio Nardi
The Pioneering Woman Natasha Diamond-Walker
The Followers Peiju Chien-Pott, Tamisha Guy,
 Lauren Newman, Ying Xin

CAST — FEBRUARY 1

The Bride Mariya Dashkina Maddux
The Husbandman Lloyd Mayor
The Preacher Lloyd Knight
The Pioneering Woman Natasha Diamond-Walker
The Followers Peiju Chien-Pott, Tamisha Guy,
 Lauren Newman, Ying Xin

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.

INTERMISSION



John Denne

Heidi Stoeckley-Nogoy in *Cave of the Heart*

Cave of the Heart

<i>Choreography and Costumes</i>	Martha Graham
<i>Music</i>	Samuel Barber†
<i>Set</i>	Isamu Noguchi
<i>Original Lighting</i>	Jean Rosenthal, adapted by Beverly Emmons
 <i>Première</i>	 May 10, 1946, Columbia University, New York City

Cave of the Heart is a study of the destructive powers of love, the dark passions that guard the human heart, coiled like a serpent ready to strike when attacked. In the myth, Medea, a sorceress, falls in love with Jason and uses her magical powers to help him gain the Golden Fleece. Sacrificing all that is dear to her, she flees with him to Corinth. But Jason is ambitious and abandons Medea. Betrayed and exiled, Medea plots a course that will end with the death of her rival, the Princess, and the murder of her own two children. The Chorus, foreseeing the tragedy about to be enacted, tries to prevent it, and suffers its deepest meaning.

CAST

<i>The Sorceress, Medea</i>	Miki Orihara
<i>Jason</i>	Tadej Brdnik
<i>The Princess, Creon's Daughter</i>	Charlotte Landreau
<i>The Chorus</i>	Carrie Ellmore-Tallitsch

Originally commissioned by the Alice N. Ditson Fund, Columbia University.

† *Medea*, Op. 23, used by arrangement with G. Schirmer, Inc., publisher and copyright owner.



Costas

The Company in *Maple Leaf Rag*

Maple Leaf Rag

<i>Choreography</i>	Martha Graham
<i>Music</i>	Scott Joplin†
<i>Costumes</i>	Calvin Klein
<i>Lighting</i>	David Finley

Première October 2, 1990, City Center Theater,
New York City

Martha Graham, dubbed “Mirthless Martha” by her musical director Louis Horst, would, when frustrated by a new dance, turn and say, “Oh, Louis, play me the *Maple Leaf Rag*”— the only thing that would cheer her.

CAST

Ying Xin, Lloyd Knight (January 31)
Blakeley White-McGuire, Maurizio Nardi (February 1)

Carrie Ellmore-Tallitsch

Tadej Brdnik PeiJu Chien-Pott Mariya Dashkina Maddux
Natasha Diamond-Walker Tamisha Guy Abdiel Jacobsen
Lloyd Knight Lloyd Mayor Maurizio Nardi
Laura Newman Miki Orihara Lorenzo Pagano
Ben Schultz Blakeley White-McGuire Xiaochuan Xie Ying Xin

Piano Marc Shapiro

† *Elite Syncopations* (1902), *Bethena* (1905), and *Maple Leaf Rag* (1899), arranged by Chris Landriau.

MARTHA GRAHAM: A REMINISCENCE

WITH ONE of her favorite quotes from St. John Perse, “You have so little time to be born to the instant,” Martha Graham often incited us as dancers to experience a greater sense of fulfillment through the act of dancing, itself. She was essentially an artist dedicated to the “now” of performance, moving relentlessly forward, constantly refreshing her invention to communicate with a swiftly evolving 20th century.

On stage, she was entirely focused and concentrated on the action between everyone in the cast. She never removed herself or her character from the immediate interplay of the dancing. Every moment was important, and we each played a vital part in bringing that moment to life. One also learned very early to stay alert, ready to respond to the “now” of a sudden change if Martha was inspired to hold a gesture two counts longer, or turn away faster, or found a different way to hand you a prop. Her stage was an ongoing wordless conversation that we all spoke in the physical language we were inventing between curtain up and curtain fall.

