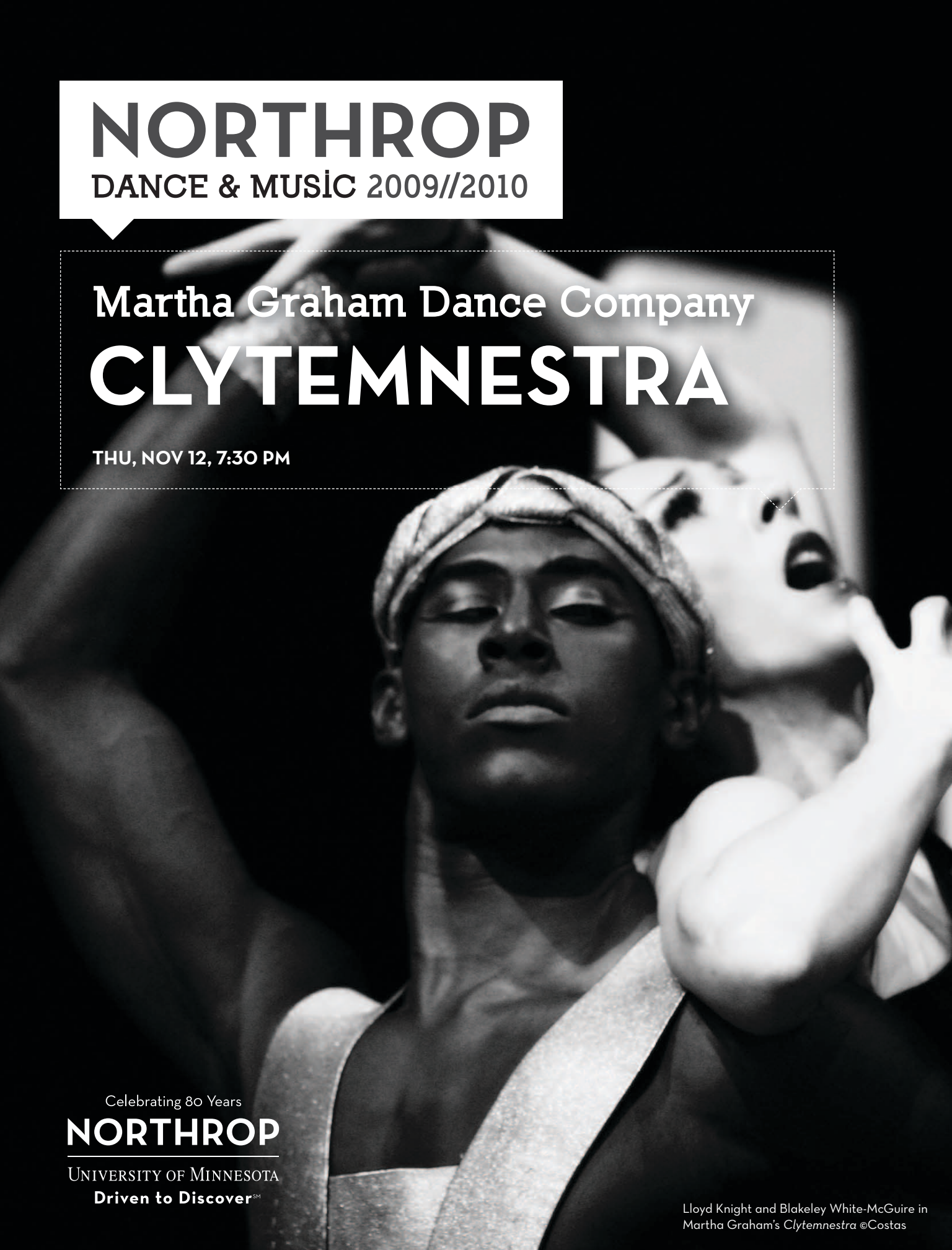




NORTHROP

DANCE & MUSIC 2009//2010

Martha Graham Dance Company

CLYTEMNESTRA

THU, NOV 12, 7:30 PM

Celebrating 80 Years

NORTHROP

UNIVERSITY OF MINNESOTA

Driven to DiscoverSM

Lloyd Knight and Blakeley White-McGuire in
Martha Graham's *Clytemnestra* ©Costas

DEAR FRIENDS OF NORTHPROP!

Martha Graham has said...

"All things I do are in every woman. Every woman is Medea. Every woman is Jocasta. There comes a time when a woman is a mother to her husband. Clytemnestra is every woman when she kills."

"You are unique, and if that is not fulfilled, then something has been lost."

"Some men have thousands of reasons why they cannot do what they want to, when all they need is one reason why they can."

"There is a vitality, a life-force, an energy, a quickening that is translated through you into action and because there is only one of you in all of time, this expression is unique. And if you block it, it will never exist through any other medium and be lost."

"The body says what words cannot."

"I am absorbed in the magic of movement and light. Movement never lies. It is the magic of what I call the outer space of the imagination. There is a great deal of outer space, distant from our daily lives, where I feel our imagination wanders sometimes. It will find a planet or it will not find a planet, and that is what a dancer does."

"We look at the dance to impart the sensation of living in an affirmation of life, to energize the spectator into keener awareness of the vigor, the mystery, the humor, the variety, and the wonder of life. This is the function of the American dance."

"Think of the magic of that foot, comparatively small, upon which your whole weight rests. It's a miracle, and the dance is a celebration of that miracle."

"Dancing appears glamorous, easy, delightful. But the path to paradise of the achievement is not easier than any other. There is fatigue so great that the body cries, even in its sleep. There are times of complete frustration, there are daily small deaths."

"Dancing is just discovery, discovery, discovery."

"We learn by practice. Whether it means to learn to dance by practicing dancing or to learn to live by practicing living, the principles are the same. One becomes in some area an athlete of God."

"In 1980, a well-meaning fundraiser came to see me and said, 'Miss Graham, the most powerful thing you have going for you to raise money is your respectability.' I wanted to spit. Respectable! Show me any artist who wants to be respectable."

"Our arms start from the back because they were once wings."

Obviously, Martha Graham speaks for herself....

Enjoy tonight's landmark performance of *Clytemnestra* by the Martha Graham Dance Company!



Ben Johnson
Director
Northrop - Concerts and Lectures
University of Minnesota

P.S. Northrop is so proud to make this performance available to the Twin Cities community, but we could not do it without support, so I would like to thank those who have helped to make this Martha Graham Dance Company residency a reality. Many special thanks belong to Gary Reetz and staff at HGA Architects and Engineers for supporting this project. Additional thanks to Rich Bonnin and Paul Kaminski, Debbie Done and Sue Wittine of Design Within Reach, Ananaya Chatterjea and Nora Jenneman of the U of M Dance Department, Jim Dozier and the Goldstein Museum of Design, and the U of M College of Design.

