

MARTHA GRAHAM DANCE COMPANY

Presents

UNIVERSITY PARTNERS SHOWCASE

Featuring

University of Arizona Traveling Dance Ensemble
University of Nevada, Las Vegas Dance Department
University of North Carolina School of the Arts
Graham 2
Valencia College Dance Department
University of Illinois, Urbana-Champaign
The Grier School Dance Department
Marymount Manhattan Dance Department

Conceived by Janet Eilber

April 5, 2025 / New York City



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

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PROGRAM

University of Arizona Traveling Dance Ensemble in

PRELUDE TO ACTION

Excerpt from **CHRONICLE**

Choreography and Costumes by Martha Graham

Music by Wallingford Riegger

Lighting by Steven L. Shelley, adapted by Becky Nussbaum

Staged by Mariya Dashkina Maddux

Rehearsal Director: Tamara Dyke-Compton

Rehearsal Assistant: Alex Demitriades, Kevan Sullivan and Madelyn Hofer

Premiere: December 20, 1936, Guild Theatre, New York City

Chronicle does not attempt to show the actualities of war; rather, by evoking war's images, it sets forth the fateful prelude to war, portrays the devastation of spirit which it leaves in its wake, and suggests an answer.

(Original program note, Guild Theater 1936).

Unity-Pledge to the Future

Margaret Elizabeth Bartlett

Alexis Jazlyn De Lucas, Ava Marie Cassidy, Charles Anthony Palmer Jr, Ella Sydney Hendricks, Emma Marie March, Gwendolyn Christine Buettner, Janelle Louise Gates, John Tucker Nance, Madison Clare Kotch, Ryan Evans, Sydney Marshall, Taylor Marshall (understudy)

Prelude to Action reconstructed in 1994 by Sophie Maslow, assisted by Terese Capucilli, Carol Fried, and Diane Gray, from film clips and Barbara Morgan photographs. The restaging of this work was made possible through support from the Joyce Crain and Carl Philabaum Opportunity Fund and the University of Arizona.

University of Nevada, Las Vegas Dance Department in

ANGELS OF THE INMOST HEAVEN

Presented as part of the Erick Hawkins Dance Company,

Lucia Dlugoszewski 2025 Centennial Year

Premiered 1971 Washington, DC

Choreography: Erick Hawkins

Music: Lucia Dlugoszewski

Repetiteurs: Louis Kavouras and Katherine Duke

Lighting Design: Michael Jarett, adapted by Becky Nussbaum

Costumes: Erick Hawkins reimagined by Katherine Gould

Production and Stage Management: Michele Anderson, Ava Butler, and Jordyn Reeves

PROGRAM

Aricela Boatwright, Arya Bovich, Jason Hortin, Hayley Meier, Cameron Turgeon,
Hunter Wallace

Angels of the Inmost Heaven is inspired by the book *Heaven and Hell* by Emanuel Swedenborg, the scientist and theologian who speculated and described the angels of the heavens. For Swedenborg, the angels closest to heaven were the most innocent and pure.

Erick Hawkins' dance, *Angels of the Inmost Heaven*, is an abstract work that seeks to capture the purity and innocence of motion and sensation. Lucia Dlugoszewski creates a cacophonous world of sound, where five brass instruments produce sounds of extended range that collide together in the air to shake the world up and produce a new aural poetry.

University of North Carolina School of the Arts in

PSALM

Choreographer: José Limón

Music Composer: Eugene Lester

Stager: Savannah Spratt

Costume Design: Courtesy of Limón Dance Company

Lighting Designer: Julian Cordova, adapted by Becky Nussbaum

Rehearsal Assistants: Phillip Broomhead, Natalie Desch, Camille Pettiford

Naya Gonzalez, Paris Newman, Paisley Kupka, Kayla Jackson,
Traci Angel Woodard, Meleysha Wooten, Jade Jenkins, Cailee Harvey, Kyriaki Christoforou,
Sidni Kennedy, Devon Drybread, Trisha Mohta

Graham 2 in

RITUAL TO THE SUN *from* **ACTS OF LIGHT**

Choreography by Martha Graham

Music by Carl Nielsen†

Costumes by Martha Graham and Halston

Original Lighting by Beverly Emmons

Lighting Adapted by Becky Nussbaum

Staged by Virginie Mécène

Premiere: February 26, 1981, John F. Kennedy Center for the Performing Arts, Washington, DC

"Thank you for all the Acts of Light which beautified a summer now past to its reward."