When my husband, David Wood, and I left the Graham Company in 1968 to initiate the Dance major in the Department of Theater here at UC Berkeley, Martha was less than pleased, and it was initially a difficult break. It was not long, however, before young dancers from our program began to filter back to New York, and Martha was delighted by this brand-new generation of fresh and gifted performers, several of whom joined her company to become part of being born into her “next” and their “new” instant.

Marni Thomas Wood
Current faculty member of Martha Graham School, Adelphi University, and Ballet
Hispanico
Professor Emerita, UC Berkeley
Director Emerita, Martha Graham School
Former Soloist, Martha Graham Dance Company



Martha Graham and Erick Hawkins in *Appalachian Spring*

APPALACHIAN SPRING

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* (1944), 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 Pioneer Woman, and 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 Pioneer 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.

CAVE OF THE HEART

Première at Columbia University in 1946 and originally entitled *Serpent Heart*, this dance is a psychological study of the destructive powers of love, the dark passions that guard the human heart, coiled like a serpent ready to strike when attacked. Medea, princess of the kingdom of Colchis, was known as a sorceress. Pierced by Cupid's bow, she fell in love with the adventurer Jason and used her magical powers to help him gain the Golden Fleece. Sacrificing all that was dear to her, she fled with him to his home in the kingdom of Corinth, where they lived as man and wife and had two small children. But Jason was ambitious, and when offered the Princess of Corinth in marriage, he abandoned Medea. This is the moment in which Martha Graham's dance begins. Betrayed and exiled from her home, Medea plots a course that will end with the death of her rival, the Princess, and the murder of her own two children. The Chorus, foreseeing the tragedy about to be enacted, tries to prevent it, and suffers its unfolding. Graham's dance confronts us with the horror of a woman betrayed, so crazed by vengeance that she commits the unthinkable, the murder not only of her lover's new wife, but of her own children. She is the most detestable of beings, but she is not alien to us. In her exploration of these dark and primal passions Graham reveals the full range of what it is to be human. Ultimately this is a dance of transformation, as the Sorceress (Medea), cleansed by flames, is returned to her father the Sun.

MAPLE LEAF RAG

Maple Leaf Rag premiered in 1990 at the City Center Theater in New York City. The last complete ballet to be choreographed by Martha Graham, the dance takes a sly look at the foibles of a contemporary choreographer (such as Graham herself) and gently mocks the plight of the artist in the throes of creation. With costumes by fashion designer Calvin Klein and a score featuring the music of Scott Joplin, the dance was immediately a favorite for Graham audiences. A ridiculous boomerang-shaped *barre* dominates the stage, the perfect prop for the cast of unruly characters that inhabit this ballet. Like figments of the imagination, these dancers enter and exit at will in a parody of movement themes drawn from classic Graham repertory.

Maple Leaf Rag is Martha Graham's humorous and loving tribute to the choreographic muse. It is also a fond tribute to the Scott Joplin music of her youth and to her long association with Louis Horst, her one-time mentor and lover. "Louis," she says at the very beginning of the dance, "play me the *Maple Leaf Rag*."

Ellen Graff

MEMBERS OF BERKELEY SYMPHONY

VIOLIN I

Franklyn D'Antonio, *Concertmaster*
Noah Strick, *Associate Concertmaster*

VIOLIN II

Daniel Flanagan, *Principal*
Karsten Windt, *Assistant Principal*

VIOLA

Tiantian Lan, *Principal*
Ilana Matfis, *Assistant Principal*

CELLO

Carol Rice, *Principal*
Isaac Melamed, *Assistant Principal*

BASS

Jon Keigwin, *Principal*

FLUTE & PICCOLO

Emma Moon, *Principal*

OBOE & ENGLISH HORN

Deborah Shidler, *Principal*

CLARINET

Roman Fukshansky, *Principal*

BASSOON

Carla Wilson, *Principal*

HORN

Alex Camphouse, *Principal*

PIANO

Marc Shapiro, *Principal*

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 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 20th and 21st 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.