Northrop Dance at the University of Minnesota presents

Martha Graham Dance Company

CLYTEMNESTRA

Artistic Director Janet Eilber

Executive Director LaRue Allen

The Company

Donlin Foreman

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

Lloyd Knight

Jacqueline Bulnes Sevin Ceviker Jacquelyn Elder
Mariya Dashkina Maddux Heather McGinley
Samuel Pott Benjamin Schultz Oliver Tobin

Jesse Factor Kerville Jack
Andrea Murillo Caterina Rago

Senior Artistic Associate Denise Vale

Funding for this production generously provided by National Endowment for the Arts, New England Foundation for the Arts American Masterpieces and New York State Council for the Arts.

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

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Celebrating 80 Years
NORTHROP
UNIVERSITY OF MINNESOTA
Driven to Discover™

CLYTEMNESTRA

Choreography by Martha Graham

Music by Halim El-Dabh*

Set by Isamu Noguchi

Original costumes by Martha Graham and Helen McGehee

Recreated by Karen Young

Original lighting by Jean Rosenthal

Adapted by Beverly Emmons

Supertitle Text by Janet Eilber

Premiere: April 1, 1958, Adelphi Theater, New York City

Clytemnestra..... Miki Orihara
King Hades Ben Schultz
Orestes..... Tadej Brdnik
Helen of Troy Carrie Ellmore-Tallitsch
Paris Lloyd Knight
Electra Jennifer DePalo
Aegisthus Maurizio Nardi
Iphigenia..... Jacqueline Bulnes
Agamemnon Donlin Foreman
Cassandra Blakeley White-McGuire
Messenger of Death..... Kerville Jack
Young Clytemnestra..... Jacquelyn Elder
Athena..... Mariya Dashkina Maddux
Apollo..... Oliver Tobin
Night Watchman..... Lloyd Knight
Priest of the Sacrifice Kerville Jack
The Furies..... Sevin Ceviker, Jacquelyn Elder,
Mariya Dashkina Maddux, Heather McGinley,
Andrea Murillo, Caterina Rago
Soldiers..... Jesse Factor, Kerville Jack, Lloyd Knight, Oliver Tobin

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OVERVIEW

Clytemnestra, Martha Graham's only full-evening work is recognized as a masterpiece of 20th Century American modernism and was last performed to sell-out crowds at Brooklyn Academy of Music in 1994. This 50th Anniversary production premiered in Athens, Greece in October 2008 and has been touring the world.

Sets and props: Considered to be masterworks of Japanese/American sculptor, Isamu Noguchi, the set pieces shift in each act to represent tangible props: beds, thrones, palace chambers. At the same time, the organic shapes of the Noguchi structures evoke the inner spaces of mind and memory and accentuate the emotional themes of the work.

Costumes: These are seminal examples of the theatrical costume design Graham pioneered—body sculpting to accentuate the athleticism of her famed physical vocabulary while also defining character and theme.

Music: The score was created in a close collaboration between Graham and the young Egyptian composer, Halim El-Dabh. Its evocative orchestration, including two voices, references the sounds of the Middle-East while serving the modernism of Graham's approach to the psychological themes. It is scored for Baritone, Soprano and 31 instruments. (Halim El-Dabh, now 86, is currently Professor Emeritus at Kent State University.)

Theatrical innovations: This among the earliest choreographic use of cinematic techniques such as flashback, simultaneous narration and stream of consciousness—all hallmarks of the abstract-expressionist movement. *Clytemnestra* takes place largely within the mind of its Queen and is a prime example of Graham's pioneering approach to time and space on stage.

Thematic relevance: In *Clytemnestra*, Graham creates a sympathetic protagonist out of one of literature's most reviled women while providing a riveting modernist approach to the themes underlying generations of conflict. Premiered in 1958, the work was clearly a precursor to the feminist movement of the 1960s.

50th Anniversary Production: This production has restored the brilliance of the original while taking advantage of the newest stagecraft and technical innovation. The 50th Anniversary performances provides context and access to today's audiences using methods which have reinvigorated opera in recent years—super-titles. Each scene is introduced by a short super-title similar to the scene titles used in Graham's original printed program notes.

Background on Martha Graham's CLYTEMNESTRA

Martha Graham's *Clytemnestra* premiered at the Adelphi Theater in New York City on April 1, 1958. Critic John Martin called it "an epic full evening work by a modern master." The dance is based upon Aeschylus' trilogy, *The Oresteia*, and is the culminating work in Graham's Greek cycle. Told from the perspective of Clytemnestra, the Queen of Mycenae, it unfolds like the rivers of blood that flowed from generation to generation in the doomed House of Atreus.

For Graham the action took place in the theater of the mind. Moving back and forth across time and space, *Clytemnestra* relives scenes of betrayal, revenge, murder, and finally reconciliation, in a dance that ends as it begins in the Underworld. Although it relives this bloody path, *Clytemnestra* is about rebirth and redemption. The Queen and the theater work as a whole demand answers from the Gods themselves—answers to questions that loom today:

- How can the bloodshed, the generational offenses, the cycle of revenge be ended?
- What responsibility does the individual have to the greater good?
- How can the past be forgiven, redeemed and reborn in future generations who can build anew?

ORIGINAL PROGRAM NOTE



Blakeley White-McGuire in
Martha Graham's *Clytemnestra*
©Costas

Clytemnestra

Program Note

April 1, 1958, Adelphi Theater, New York City

Clytemnestra and Helen of Troy were sisters, the daughters, according to a legend, of Leda and Zeus. They married brothers, Agamemnon and Menelaus, the sons of King Atreus of Mycenae. Helen, who had “terribly the look, close-up, of the immortal goddesses...,” was seduced by Paris and carried away to Troy. Agamemnon and Menelaus drained all of Greece of its manhood in raising the armies that would sail to Troy to win her back; Clytemnestra was left alone in Mycenae, in a palace itself drained of men. “It is evil and a thing of terror,” she said, “when a wife sits in the house forlorn with no man by.” But Clytemnestra ruled Mycenae, with her “male strength of heart.” She was both King and Queen to the state, both father and mother to her children.

