University of Florida Performing Arts
presents

**MARtha GrahAM DANCE COMPANY**

*Artistic Director*

**Janet Eilber**

*Executive Director*

**LaRue Allen**

Friday, February 8, 2008, 7:30 p.m.

**The Company**

Elizabeth Auclair  Tadej Brdnik  Katherine Crockett
Jennifer DePalo  Virginie Mécène†  Maurizio Nardi
Miki Orihara  Alessandra Prosperi†  Blakeley White-McGuire

Erica Dankmeyer†  Carrie Ellmore-Tallitsch  David Zurak
Jacqueline Bulnes  Jacquelyn Elder  Lloyd Knight
David Martinez  George Smallwood  Sadira Smith

Sevin Ceviker  Mariya Dashkina Maddux  Oliver Tobin  Atsuko Tonohata

†on leave

**Senior Artistic Associate**

Denise Vale

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

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A Sense of Place
Music by Aaron Copland
Adapted by Allen Krantz
Text from the words of Martha Graham and Aaron Copland
Arranged by Janet Eilber
Premiere: July 8, 2005, Bard College, Annandale-on-Hudson, New York

Narrator: Mayor Pegeen Hanrahan
Pianist: Pat Daugherty
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and Boosey and Hawkes, Inc., sole publisher and licensor.

Appalachian Spring
“Ballet for Martha”
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, 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 pioneer woman with her dreams of the Promised Land.

The Bride: Blakeley White-McGuire
The Husbandman: Tadej Brdnik
The Revivalist: Maurizio Nardi
The Pioneer Woman: Carrie Ellmore-Tallitsch
The Followers: Jacqueline Bulnes, Jacquelyn Elder, Mariya Dashkina Maddux, Atsuko Tonohata

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.
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INTERMISSION
**Diversion of Angels**

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


Martha Graham once described *Diversion of Angels* as three aspects of love: the couple in white represents mature love in perfect balance; red, erotic love; and yellow, adolescent love. The dance follows no story. Its action takes place in the imaginary garden love creates for itself. The ballet was originally called *Wilderness Stair*.

“It is the place of the Rock and the Ladder, the raven, the blessing, the tempter, the rose. It is the wish of the single-hearted, the undivided; play after the spirit’s labor; games, flights, fancies, configurations of the lover’s intention; the believed Possibility, at once strenuous and tender; humors of innocence, garlands, evangels, Joy on the Wilderness Stair, diversion of angels.” — Ben Belitt

*The Couple in White*  
Carrie Ellmore-Tallitsch, Maurizio Nardi  
*The Couple in Red*  
Blakeley White-McGuire, Tadej Brdnik  
*The Couple in Yellow*  
Atsuko Tonohata, George Smallwood

Jacqueline Bulnes  Sevin Ceviker  Jacquelyn Elder  Lloyd Knight  Sadira Smith

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**Sketches from ‘Chronicle’**

Choreography and Costumes by Martha Graham  
Music by Wallingford Riegger†  
Original lighting by Jean Rosenthal  
Lighting for reconstruction (*Steps in the Street*) by David Finley  
Lighting for reconstruction (*Spectre –1914, Prelude to Action*) by Steven L. Shelley

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

*Chronicle* does not attempt to show the actualities of war; rather does it, by evoking war’s images, set forth the fateful prelude to war, portray the devastation of spirit which it leaves in its wake, and suggest an answer. (Original program note)

**I. Spectre –1914**

Drums—Red Shroud—Lament  
Jennifer DePalo

**II. Steps in the Street**

Devastation—Homelessness—Exile  
Miki Orihara

Jacqueline Bulnes  Sevin Ceviker  Katherine Crockett  
Jacquelyn Elder  Carrie Ellmore-Tallitsch  Mariya Dashkina Maddux  
Sadira Smith  Atsuko Tonohata  Blakeley White-McGuire
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 an 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.