Janet Eilber (*Martha Graham Center Artistic Director*) has been the Center'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, Ms. Eilber worked closely with Martha Graham. She danced many of Graham's greatest roles, had roles created for her by Graham, and was directed by Graham in most of the major roles of the repertory. She soloed at the White House, was partnered by Rudolf Nureyev, starred in three segments of *Dance in America*, and has since taught, lectured, and directed Graham ballets internationally. Apart from her work with Graham, Ms. Eilber has performed in films, on television, and on Broadway directed by such greats as Agnes de Mille and Bob Fosse and has received four Lester Horton Awards for her reconstruction and performance of

seminal American modern dance. She has served as Director of Arts Education for the Dana Foundation, guiding the Foundation's support for Teaching Artist training and contributing regularly to its arts education publications. Ms. Eilber is a Trustee Emeritus of the Interlochen Center for the Arts. She is married to screenwriter-director John Warren, with whom she has two daughters, Madeline and Eva.

Aaron Sherber (*Music Director, Conductor*) has been the music director and conductor of the Martha Graham Dance Company since 1998. His orchestration of the Scott Joplin pieces used in Graham's *Maple Leaf Rag* has been in the Company's repertoire since 2003, and his new orchestration of Wallingford Riegger's music for *Chronicle* was premiered in 2005. Recent guest conducting engagements include Baltimore Concert Opera, Boston Conservatory, and the Birmingham (U.K.) Royal Ballet. From 1998 until 2003, he was music director of Opera Vivente, a company specializing in innovative productions of chamber opera. Mr. Sherber holds degrees in philosophy from Yale College and in conducting from the Peabody Conservatory. He is on the faculty of the Peabody Institute and is the recipient of a Peabody Career Development Grant.

Denise Vale (*Senior Artistic Associate*) joined the Martha Graham Dance Company in 1985, attaining the rank of principal dancer. Roles performed include the Pioneer 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 Ms. Vale by Martha Graham in 1989. Graham solos performed include *Lamentation*, *Frontier*, *Satyric Festival Song*, and *Serenata Morisca*.

Tadej Brdnik (*Principal*) 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, Larry Keigwin, and others. He teaches internationally, at the Graham School and for "Dancing to Connect." Former director of Teens@Graham, Mr. Brdnik is Education Director for the Downtown Dance Festival, Manager of Special Projects at the Graham Center and owner of smARTconcierge. He is a recipient of Benetton Dance Award and the Eugene Loring Award.

Katherine Crockett (*Principal*) joined the Company in 1993, becoming principal dancer in 1996 and performing such major roles as Jocasta, Clytemnestra, and Circe, among many others. She has been featured in works by Robert Wilson, Anne Bogart, Lucinda Childs, Martha Clarke, Susan Stroman, and Yvonne Rainer. She dances as Cate Blanchett in *The Curious Case of Benjamin Button*, starred with Mikhail Baryshnikov in Richard Move's *The Show*, performed *Lamentation* in Kosovo by invitation of Vanessa Redgrave, at the Cannes Film Festival Gala of the Stars, the Vogue Fashion Awards, and runways of Alexander McQueen and Victoria's Secret. She recently played Helen in SITICompany's production of *Trojan Women*.

Carrie Ellmore-Tallitsch (*Principal*) joined the Company in 2002 and has performed leading roles in *Lamentation*, *Appalachian Spring*, *Night Journey*, *Diversion of Angels*, "Steps in the Street," *Cave of the Heart*, and *Clytemnestra*. Ms. Ellmore-Tallitsch has also worked with contemporary artists such as Lauri Stallings GloAtl in *Livers Remix*, Kate Skarpetowska, Martin Lofsnes 360 Dance, Buglisi Dance Theatre, and Ryan McNamara, among others. Along with her professional dance career, Ms. Ellmore-Tallitsch is the co-founder and director of P.E.A.C.E. Community Garden in Jersey City. The garden produces organic produce for the community and is a part of an emerging eco-village committed to urban permaculture.