Evil and terror came quickly. The great armies, gathered at Aulis ready to sail for the Trojan War, were stopped by storms. Agamemnon was told by a prophet that he was the cause: he had offended the goddess Artemis and the weather would not break until he offered a suitable sacrifice. Agamemnon sent messengers back to Mycenae to tell Clytemnestra that he had arranged a marriage between Achilles, the greatest of the Greek heroes, and their daughter, Iphigenia. Clytemnestra prepared Iphigenia (“my love, my flower of pain,” she called her) for this great wedding and sent her to Aulis. There Agamemnon took her and sacrificed her to the goddess. The weather broke, the fleet sailed and the Trojan War began.

For revenge, Clytemnestra would have killed her young son, Agamemnon's beloved Orestes, but the boy was saved by Electra, his sister, who sent him away into hiding on Mount Parnassus. Clytemnestra ruled like a man by taking a lover, the "womanish" Aegisthus, who was Agamemnon's cousin and blood-enemy, as she waited and plotted.

Beacon fires, lighted across the face of the ancient world, announced the fall and destruction of Troy. Clytemnestra described it all to the people of Mycenae in an ecstatic vision. Agamemnon, arrogant in his triumph, returned, bringing with him his captive mistress, Cassandra, the royal Princess of Troy. Cassandra had the gift of infallible prophecy and the curse that no one who heard her prophecies would believe. Clytemnestra received them with great pomp, spreading a gorgeous robe for Agamemnon to walk upon as she led him into the palace, and killed him. Cassandra shrieked her prophecy of his death and of her own but none of the people believed. She went after Agamemnon into the palace. It was not long before Clytemnestra reappeared, declaring herself a murderess but "a righteous craftsman." She defied the people of Mycenae, married Aegisthus and continued her rule, thinking that, since her own lust for vengeance had been satisfied, no more evil would be done.

But that lust had passed to her daughter, Electra. As Clytemnestra had waited for Agamemnon, Electra waited for her brother, Orestes.

Orestes, grown to manhood, returned to Mycenae disguised as a traveler and revealed himself to Electra; together they plotted revenge for their father's death. As Clytemnestra, with the help of Aegisthus, had murdered Agamemnon and Cassandra, Orestes, with Electra's help, murdered Aegisthus and Clytemnestra.

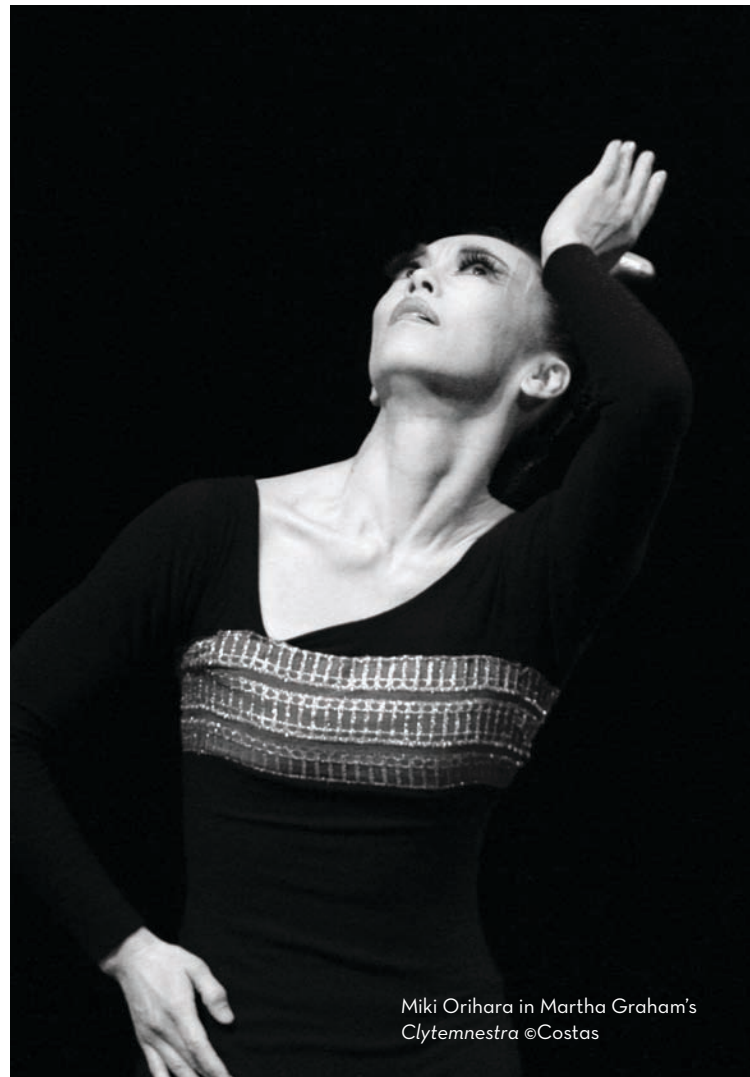
The lust for vengeance passed back again to Clytemnestra. From the kingdom of the dead, from "that most deep and subterranean end of wandering," Clytemnestra pursued Orestes, setting the Furies, "his mother's wrathful hounds," upon him, driving him mad. She would have destroyed him if it had not been for a great trial that took place on the rocks of Athens in which Orestes, as accused, and the Furies, as accusers, submitted the case to an Athenian jury and to Athena herself. The goddess, in casting the deciding vote in Orestes' favor, put an end to the evil and terror. She ripped apart the terrible net of murder and vengeance, of love-in-hate and hate-in-love, the weaving of which Clytemnestra and Helen and Agamemnon had themselves woven to such a length that it snared all of Greece and Troy and virtually destroyed both. Athena freed Orestes of the blood-curse and transformed the Furies into the Eumenides, "the well-wishers," the conscience of humanity.

Martha Graham's *Clytemnestra* begins in the Underworld, the "most deep and subterranean end of wandering." Here,

in the presence of Hades, King of the Dead, Clytemnestra is dishonored but rebellious, and, as though by the will of Apollo and Athena, the deities of light and wisdom and ultimate human insight, she begins the supreme effort to understand the past and her fate. Helen of Troy appears, beautiful herald of the terror she caused, and Clytemnestra sees again the vision of the rape of Troy. She sees the sacrifice of Iphigenia, then the fateful scene of Orestes' and Electra's meeting and plotting her death. She and Orestes confront each other and together face, in a torment of memory, all of the figures who have woven through their lives: Helen, Paris, Electra, Aegisthus, Iphigenia, Agamemnon, and finally Cassandra. At the sight of Cassandra, Clytemnestra is again possessed by the lust of vengeance.