**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.

**Sketches from ‘Chronicle’ (1936)**

*Chronicle* premiered at the Guild Theatre in New York City on December 20, 1936. The dance was a response to the menace of fascism in Europe; earlier that year, Graham had refused an invitation to take part in the 1936 Olympic Games in Germany, stating: “I would find it impossible to dance in Germany at the present time. So many artists whom I respect and admire have been persecuted, have been deprived of the right to work for ridiculous and unsatisfactory reasons, that I should consider it impossible to identify myself, by accepting the invitation, with the regime that has made such things possible. In addition, some of my concert group would not be welcomed in Germany” (a reference to the fact that many members of her group were Jewish). According to the original program note, “*Chronicle* does not attempt to show the actualities of war; rather does it, by evoking war’s images, set forth the fateful prelude to war, portray the devastation of spirit which it leaves in its wake, and suggest an answer.” This is one of the very few dances Martha Graham made which can be said to express explicitly political ideas, but, unlike *Immediate Tragedy* (1937) and *Deep Song* (1937), dances she made in response to the Spanish Civil War, this dance is not a realistic depiction of events. The intent is to universalize the tragedy of war. The original dance, with a score by Wallingford Riegger, was 40 minutes in length, divided into three sections: *Dances before Catastrophe: Spectre – 1914* and *Masque*, *Dances after Catastrophe: Steps in the Street and Tragic Holiday*, and *Prelude to Action*. The Company has reconstructed and now performs *Spectre – 1914, Steps in the Street* and *Prelude to Action*.

**MARTHA GRAHAM**

Martha Graham (1894–1991) is recognized as a primal artistic force of the 20th century, alongside Picasso, James Joyce, Stravinsky, and Frank Lloyd Wright. In 1998, TIME magazine named Martha Graham as the “Dancer of the Century,” and People magazine named her among the female “Icons of the Century.” As a choreographer, she was as prolific as she was complex. She created 181 ballets and a dance technique that has been compared to ballet in its scope and magnitude. Her approach to dance and theater revolutionized the art form and her innovative physical vocabulary has irrevocably influenced dance worldwide.
ABOUT THE COMPANY

Celebrating its 80th anniversary season, and acknowledged as “one of the great companies of the world” by Anna Kisselgoff, former chief dance critic of The New York Times, the Martha Graham Dance Company has been lauded by critics everywhere. Alan M. Kriegsman of The Washington Post called the Company “one of the seven wonders of the artistic universe,” while Los Angeles Times critic Martin Bernheimer noted, “They seem able to do anything, and to make it look easy as well as poetic.” Ismene Brown of the Daily Telegraph, London, touted the Martha Graham Dance Company’s performance as “Unmissable.”

BIOGRAPHIES

JANET EILBER (Martha Graham Center Artistic Director) worked closely with Martha Graham. During her time as a principal dancer with the Martha Graham Dance Company, Ms. Eilber performed on all national and international tours, soloed at the White House, was partnered by Rudolf Nureyev, and starred in three segments of Dance in America. She danced many of Graham’s greatest roles, had many roles created for her by Graham, and has since taught, lectured, and directed Graham ballets internationally. She has four Lester Horton awards for performance and reconstruction of seminal American dance. Ms. Eilber is also Director of Arts Education for the Dana Foundation and a trustee of the Interlochen Center for the Arts. She is married to screenwriter John Warren, with whom she has two daughters, Madeline and Eva.

DENISE VALE (Senior Artistic Associate) began her professional performing career with 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.

ELIZABETH AUCLAIR (Principal Dancer) received her dance training with scholarships at the Alvin Ailey School and the Martha Graham School. She has performed with the Alvin Ailey American Dance Theater and City Contemporary Dance Company (Hong Kong), and with the companies of Pearl Lang, Jean Erdman, Pascal Rioult, Sandra Kaufmann, Erica Dankmeyer, and Sasha Spielvogel. Teaching credits include Marymount Manhattan College, the Boston Conservatory, and the Martha Graham School. She served as Associate Director for the Martha Graham Ensemble and has assisted in setting Graham works on the Het National Ballet and Ballet do Rio de Janeiro. Ms. Auclair joined the Graham Company in 1993.