Maurizio Nardi (*Principal*) joined the Company in 2002 dancing many leading roles. A native of Florence, Italy, he came to New York with a scholarship to the Graham School in 1998 and became a member of Graham II. Mr. Nardi has also danced with Pearl Lang Dance Theater, Mary Anthony Dance Theater, and Battery Dance Company, and worked with Carla Fracci, Nacho Duato, Doug Varone and many other artists. He has starred in galas throughout Europe and the United States, is winner of the 2007 “Les Étoiles de Ballet 2000,” and the artistic director of Key West Modern Dance.

Miki Orihara (*Principal*) joined the Company in 1987. She has performed with many companies and choreographers, including the Broadway production of *The King and I*, Elisa Monte, Dance Troup (Japan), Twyla Tharp, Robert Wilson, PierGroupDance, and Lotuslotus. Ms. Orihara was a special guest artist for Japan’s New National Theater, and has premiered her works internationally and nationally. She teaches often in Japan, at Art International in Moscow, Peridance, the Ailey School, and New York University, among many others, and works as an assistant for Yuriko. She recently received a Bessie Award for her contributions to dance.

Blakeley White-McGuire (*Principal*) joined the Company in 2002 and has performed the major roles of Graham’s iconic repertoire, including *Appalachian Spring*, *Cave of the Heart*, *Deep Song*, *Errand into the Maze*, *Frontier*, *The Rite of Spring*, and the re-imagining of *Imperial Gesture*. She has also performed in new choreographic works including those by Lar Lubovitch, Richard Move, Robert Wilson and SITI/Company. Ms. White-McGuire has served on the faculties of the Graham Center, the Ailey School, and New School University. She holds an M.F.A. in interdisciplinary arts from Goddard College and is a choreographer and published writer.

Peiju Chien-Pott (*Soloist*) joined the Company in 2011 and performs lead roles in *Chronicle*,

Errand into the Maze, *Diversion of Angels*, and *Witch Dance*. She received her B.F.A. from Taipei National University of the Arts and was the Merce Cunningham Studio Scholar. She worked with Taipei Royal Ballet, Taipei Crossover Dance Company, Buglisi Dance Theatre, Korhan Basaran Artists, and Nimbus Dance Works. Ms. Chien-Pott has been invited to perform with the Morphoses under the production of Luca Veggetti.

Mariya Dashkina Maddux (*Soloist*) joined the Company in 2007 and dances lead roles in *Appalachian Spring*, *Embattled Garden*, *Serenata Morisca*, and *Lamentation Variations*. She was born and raised in Kiev, Ukraine, where she began her dance training. She continued her studies at Thomas Armour Youth Ballet in Miami, under the directorship of Ruth Wiesen. She then attended New World School of the Arts, under the directorship of Daniel Lewis, where she received a B.F.A. in 2006, graduating *summa cum laude*.

Lloyd Knight (*Soloist*) joined the Company in 2005, became soloist in 2009, and performs starring roles in *Appalachian Spring*, *Embattled Garden*, *Errand into the Maze*, and others. Mr. Knight, born in England and reared in Miami, trained at Miami Conservatory of Ballet and has a B.F.A. 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 Alvin Ailey Center and Dance Theatre of Harlem. *Dance Magazine* named him one of the “Top 25 Dancers to Watch” in 2010.

Ben Schultz (*Soloist*) joined the company in 2009 and has danced many 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 St. Petersburg. Mr. Schultz attended Indiana University, where he studied ballet, theater, and opera. Earlier dance credits include the

Tony Award-winning *Blast*, the Cleo Parker Robinson Dance Ensemble, and Hannah Kahn Contemporary Dance. Mr. Schultz has served as faculty and resident choreographer for the Arvada Center for the Arts and Humanities.