In Acts I, II, and III, Clytemnestra relives the actual scenes of her life from the time when, from rooftops of Mycenae, the Watchman announces the fall of Troy to the moment when, in the death of night in the palace, her nightmares become reality and she and her lover are murdered by her own son.

The Underworld is again the scene in the Epilogue. Here Clytemnestra resolves the terrible conflicts of her life and heart.



Miki Orihara in Martha Graham's
Clytemnestra ©Costas

ABOUT MARTHA GRAHAM

**“Nobody cares if you can’t dance well.
Just get up and dance.
Great dancers are not great because of their technique;
they are great because of their passion.”**

–Martha Graham

Martha Graham is recognized as a primal artistic force of the 20th Century alongside Picasso, Stravinsky, James Joyce, and Frank Lloyd Wright. In 1998 *TIME Magazine* named 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. Many of the great modern and ballet choreographers have studied the Martha Graham Technique or have been members of her company.

Graham’s extraordinary artistic legacy has often been compared to Stanislavsky’s Art Theatre in Moscow and the Grand Kabuki Theatre of Japan, for its diversity and breadth. Her legacy is perpetuated in performance by the members of the Martha Graham Dance Company and the Martha Graham Ensemble, and by the students of the Martha Graham School of Contemporary Dance.

In 1926, Graham founded her dance company and school, living and working out of a tiny Carnegie Hall studio in midtown Manhattan. In developing her technique, Graham experimented endlessly with basic human movement, beginning with the most elemental movements of contraction and release. Using these principles as the foundation for her technique, she built a vocabulary of movement that would “increase the emotional activity of the dancer’s body.” Graham’s dancing and choreography exposed the depths of human emotion through movements that were sharp, angular, jagged, and direct. The dance world was forever altered by Graham’s vision, which has been and continues to be a source of inspiration for generations of dance and theatre artists.

Graham’s ballets were inspired by a wide variety of sources, including modern painting, the American frontier, religious ceremonies of Native Americans, and Greek mythology. Many of her most important roles portray great

women of history and mythology: Clytemnestra, Jocasta, Medea, Phaedra, Joan of Arc, and Emily Dickinson.

As an artist, Graham conceived each new work in its entirety — dance, costumes, and music. During her 70 years of creating dances, Graham collaborated with such artists as sculptor Isamu Noguchi; actor and director John Houseman; fashion designers Halston, Donna Karan and Calvin Klein; and renowned composers including Aaron Copland, Louis Horst (her mentor), Samuel Barber, William Schuman, Carlos Surinach, Norman Dello Joio, and Gian Carlo Menotti. Her company was the training ground for many future modern choreographers, including Merce Cunningham, Paul Taylor, and Twyla Tharp. She created roles for classical ballet stars such as Margot Fonteyn, Rudolf Nureyev, and Mikhail Baryshnikov, welcoming them as guests into her company. In charge of movement and dance at The Neighborhood Playhouse, she taught actors including Bette Davis, Kirk Douglas, Madonna, Liza Minnelli, Gregory Peck, Tony Randall, Anne Jackson, and Joanne Woodward how to use the body as an expressive instrument.

Her uniquely American vision and creative genius earned her numerous honors and awards such as the Laurel Leaf of the American Composers Alliance in 1959 for her service to music. Her colleagues in theater, the members of the International Alliance of Theatrical Stage Employees Local One, voted her the recipient of the 1986 Local One Centennial Award for Dance, not to be awarded for another 100 years. In 1976, President Gerald R. Ford bestowed upon Graham the United States’ highest civilian honor, the Medal of Freedom, and declared her a “national treasure,” making her the first dancer and choreographer to receive this honor. Another Presidential honor was awarded Graham in 1985 when President Ronald Reagan designated her among the first recipients of the United States National Medal of Arts.



Martha Graham, Erick Hawkins and the
Martha Graham Dance Company in
Martha Graham's *Appalachian Spring*
Courtesy of the Library of Congress

ABOUT THE COMPANY

Martha Graham Dance Company

Founded in 1926 by dancer and choreographer Martha Graham, the Martha Graham Dance Company is the oldest and most celebrated contemporary dance company in America.

Martha Graham choreographed 181 works in her lifetime. Among these are such well known ballets as *Heretic* (1929), *Lamentation* (1930), *Primitive Mysteries* (1931), *Frontier* (1935), *Deep Song* (1937), *El Penitente* (1940), *Letter to the World* (1940), *Deaths and Entrances* (1943), *Appalachian Spring* (1944), *Cave of the Heart* (1946), *Errand into the Maze* (1947), *Night Journey* (1947), *Diversion of Angels* (1948), *Seraphic Dialogue* (1955), *Clytemnestra* (1958), *Embattled Garden* (1958), *Phaedra* (1962), *Frescoes* (1978), *Acts of Light* (1981), *The Rite of Spring* (1984), *Temptations of the Moon* (1986), and *Maple Leaf Rag* (1990).

Since its inception, the Martha Graham Dance 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 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 of Egypt and in the ancient Herod Atticus Theatre on the Acropolis in Athens, Greece.

The Martha Graham Dance Company has been lauded by critics throughout the world. "One of the great companies of the world," according to Anna Kisselgoff, former chief dance critic of *The New York Times*. Alan M. Kriegsman of *The Washington Post* referred to the company as "one of the seven wonders of the artistic universe."

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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, 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. 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 *Herodiade*, Leader in the 1980s reconstruction of *Steps in the Street*, and *Night Chant*, a ballet created for Vale by Graham in 1989. Graham solos performed include *Lamentation*, *Frontier*, *Satyrical Festival Song*, and *Serenata Morisca*.

DONLIN FOREMAN (Guest Artist) danced with the Martha Graham Dance Company from 1977 to 1994 and was directed by Graham in all the leading male roles of the repertoire. As co-founder of Buglisi/Foreman Dance ('93-'05), he choreographed over 30 dance presenting seasons at the Joyce Theater, Jacob's Pillow, America Dancing series/Kennedy Center, and Melbourne International Festival. He performed at the White House for President Reagan, and holds numerous honors, with critical acclaim for his performing and choreography. As Professor of Professional Practice at Barnard College, Columbia University ('94-'10), Foreman published *Out of Martha's House*, a book of poetic writing, and several articles in major dance magazines. With his wife, Jennifer Emerson, he originated an hour-long tango inspired work, *Talk to Me*, and they presented an evening of new dances in fall '09 in NYC. Foreman also teaches classes in emotional gesture at Dell'Arte International School of Physical Theater.

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,

Susan Stroman, 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. 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 company since 1996.