- Emily Dickinson

Jackson Bradford, Ashley Bromfield, Yeowon Chae, Emmy Lebrun, Julian Myrland,
Aspen Mason, Tiffany Marshall, Isabella Pagano, Grace Sautter

PROGRAM

with

Riley Henderson, Europa Carvalho, Barbara Sulvic, Brandy Brown

**Helios Overture, op. 17, recorded by the Danish Radio Symphony Orchestra conducted by Herbert Blomstedt, courtesy of EMI. Used by arrangement with G. Schirmer, Inc., agents in the United States for Edition Wilhelm Hansen A/S-Denmark, publisher and copyright owner.*

INTERMISSION

University of North Carolina School of the Arts in

DARK MEADOW SUITE *Excerpt*

Choreography and Costumes by Martha Graham

Arrangement by Janet Eilber

Music by Carlos Chávez†

Lighting adapted by Becky Nussbaum

Staged by Lorenzo Pagano

Premiere: January 23, 1946, Plymouth Theatre, New York City

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)

Nick Buynitzky, Jack Cerninaro, Sierra-Loren Chapman, Peyton Dawes,
Reagan Gales, David Gouldin, Addy Harris, Julianna Pittman, Tianyu Wang,
Aniyah Wilkinson

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.

The Dark Meadow Suite (1946) is made up of highlights from a much longer work by Martha Graham, *Dark Meadow*, which premiered in 1946. 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 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

PROGRAM

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 mid-20th Century modernism.

Valencia College Dance Department in

STEPS IN THE STREET

Excerpt from **CHRONICLE**

Choreography and Costumes by Martha Graham

Staged by Elizabeth Auclair

Music by Wallingford Riegger[†]

Original Lighting by Jean Rosenthal

Lighting Adapted by Becky Nussbaum

Premiere: December 20, 1936, Guild Theater, New York City

Chronicle does not attempt to show the actualities of war; rather, by evoking war's images, it sets forth the fateful prelude to war, portrays the devastation of spirit which it leaves in its wake, and suggests an answer. (Original program note, Guild Theater 1936.)

Devastation-Homelessness-Exile

Jehieli Bonilla Adorno

Megan Bannatyne, Ruby Borges, Tiara Cappello, Marissa Cruz, Danté Lewis Fernandez,
Ariaghna Parilla Rey, Adriana Posillico, Jasmine Thomas, Yariem Vasquez,
Valeria Ysabel

Steps in the Street reconstructed by Yuriko and Martha Graham from the Julien Bryan film.

[†]Finale from New Dance, Opus 18B (*Steps in the Street*) orchestrated by Justin Dello Joio; Additional orchestrations by Stanley Sussman.

University of Illinois, Urbana-Champaign in

Suite from **THE WINGED** *Excerpt*

First performed August 20, 1966 at the Connecticut College American Dance Festival by
the José Limón Dance Company

Choreography: José Limón

Music: Hank Johnson (original score)

Music: Jon Magnussen (revived and composed for the Dance) in 1996

Staging & Direction: Roxane D'Orleans Juste

Costume design: Khetag Tsalobov

PROGRAM

Lighting adapted by Becky Nussbaum
"Wings seen and unseen bear us aloft."

Dawn Chorus
Feast of Harpies
Circular Flight

Ella Louise Andersen, Jayla Rebecca Anderson, Anna Sophia Brady, e g Condon,
Erin Fabian (understudy), Lily Freebery, Gabriel Bruno Eng Gonzalez, Jeremiah Jaheem Jordan,
Anna Lillig, Brooklyn Lutz, Nik Owens, Claire Rineberg, Chelsea Wahrendorf

These performances of *Suite from The Winged*, a Limón Dance, are presented by arrangement with The José Limón Dance Foundation, Inc. and has been produced in accordance with the Limón Style and Limón Techniquesm service standards established by The José Limón Dance Foundation, Inc. Limón, Limón Style and Limón Technique are trade and service marks of The José Limón Dance Foundation, Inc. (All rights reserved) ©1996, José Limón Dance Foundation, Inc.

The Grier School Dance Department in

HERETIC

Choreography and Costumes by Martha Graham
Music Arranged by Charles de Sivry[†]
Original Lighting by Beverly Emmons, adapted by Becky Nussbaum
staged by Elizabeth Auclair

Premiere: April 14, 1929, Booth Theater, New York City

Elayna Hess

Ava Beiswenger, Alexis Bickley, Natalia Dominguez, Roberta Lopez, Jada Moyer, Sarah Papi
Isabella Trabucco

[†]Bretons Tetus from "Chansons de la Fleur-de-Lys," arranged by Charles de Sivry (composer unknown).

Marymount Manhattan Dance Department in

PANORAMA

Choreography by Martha Graham
Music by Norman Lloyd[†]
Costumes by Martha Graham
Lighting by David Finley, adapted by Becky Nussbaum
Staged by Lone K. Larsen

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

PROGRAM

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).