TADEJ BRDNIK (Principal Dancer) began his dance career in Slovenia. He has danced with Battery Dance Company, Avila/Weeks Dance, White Oak Dance Project, Robert Wilson, and Pick Up Performance Company, as well as in works of Maurice Béjart, Lucinda Childs, Yvonne Rainer, Steve Paxton, and Deborah Hay. He has taught extensively in the United States and Europe and is on the faculty of the Martha Graham School. Mr. Brdnik is currently Education Director for the Downtown Dance Festival. He is a recipient of the Benetton Dance Award and the Eugene Loring Award and has been with the Graham Company since 1996.

KATHERINE CROCKETT (Principal Dancer) attended Ballet Metropolitan, SUNY Purchase, and the Martha Graham School before joining the Company in 1993. A soloist in 1994, she became a principal dancer in 1996, starring in works of Robert Wilson, Lucinda Childs, and Susan Stroman, in Richard Move’s Achilles Heels with Mikhail Baryshnikov, and Placido Domingo’s Aida. Her performance of Lamentation was filmed for the BBC and was featured by Vanessa Redgrave in the “Return Festival” in Kosovo. She also performs with Richard Move nationwide in Martha@.
JENNIFER DEPALO (Principal Dancer) returned to the Martha Graham Dance Company after a three-year leave, during which she performed as a principal for Ballet Hispanico. She is also a principal for Buglisi/Foreman Dance. Ms. DePalo is an honored recipient of the Princess Grace Award for Artistic Excellence and is a certified Gyrotonic® instructor at Studio Riverside.

MAURIZIO NARDI (Principal Dancer), a native of Italy, came to New York with a scholarship at the Martha Graham School in 1998, when he joined the Martha Graham Ensemble. He has performed and collaborated with companies in the United States, Europe, and India. He made his first appearance with the Martha Graham Dance Company in 2003.

MIKI ORIHARA (Principal Dancer) joined the company in 1987. She has performed with various other prominent companies and choreographers including the Broadway production of The King and I, Elisa Monte, Dance Troup (Japan), Twyla Tharp, and Robert Wilson. Ms. Orihara was a special guest artist for Japan’s New National Theater. As an independent artist, she premiered her works in New York and Tokyo. Her teaching credentials include numerous workshops in Japan, Art International in Moscow, Peridance, the Ailey School, New York University, Florida State University, and New National Theater Ballet School; she also works as an assistant for Yuriko. Ms. Orihara performs with PierGroupDance and Lotuslotus.

BLAKELEY WHITE-MCGUIRE (Principal Dancer) joined the Martha Graham Dance Company in 2002. She has danced and created new works with Jaqueline Buglisi, Martha Clarke, Sean Curran, Richard Move, Pascal Rioult, and the Metropolitan Opera, and has appeared in the feature film Ghostlight. She has served on the faculties of the Ailey School, the Martha Graham School, the Neighborhood Playhouse and New School University. Ms. White-McGuire studied on scholarship at the Graham Center and also holds a B.A. in dance from the State University of New York.

CARRIE ELLMORE-TALLITSCH (Soloist) is from Virginia, where she began dancing. She graduated cum laude from the University of Cincinnati College-Conservatory of Music. Ms. Ellmore-Tallitsch has danced with Dayton Contemporary Dance’s second company, Philadanco, and Pascal Rioult Dance Theatre. She joined the Martha Graham Dance Company in 2002.

DAVID ZURAK (Soloist) is a native of Toronto, Canada, and was raised in Croatia. He began dancing at the age of 23 after completing a Bachelor of Electrical Engineering degree. Initial intensive studies at the School of TDT and the National Ballet School led him to New York City in 1999 on scholarship at the Cunningham Studio. He joined the Lucinda Childs Company in 2000 and has since performed with the companies of Robert Wilson, Sean Curran, John Kelly, and David Gordon. Mr. Zurak has been featured in Dance Magazine, Dance International and Finding Balance… (Berardi/Routledge). He joined the Graham Company in 2002.

JACQUELINE BULNES (Dancer), from Miami, Florida, began her early training with Edmundo Ronquillo of the Ballet Nacional de Cuba. She later began her Graham training with Peter London and Freddick Bratcher at the New World School of the Arts, where she received a B.F.A. with honors. Ms. Bulnes has danced lead roles in Giselle, La Bayadere, Theme and Variations (Balanchine), Push Comes to Shove (Tharp), and Nutcracker. She has received scholarships to American Ballet Theatre, Dance Theatre of Harlem and the Graham School, and received a Merit Award from the NFAA “ARTS” competition. This is her third season with the Graham Company.