KATHERINE CROCKETT (Principle Dancer) joined the company in 1993, principal since 1996. Crockett danced as Cate Blanchett's double in *The Curious Case of Benjamin Button* and with Mikhail Baryshnikov in *The Show-Achilles Heels* (choreographer Richard Move). Crockett has also had works created for her by Robert Wilson, Lucinda Childs, Martha Clarke, and Susan Stroman and was invited by Vanessa Redgrave to perform *Lamentation* in Kosovo. She played the mother in *Myrtle Beach*, a play by Dan Klores and has performed in The Gala of the Stars, the Cannes Film Festival, VHI/Vogue Fashion Awards, and runway shows of Alexander McQueen and Victoria's Secret.

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. DePallo is an honored recipient of the Princess Grace Award for Artistic Excellence and is a certified Gyrotonic® instructor at Studio Riverside.

CARRIE ELLMORE-TALLITSCH (Principal Dancer) is from Virginia, where she began dancing. She graduated cum laude from the University of Cincinnati College-Conservatory of Music. 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.

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 Graham II. 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. 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. Orihara performs with PierGroupDance and Lotuslotus.

BLAKELEY WHITE-MCGUIRE (Principal Dancer) joined the company in 2002. She has performed principal roles in *Appalachian Spring*, *Diversion of Angels*, *Deep Song*, *Errand Into the Maze*, and *Satyrical Festival Song* among others. White-McGuire has had new works created for her by choreographers Jacqueline Buglisi, Martha Clarke, Sean Curran, Richard Move, Pascal Rioult and the Metropolitan Opera in New York City. White-McGuire holds a BA in dance from SUNY and has taught at the Ailey School, the Martha Graham School, the Neighborhood Playhouse, and The Actors' Studio.

LLOYD KNIGHT (Soloist) was born in England, reared in Miami, and trained at the Miami Conservatory of Ballet. He has a BFA 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*. Knight has since performed in *The King and I*, directed by Guy Stroman. He joined the Martha Graham Dance Company in 2005.

JACQUELINE BULNES (Dancer), from Miami, Florida, began her early training with Edmundo Ronquillo of the Ballet Nacional de Cuba and her Martha Graham training at the New World School of the Arts, where she received a BFA with honors. Bulnes has danced lead roles in *Giselle*, *La Bayadère*, *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 Martha Graham School, and received a Merit Award from the NFAA "ARTS" competition. This is her fifth season with the Martha Graham Company.

SEVIN CEVIKER (Dancer) is from Istanbul, Turkey, where she studied classical ballet at the State Conservatory. Since coming to the U.S., she has studied at the schools of Alvin Ailey, Paul Taylor and Graham where she was awarded a full scholarship. She received her BFA from Marymount Manhattan College with academic excellence in dance performance. Ceviker joined the Martha Graham Company in 2006 and has also danced with Jamie Bish-ton Dance, Odanata Dance Project, Labyrinth Dance Theater, Oh Dear Dance, Edgar Cortes Dance Theater, Carrie Ellmore-Tallitsch, and Tysan Dance Company. She recently performed as a lead dancer in the first Turkish musical to be performed on Broadway. She is also a certified Gyro-tonic® instructor.

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

MARIYA DASHKINA MADDUX (Dancer) 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 BFA. Maddux has performed lead roles in *There is a Time* and *Psalm* by José Limón and *Rainbow 'Round My Shoulder* by Donald McKayle.

SAMUEL POTT (Dancer) received his BA from the University of California, Berkeley, and has performed with American Repertory Ballet, Oakland Ballet and in works by Graham, Marius Petipa, José Limón, Twyla Tharp, Charles Moulton, and Val Caniparoli. In 2005, Pott founded Nimbus Dance Works, a company dedicated to building meaningful connections between concert dance and community. He received a Fellowship in Choreography from the New Jersey State Council on the Arts and is a member artist of the Arts Council's Arts in Education program. Pott has taught dance at Rutgers University and is a practitioner of the Feldenkrais Method.

BEN SCHULTZ (Dancer), originally from Denver, Colorado, began his dance training at age 15. He attended Indiana University where he studied ballet and theatre performance and minored in opera. Since leaving Indiana, his dance credits have included touring with the Tony Award® winning production *Blast*, dancing for the Cleo Parker Robinson Dance Ensemble, Hannah Kahn Contemporary Dance, and Opera Colorado. Schultz has also served as resident choreographer and contemporary dance teacher for the Arvada Center for the Arts and Humanities in Arvada, Colorado.

HEATHER MCGINLEY (New Dancer) holds a BFA in dance performance from Butler University. While at Butler she was featured in works by Thaddeus Davis, Susan McGuire, and Marek Cholewa. In 2005 and 2006, McGinley presented three pieces of her own choreography as part of a Butler Ballet tour of Eastern Europe including St. Petersburg, Russia, and Warsaw, Poland. In 2007 she enrolled in the Martha Graham School and began performing with Graham II.

JESSE FACTOR (Apprentice) received a scholarship to the Martha Graham School in summer 2007 and joined Graham II the following autumn. With Graham II, roles danced include the Preacher in *Appalachian Spring* and the Red

Man in *Diversion of Angels*. Factor received his BFA in Drama at NYU's Tisch School of the Arts and trained at STEPS on Broadway. Factor previously danced with the national touring company of *Cats*, and the European tour of *Cabaret*.

KERVILLE JACK (Apprentice) is a native of St. Vincent and the Grenadines. He started his dance career as a senior at John Dewey H.S. under the tutelage of John Goring and attended the BFA program at Long Island University. He attended the Martha Graham School from 2003 to 2006 where he also danced with Graham II. He has worked with dance companies and choreographers like Eleo Pomare, Carl Paris, Karen Potter, Ellen Sinopoli Dance, Robert Moses Kin.

ANDREA MURILLO (Apprentice), originally from South Florida, began her dance training in the South Miami Public Magnet Programs. She then continued to study at New World School of the Arts, under the direction of Peter London. Murillo received her high school diploma and B.F.A. with honors from New World School of the Arts. During her studies, Murillo has performed works by choreographers Paul Taylor, Michael Uthoff, and Robert Battle. In 2006, she was awarded with a Level 1 in Modern Dance at NFAA Arts week and named a semi-finalist for the Presidential Scholar Award in the Arts.

CATERINA RAGO (Apprentice) is originally from the South of Italy. She received her B.F.A. in Contemporary Dance from The National Academy of Dance in Rome and has danced with Danzare La Vita, Joseph Fontano Dance Group, I Giullari di Piazza, Nu Dance Theatre, Hunter Performance Group, and as an aerial dancer with Kitonb Extreme Theatre Company. She has performed in the Theatre of Kiev (Ukraine), Budapest and Brussels. Rago joined the Martha Graham School in 2007, and in 2008 she danced her own piece *Eternal Return* with Graham II.