Theme of Dedication - Imperial Theme - Popular Theme

Deybi Aldana, Luka Gabriel Appelbaum, Eden Araten, Ava Bagan, Maddie Burns, Ciara Cardinal, Mia Cirafesi, Sydney Cullen, Jenna Dike, Evelyn Dugan, Natali Filippi, Harley Vaughn, Isaac Fry, Carmen Gemellaro, August Green, Tanner Hutchinson, Jazmin Lakin, Jaiden Lang, Max Moscheni, Molly Ouret, Juliyanna Ramos. Amelia Salter, Kelly Sawyer, Carla Smith, JK Smith, Trinity Smith, Benjamin Stoesz, Ariadne Vilorio, Sadie Wheelless, Emilia Wightlin, Jo Wokurka, Posey Zielinski

*Original reconstruction in 1992 by Yuriko.

†Arranged and orchestrated by Stanley Sussman.

Presented by arrangement with Martha Graham Resources, a division of the Martha Graham Center of Contemporary Dance, Inc.

Special Thanks to MMC Faculty & Staff: Lone K. Larsen, Nancy Lushington, Vincent Laino, Natalie Ng and Lauren Carmen. The MMC Dance Department also extends its deep gratitude to the generous donors who made it possible for our students to participate in the University Partnership Performance.

CHOREOGRAPHERS

MARTHA GRAHAM (1894-1991) is recognized as a primal artistic force of the 20th Century. She was named "Dancer of the Century" by *Time* and has been compared with other creative giants such as Picasso, Einstein, Stravinsky and Freud. She created 181 ballets and a technique that revolutionized dance throughout the greater part of the past century. Using the founding principals of contraction and release, she built a vocabulary of movement to "increase the emotional activity of the dancer's body," exploring the depth and diversity of human emotion. During her 70 years of creating dance, she collaborated with other great artists – Noguchi, Copland, Barber and Schuman, and her mentor Louis Horst among others, and is recognized for her groundbreaking work in all aspects of the theater – use of time, space, lighting, costumes, sets and music. Her company was a training ground for many generations of choreographers including Cunningham, Taylor, and Erick Hawkins. Her creative genius earned honors and awards, including the Medal of Freedom and the National Medal of the Arts. Martha Graham's extraordinary legacy lives on in the work of the Martha Graham Dance Company, Ensemble and School, and in the students worldwide studying her technique and performing her masterworks.

CHOREOGRAPHERS

JOSÉ LIMÓN (1908-1972) electrified the world with his dynamic masculine dancing and dramatic choreography. One of the 20th century's most important and influential dance makers, he spent his entire career pioneering a new art form and fighting for the recognition and establishment of the American Modern Dance. Born in Culiacán, Mexico, he immigrated to California in 1915 and in 1928 traveled to New York and saw his first dance program. Limón enrolled in the dance school of Doris Humphrey and Charles Weidman and, from 1930-1940, performed in works created by his teachers. In 1946, Limón formed his own company with Doris Humphrey as Artistic Director. Over the following 25 years, he established himself and his company as one of the major forces of 20th century dance. Limón was a key faculty member in The Juilliard School's Dance Division beginning in 1953 and continued choreographing until his death in 1972. Limón choreographed a total of seventy-four works, including *The Moor's Pavane*, *Missa Brevis*, *There is a Time*, *The Traitor*, and *Psalm*.

ERICK HAWKINS (1909–1994) was a leading American modern-dance choreographer and dancer. A graduate of Harvard University, he danced with George Balanchine's American Ballet. In 1938, Hawkins met and joined the Martha Graham Dance Company, becoming Martha Graham's, partner, collaborator, and eventual husband. He left her troupe in 1950 to form his own company, and they eventually divorced in 1958. In 1952, he met and began collaborating with the experimental composer Lucia Dlugoszewski and together they created what they deemed a "dance theatre of immediacy" focused on the moment when live dance merges with live music and live design elements in the living theatrical space. Hawkins believed "The body is a clear place," and "art does something for the human soul that no other thing can do."



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Martha Graham Dance Company in Steps in the Street; photo by Julien Bryan, 1937.

REGISSEURS

ELIZABETH AUCLAIR was a principal dancer with the Martha Graham Dance Company, with whom she danced for over 16 years, performing many of Ms. Graham's seminal roles. She also performed with the Alvin Ailey American Dance Theater, Pearl Lang Dance Company, Jean Erdman Dance Theater, Pascal Rioult Dance Theater, City Contemporary Dance Company (Hong Kong), and Labyrinth Dance Theater. Elizabeth has served as the Graham 2 Associate Director, the Martha Graham Dance Company Rehearsal Director, and is currently on the faculty of the Martha Graham School, Marymount Manhattan College, Steps Academy, and is a certified Gyrotonic instructor.