Xiaochuan Xie (*Soloist*) joined the Company in 2010 dancing many solo roles. This season she will dance the “Chosen One” in the revival of Graham’s *The Rite of Spring*. Born in Nanjing, China, she trained in ballet and modern dance at Nanjing Secondary School for Dance Performance and danced for the Qianxian Art Theater in China for six years. She performed for the former President Jiang Zemin and President Hu Jintao and won the first prize for modern dance performance in the National Dance Competition in China in 2007.

Natasha Diamond-Walker (*Dancer*) joined the Company in 2011 and has toured Italy featured in the Company’s special projects *Cercando Picasso*, *Prometeo*, and *Baccanti*. Ms. Diamond-Walker earned her B.F.A. at the Fordham University/Alvin Ailey School and has danced professionally with the Francesca Harper Project, 360 Dance Theater, and Buglisi Dance Theatre, among others.

Abdiel Jacobsen (*Dancer*) joined the Company in 2011 performing several leading roles, including partnering prima ballerina Diana Vishneva in *Errand into the Maze*. He is a professional champion ballroom and Latin dancer/instructor. Born in Ivory Coast, Mr. Jacobsen received a B.F.A. in modern dance from the University of the Arts, performing works by Roni Koresh, Scott Jovovich, Christine Cox, and Louis Johnson, and was a company member of the SLJ Arts Initiative, directed by Zane Booker.

Lloyd Mayor (*Dancer*) joined the Company in 2012 dancing roles in *Diversion of Angels*, *Lamentation Variations*, and the lead in Richard Move’s *Achilles Heels*. Mr. Mayor trained at the Rambert School of Ballet and Contemporary Dance in London. With a

gymnastic, hip-hop, and ballet background, he joined the Martha Graham School in 2011 and as a member of Graham II performed roles in *Diversion of Angels* and *Dark Meadow*.

Lauren Newman (*Dancer*) began her early training with Jacksonville Ballet Theater and Douglas Anderson School of the Arts and toured Italy with the Company in its special project *Cercando Picasso*. She received a B.F.A. in dance and a B.A. in art history from Southern Methodist University, where she performed lead roles in *Diversion of Angels*, *Steps in the Street*, and *Helios*. In 2007, she joined Graham II, and she recently completed the Martha Graham School Teacher Training Program.

Lorenzo Pagano (*New Dancer*) joined the Company in 2012. Mr. 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 II.

Ying Xin (*New Dancer*) joined the Company in 2011 and has performed the Woman in Red in *Diversion of Angels*. She graduated college from the Nanjing University of the Arts and was a dance teacher and a lead dancer in Mianyang Arts College of SCCM. Ms. Xin received the China Dance Lotus Award in 2008, was a scholarship student at the Martha Graham School and a member of Graham II.

Tamisha Guy (*Apprentice*) joined the Company in 2013. A native of Trinidad and Tobago, she began her dance training at Ballet Tech, attended LaGuardia High School, and SUNY Purchase College as a double major in dance and arts management, graduating with honors. Ms. Guy completed summer programs with Complexions, Springboard Danse Montreal, and Nathan Trice. She has performed works by William Forsythe and Loni Landon, among others.

Recognized nationally for its spirited programming, **Berkeley Symphony** has established a reputation for presenting major new works for orchestra alongside fresh interpretations of the classical European repertoire. It has been honored with an Adventurous Programming Award from the American Society of Composers, Authors, and Publishers in nine of the past eleven seasons.

The Orchestra performs four mainstage concerts a year in Zellerbach Hall on the UC Berkeley campus, and supports local composers through its Under Construction New Music Series/Composers Program. A national leader in music education, the Orchestra partners with the Berkeley Unified School District to produce the award-winning Music in the Schools program, providing comprehensive, age-appropriate music curricula to more than 4,000 local elementary students each year.