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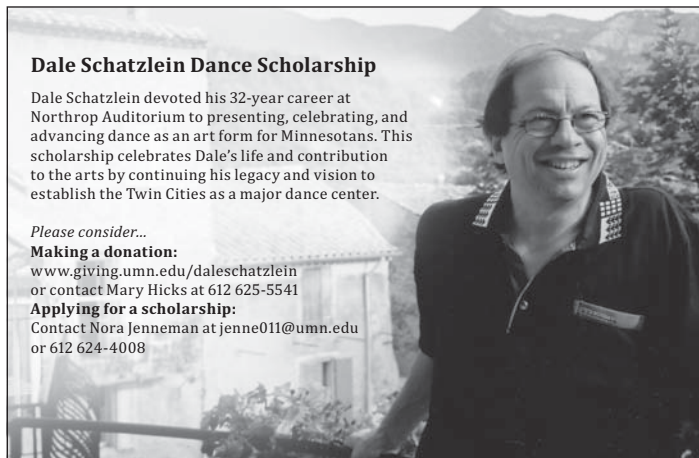
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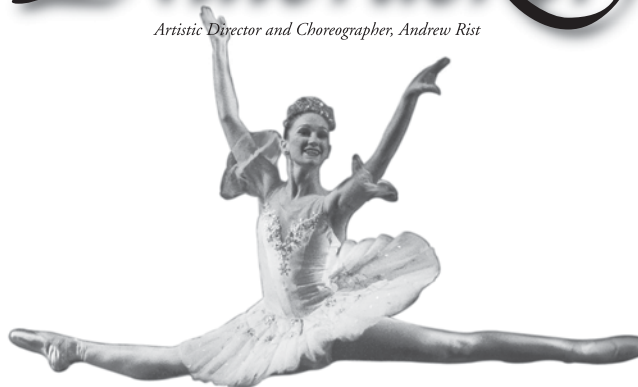
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A Dancer Speaks Out:

The Untold Story of the Noguchi Sets

By Janet Eilber, Artistic Director,
Martha Graham Dance Company

The sets Isamu Noguchi designed for Martha Graham during their decades-long collaboration have been widely celebrated and commented upon. There remains, however, an element essential to the power of the sets that has received little attention. We dancers who have worked onstage with these sculptural masterworks are reluctant to reveal this aspect to our audiences. In fact, as part of our intimate and complicated relationship with the sets, we have systematically kept it hidden.

The world is aware of the success of the Noguchi constructs onstage – their stunning beauty and profundity – but has rarely thought of them as the obstacles that they literally are. Implacable, resistant, inflexible and, at times, infuriating, the sets present a great challenge to Martha Graham dancers. We spend hours of rehearsal time “taming” them and protecting their reputation. These renowned works of architectural art, though heart-stoppingly spare and breathtakingly evocative, are also – let’s face it – teeth-grindingly, bone-achingly uncomfortable.

It is worth considering those of us who have a tactile relationship with Noguchi’s theatrical marvels. We have to fling ourselves across them, perch, scramble, or writhe on them – or even worse – serenely balance in stillness on them for long, painful minutes as others dance. It is our job to convince the audience that the sets are not only the tangible structures of our world – mere beds, thrones, mirrors or chairs – but that they symbolize our very selves, from our bones to our dreams to our deepest human urges. And we are required to do this without a tremor as we glide up, down or around various obstacles; without a groan or grimace as we appear to “sit” on narrow ledges or brass rods for several minutes; without hesitation as we throw our full weight on irregular fiberglass protuberances. All the ingenious techniques Noguchi used to create the incredibly effective illusions – the raked angles, the organic curves and exaggerated corners – are exactly what provide the greatest challenge for those of us who must enhance and extend those illusions. Let me let you in on some of the dancers’ secrets. Working within Noguchi’s space and with the objects it contains, we not only struggle to disguise the difficulties presented but to use them to the greatest theatrical effect. The set for *Appalachian Spring*, for example, is remarkable for the

narrowness of the seat of the rocking chair, and of the tiny bench that also slants uncomfortably downward. Dancers take seated poses for long minutes on these impossible Errand Into the Maze perches. The clenched thighs and levitating posture the dancers use to maintain their position must come across the footlights as the fervor of the frontier

Then there is the set for *Phaedra*, which features a raked, tilted and sharp-edged bed Noguchi placed center stage. The dancer in the title role opens the ballet tossing and turning on that torturous bed. I know from experience that her projection of the agonies of semi-incestuous lust is driven in part by her desperation to keep from rolling into the orchestra pit.

Imagine the difficulties of donning the shimmering dress of brass thorns, created for *Cave of the Heart*, or of reclining on the hulking “elephant” from the same dance. Curl your toes around the narrow brass rods of *Seraphic Dialogue* or try to march sure-footedly across the impossibly irregular bed from *Night Journey*. Add to this empathetic fantasy that you are executing these feats in front of two thousand people, and of course, that they must be profoundly moved by your performance.

One final mock-complaint: As performers, we are not only working with the materials of the set itself – the bruise-inducing brass, wood or fiberglass. Far more daunting, we must interact with all that those materials suggest and evoke. It takes considerable energy and artistry to share the stage with, and match the power of, a Noguchi masterpiece. Inspired by his genius, each dancer strives to create a presence that is equally evocative and potent.

Of course, though dancers like to grouse about the difficulties of Noguchi’s sets, we know great art is not about ease or comfort. As we rehearse, we work to fulfill every facet of our roles. Our task is to embody the music, to possess the movement and to sculpt ourselves into Noguchi’s designs. As our interpretations evolve, they are deepened and elevated by the effort. Our need to incorporate the sets into our performance – by clinging, balancing, twisting, grasping and pushing – eventually aligns with the intention of Graham’s famed physical vocabulary to reveal



Carrie Ellmore-Tallitsch in
Martha Graham's *Clytemnestra*
©Costas

the emotional heart of the dance. The resistance, support and spirit of the immobile partners designed by Noguchi help inform who we will be on stage each night.

As the Pioneering Woman in *Appalachian Spring*, I knew that, more than any of the other characters, mine was a living component of both the design and the spirit of Noguchi's set. The length and reach of the role's choreography, the imposing tangents of the arms and legs, the squared-off shoulders, level chin and palpable horizontal gaze, all resonate with the angles of the set and the distances it creates.