JACQUELYN ELDER (Dancer) studied dance at the Palm Beach Ballet Conservatory, the Alvin Ailey School, and Florida State University with Suzanne Farrell and Anthony Morgan. She received full scholarships from “Florida Bright Futures” and from the Martha Graham School. Ms. Elder is a former member of Gus Giordano Jazz Dance Chicago, Darrah Carr
Dance, Nina Buisson’s Contemporary Move, and the Martha Graham Ensemble. She is also a current and founding member of Lehrer Dance.

**LLOYD KNIGHT** (Dancer) was born in England, reared in Miami, and trained at the Miami Conservatory of Ballet. He has a B.F.A. from the New World School of the Arts, where he worked with many renowned choreographers, including Donald McKayle, Robert Battle, and Michael Uthoff. He also performed leading roles in José Limón’s *There is a Time*, Merce Cunningham’s *Inlets II*, and Donald McKayle’s *Rainbow ‘Round my Shoulder*. Mr. Knight has since performed in the touring musical production of *The King and I*, directed by Guy Stroman. He joined the Martha Graham Dance Company in 2005.

**DAVID MARTINEZ** (Dancer) is originally from Fort Myers, Florida. He received his B.F.A. in dance from the New World School of the Arts, where he studied with Peter London, Elaine Wright-Rourke, and Freddick Bratcher, among others. Since moving to New York, he has danced in the companies of Zvi Gotheiner and David Parsons.

**GEORGE SMALLWOOD** (Dancer) is a native of New Orleans and a graduate of Southern Methodist University. He began his career with the Parsons Dance Company, where he performed the signature work *Caught!*, and he went on to co-found Battleworks Dance Company with Artistic Director Robert Battle. Mr. Smallwood joined the Martha Graham Dance Company in 2007.

**SADIRA SMITH** (Dancer) trained in dance at the Fukuoka Kanako Ballet Studio and with Eiko Rikihisa in Kyushu, Japan. She is a Jacob’s Pillow Scholar and has danced with the Paris Opera Ballet, Buglisi/Foreman Dance, the Metropolitan Opera Ballet, and Shen Wei Dance Arts, as well as the Martha Graham Ensemble. Ms. Smith holds a B.A. in East Asian studies and a black belt in Aikido.

**SEVIN CEVIKER** (Apprentice) is originally from Istanbul, Turkey, where she started her dancing career in classical ballet at the State Conservatory. She has studied at the Alvin Ailey American Dance School and the Paul Taylor Dance School and received her B.F.A. from Marymount Manhattan College with academic excellence in dance performance under the direction of Katie Langan. Ms. Ceviker has danced with Jamie Bishton Dance, Odanata Dance Project, and Tysan Dance Company. She studied at the Martha Graham School on full scholarship and joined the Martha Graham Dance Company in 2006.

**MARIYA DASHKINA MADDX** (Apprentice) was born and raised in Kiev, Ukraine, and moved to the United States in 1999. She received her dance training from the Thomas Armour Youth Ballet and the New World School of the Arts, where she graduated with a B.F.A. Ms. Maddux has performed lead roles in *There is a time* and *Psalm* by José Limón and *Rainbow ‘Round my Shoulder* by Donald McKayle.

**OLIVER TOBIN** (Apprentice) has toured nationally with Chamber Theatre Productions and the Pittsburgh Boychoir. His off-Broadway credits include *The Kentucky Cycle*, *Nirvanov*, *The Lesser Magoo*, and *Tallahassee*. Mr. Tobin is a graduate of the American Musical and Dramatic Academy and the Sivananda Yoga Institute, and has danced with the Martha Graham Ensemble, Dankmeyer Dance Company, AmDat, White Wave Dance, and NuTang Dynasty. He joined the Martha Graham Dance Company in 2007.

**ATSUKO TONOHA** (Apprentice) hails from Japan. She began studying at the Martha Graham School on a full scholarship in 2006 and then became a member of the Martha Graham Ensemble. Ms. Tonohata joined the Graham Company in 2007.
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