Berkeley Symphony was founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick, a protégé of the great English Maestro Sir Adrian Boult. Under its second Music Director, Kent Nagano, who took the post in 1978, the Orchestra charted a new course with innovative programming that included rarely performed 20th-century scores. In 1981, the internationally renowned French composer Olivier Messiaen journeyed to Berkeley to assist with the preparations of his imposing oratorio *The Transfiguration of Our Lord Jesus*

Christ, and the Orchestra gave a sold-out performance of the work in San Francisco's Davies Symphony Hall. In 1984, Berkeley Symphony collaborated with Frank Zappa in a critically acclaimed production featuring life-size puppets and moving stage sets, catapulting the Orchestra onto the world stage.

Berkeley Symphony entered a new era in January 2009, when Joana Carneiro became the Orchestra's third Music Director in its 40-year history. Under Carneiro, the Orchestra continues its tradition of presenting the cutting edge of classical music. Together, they are forging deeper relationships with living composers, which include several prominent contemporary Bay Area composers such as John Adams, Paul Dresher, and Gabriela Lena Frank.

Berkeley Symphony has introduced Bay Area audiences to works by upcoming young composers, many of whom have since achieved international prominence. Celebrated British composer George Benjamin, who subsequently became Composer-in-Residence at the San Francisco Symphony, was first introduced to the Bay Area in 1987, when Berkeley Symphony performed his compositions *Jubilation* and *Ringed by the Flat Horizon*; as was Thomas Adés, whose opera *Powder Her Face* was debuted by the Orchestra in a concert version in 1997 before it was fully staged in New York City, London, and Chicago.

MARTHA GRAHAM CENTER OF CONTEMPORARY DANCE

Staff

LaRue Allen	<i>Executive Director</i>
Janet Eilber	<i>Artistic Director</i>
Aaron Sherber	<i>Music Director</i>
Beverly Emmons	<i>Lighting Designer</i>
Faye Rosenbaum	<i>General Manager</i>
Denise Vale	<i>Senior Artistic Associate</i>
Terence Diamond	<i>Director of Institutional Giving</i>
Amanda Hameline	<i>Development Assistant</i>
Suzanne Flanagan	<i>Marketing and Communications Associate</i>
Simona Ferrara	<i>Company Manager</i>
Stacey-Jo Marine	<i>Production Manager</i>
Lauren Libretti	<i>Lighting Supervisor</i>
Karen Young	<i>Costume Supervisor</i>
Maria Garcia	<i>Wardrobe Supervisor</i>
Tami Alesson	<i>Director of Education and International Student Advisor</i>
Virginie Mécène	<i>Director of School</i>
Suzy Upton	<i>Resources Manager</i>
A. Apostol	<i>Assistant to the Executive Director</i>
Tadej Brdnik	<i>Manager of Special Projects</i>
Olga Alagiozidou	<i>School Administrator</i>
Rachel Boyadjis	<i>Administrative and Archival Assistant</i>

Regisseurs

Tadej Brdnik, Linda Hodes, Peggy Lyman, Miki Orihara, Marni Thomas, Ken Topping, Denise Vale

Board of Trustees

Laura J. Gordon	<i>Interim Chairman</i>
Judith G. Schlosser	<i>Chairman Emerita</i>
Inger K. Witter	<i>President</i>
LaRue Allen	<i>Executive Director</i>
Janet Eilber	<i>Artistic Director</i>
Peter Allstrom	
Amy Blumenthal	
Audra Cohen	
Neila Fortino	
Beau Gage	
Inga M. Golay	
Jon Gralnick	
John Hotta	
John R. Keller	
Adam Klein	
Jayne Millard	
Lorraine Oler	
Janis Tripodakis	

North American Representation

Rena Shagan Associates, Inc.

International Representation

LaRue Allen, *Executive Director*

Alumni Search

If you or someone you know has ever performed with the Martha Graham Dance Company or attended classes at the Martha Graham School, please send us names, addresses, telephone numbers and approximate dates of membership. We will add you to our alumni mailing list and keep you apprised of alumni events and benefits. Call +1.212.229.9200 or email 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, New York 10014, or visit www.marthagraham.org/contribute.

For more information, visit www.marthagraham.org.