Together character and set evoke the space of the American frontier, its limitless opportunities, its far-reaching dreams, its manifest destiny – all through the significance of design.

Much has been said about the synergy generated by Martha Graham and Isamu Noguchi as they worked together in different art forms but with the common aesthetic goal – revealing what Martha called “the thing itself.” But I be-

lieve that the genius of their collaboration was that they found a way to make it perpetual. Their artistic partnership did not end with the completion of the set and the premiere of the choreography. The interaction between these two artists continues to this day. It exists wherever a Graham dancer and a Noguchi set rehearse together, challenging and inspiring each other to have a greater impact on their next audience.

You, the viewer, can become part of this artistic interaction. Attend a performance of one of these dual masterpieces. Even though you now know the secrets of the dancers – and are prepared to catch them in any groan, grimace or hesitation – you won't.

They will have successfully disguised the set's challenges once again. Noguchi's obstacles will have become opportunities – just as their creator intended.

Currently available in the catalogue for the Noguchi/Graham exhibit at the Noguchi Museum in NYC.

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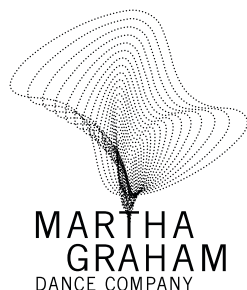
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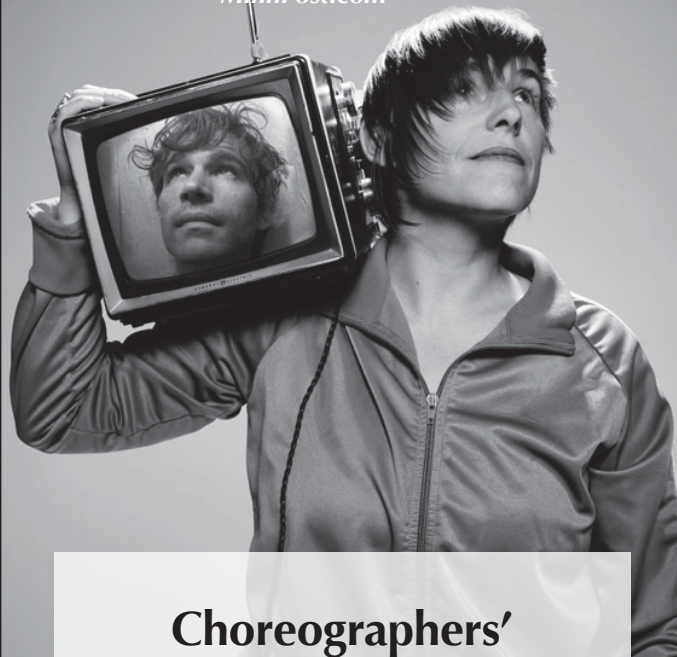
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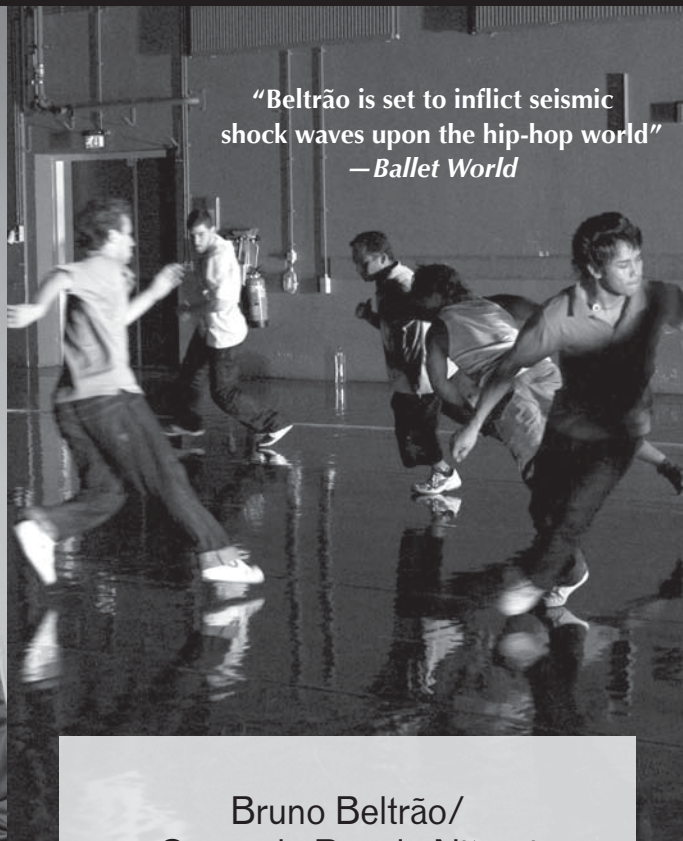
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Martha Graham
in Martha Graham's
Deaths and Entrances
Photo by Chris Alexander

I am a Dancer

By Martha Graham

I am a dancer. I believe that we learn by practice. Whether it means to learn to dance by practicing dancing or to learn to live by practicing living, the principles are the same. In each it is the performance of a dedicated precise set of acts, physical or intellectual, from which comes shape of achievement, a sense of one's being, a satisfaction of spirit. One becomes in some area an athlete of God.

To practice means to perform, in the face of all obstacles, some act of vision, of faith, of desire. Practice is a means of inviting the perfection desired.

I think the reason dance has held such an ageless magic for the world is that it has been the symbol of the performance of living. Even as I write, time has begun to make today yesterday-the past. The most brilliant scientific discoveries will in time change and perhaps grow obsolete, as new scientific manifestations emerge. But art is eternal, for it reveals the inner landscape, which is the soul of man.

Many times I hear the phrase "the dance of life." It is an expression that touches me deeply, for the instrument through which the dance speaks is also the instrument through which life is lived-the human body. It is the instrument by which all the primaries of life are made manifest. It holds in its memory all matters of life and death and love. Dancing appears glamorous, easy, delightful. But the path to the paradise of the achievement is not easier than any other. There is fatigue so great that the body cries, even in its sleep. There are times of complete frustration, there are daily small deaths. Then I need all the comfort that practice has stored in my memory, a tenacity of faith.

It takes about ten years to make a mature dancer. The training is twofold. First comes the study and practice of the craft which is the school where you are working in order to strengthen the muscular structure of the body. The body is shaped, disciplined, honored, and in time, trusted. The movement becomes clean, precise, eloquent, truthful. Movement never lies. It is a barometer telling the state of the soul's weather to all who can read it. This might be called the law of the dancer's life – the law which governs its outer aspects.