LOUIS KAVOURAS is the Chair of the Dance Department at the University of Nevada Las Vegas and has been in the Erick Hawkins Dance Company since 1996. **KATHERINE DUKE** joined the Erick Hawkins Dance Company in 1986 and became Artistic Director of the Erick Hawkins Dance Company in 2001. Together they work closely with the Library of Congress in Washington DC and the Hawkins West Institute at the University of Nevada Las Vegas, in the preservation of the profound aesthetic principles of Erick Hawkins and Lucia Dlugoszewski. 2025 is the Centennial Celebration of the life of Lucia Dlugoszewski.

LONE K. LARSEN, (MFA), was a member of the Martha Graham Dance Company, Schaufuss International Theatre Ballet, and Pearl Lang Dance Theater, where she danced as soloist for many years. She co-founded and was co-Artistic Director of Copenhagen's BALLET PLUS, and for several years worked as Rehearsal Director and Choreographic Assistant for Danish Dance Theater. Lone has taught master classes and workshops all over the world, and is a faculty member of the Martha Graham School and Marymount Manhattan College. Currently, she serves as Program Director at the Martha Graham School and Regisseur for the Martha Graham organization.

MARIYA (MASHA) DASHKINA MADDUX is a professional dancer and educator. She trained in Kiev, Ukraine, and later studied at the Armour Dance Theater and earned BFA from New World School of the Arts. In 2007, she joined the Martha Graham Dance Company, rising to the rank of Principal Dancer. Maddux appeared in the film *Fall to Rise*, Martha Graham Technique instructional videos, and on covers of *Dior Magazine* and *The Art of Movement*. She is a regisseur with the Martha Graham Center. In 2018, Maddux received the Alto Jonio Best Dancer Award in Calabria, Italy.

VIRGINIE MÉCÈNE, is choreographer and former Principal Dancer with the Martha Graham Dance Company, Buglisi Dance Theatre, and others. She is Artistic Director of Graham 2, Programs Director, and has served as the director of the Martha Graham School. She reimagined and choreographed works for the Martha Graham Dance Company, the Buglisi Dance, Macy's Thanksgiving Parade, Dior/Saks Holiday Celebration among others. She received a 23/24 Fellowship Award from the Jerome Robbins Dance Division, at the Library for the Performing

REGISSEURS

Arts, and New York State Council on Arts' Choreographer Award. She graduated from the University of Bourgogne with a Licence Professionnelle in Artistic and Cultural Management.

LORENZO PAGANO joined the Martha Graham Company in 2012 becoming a guest artist and assistant rehearsal director in 2023. He danced the most iconic roles of repertory and originated starring roles in choreographies by Lucinda Childs, Nacho Duato, Hofesh Shechter to name a few. In 2024, Pagano was original cast in Florence Welch's musical GATSBY (choreography by Sonya Tayeh). He is currently performing for the Metropolitan Opera Ballet in Ainadamar (Deborah Colker) and Antony and Cleopatra (Annie B Parson). In 2023, he was assistant choreographer for the Holiday Event at Saks for the Graham Company in collaboration with Dior and he restaged Chronicle and Panorama for the Rome Opera Ballet School.

ROXANNE D'ORLEANS JUSTE: Born in Canada of Haitian descent, D'Orleans Juste began her career with the Eleo Pomare Dance Company, later joining the José Limón Dance Company as both performer and Associate Artistic Director. She received both the prestigious Jacqueline Lemieux Prize and a Bessie Award for Outstanding Sustained Achievement. Committed to international collaboration, she tours her work worldwide and is resident choreographer for Venezuela's Contemporary Dance Company Corearte. Currently Associate Professor and Director of Graduate Studies at the University of Illinois Urbana-Champaign, she has also taught at City College, New York University, North Carolina School of the Arts, and Marymount Manhattan College.

SAVANNAH SPRATT joined the Limón Dance Company in 2016. Born and raised in Pennsylvania, she holds a BFA from the University of North Carolina School of the Arts and was a recipient of the honorable Sarah Graham Keenan Scholarship. Savannah has been on faculty with the Limón Foundation since 2018, teaching, coaching, staging works, and sharing movement with communities around the world. For the spring 2025 semester, she is serving as an adjunct professor at UNCSCA. Beyond Limón, she has collaborated with Madeline Hollander, Hélène Simoneau Danse and the Merce Cunningham Trust, notably performing in the 2019 Los Angeles installation of Night of 100 Solos.

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*Martha Graham School dancer Barbara
Sulvic in Martha Graham's Acts of Light;
photo by Melissa Sherwood.*