Then comes the cultivation of the being from which whatever you have to say comes. It doesn't just come out of nowhere, it comes out of a great curiosity. The main thing, of course, always is the fact that there is only one of you in the world, just one, and if that is not fulfilled then something has been lost. Ambition is not enough; necessity is everything. It is through this that the legends of the soul's journey are retold with all their tragedy and their bitterness and sweetness of living. It is at this point that the weep of life catches up with the mere personality of the performer, and while the individual becomes greater, the personal becomes less personal. And there is grace. I mean the grace resulting from faith – faith in life, in love, in people, in the act of dancing. All this is necessary to any performance in life which is magnetic, powerful, rich in meaning.

In a dancer, there is a reverence for such forgotten things as the miracle of the small beautiful bones and their delicate strength. In a thinker, there is a reverence for the beauty of the alert and directed and lucid mind. In all of us who perform there is an awareness of the smile which is part of the equipment, or gift, of the acrobat. We have all walked the high wire of circumstance at times. We recognize the gravity pull of the earth as he does. The smile is there because he is practicing living at that instant of danger. He does not choose to fall.

At times I fear walking that tightrope. I fear the venture into the unknown. But that is part of the act of creating and the act of performing. That is what a dancer does.

"Graham: 'I Am A Dancer.'" Ballet Review 12, no. 3 (Fall 1984): 59-71. An extract from *Deep Song: The Dance Story of Martha Graham*. New York: Schirmer Books; London: Collier Macmillan, 1984.

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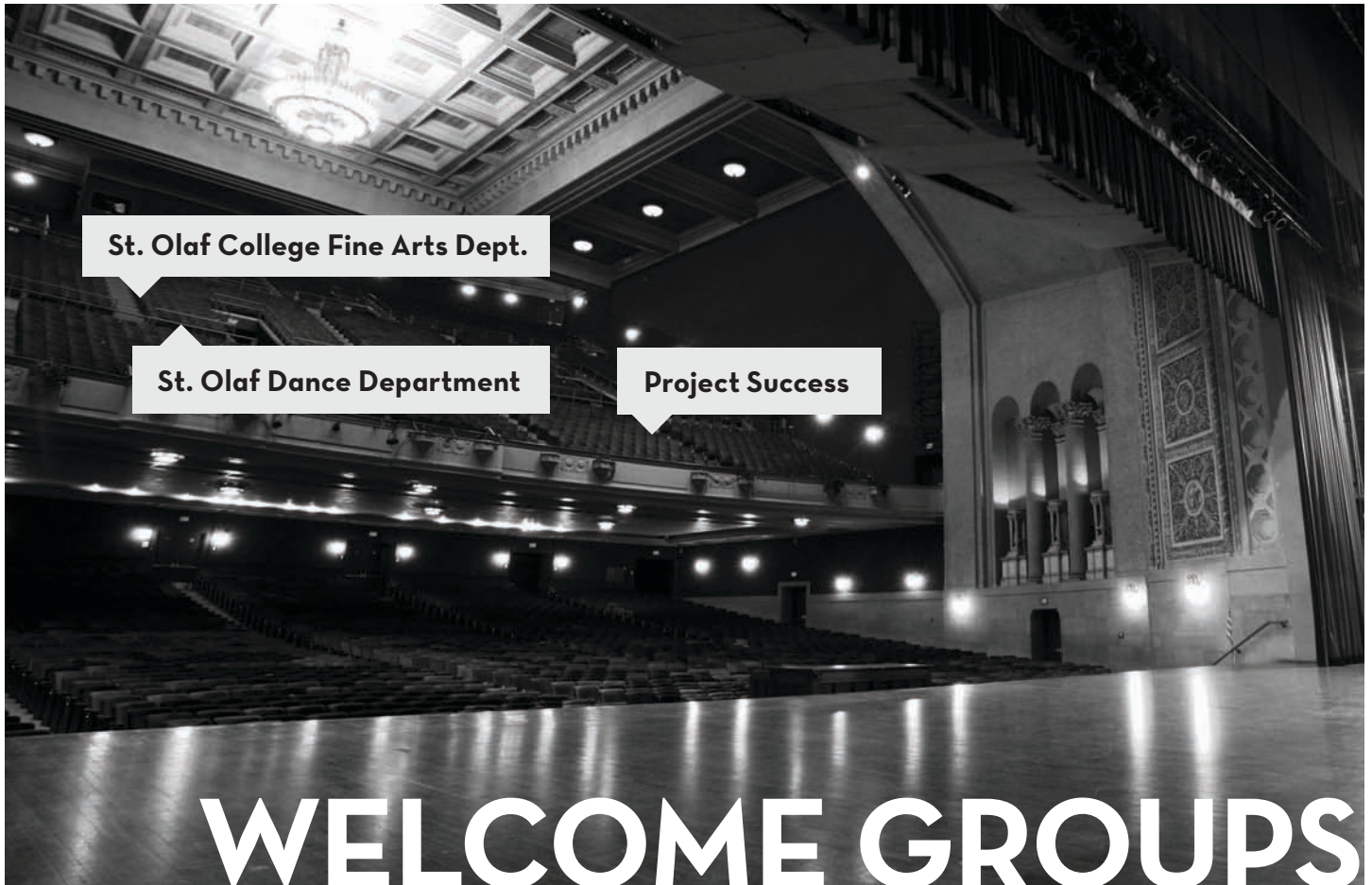
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FRI & SAT, FEB 12 & 13 8:00 PM & 2:00 PM NORTHROP	PILOBOLUS
FRI, FEB 26 8:00 PM TED MANN	SWEDISH RADIO CHOIR
WED, MAR 3 8:00 PM NORTHROP	BAHOK Akram Khan Company Copresented with Walker Art Center
FRI & SAT, MAR 12 & 13 8:00 PM & 2:00 PM NORTHROP	BALANCHINE Suzanne Farrell Ballet
MON, MAR 15 7:30 PM TED MANN	REGINA CARTER'S REVERSE THREAD
SAT, APR 10 8:00 PM TED MANN	THINGS TO COME: 21ST CENTURY DIZZY Danilo Perez & Friends
FRI & SAT, APR 23 & 24 8:00 PM McGUIRE THEATER, WAC	MIROKU Saburo Teshigawara KARAS Copresented with Walker Art Center
THU, APR 29 7:30 PM NORTHROP	LIONS WILL ROAR, SWANS WILL FLY, ANGELS WILL WRESTLE HEAVEN, RAINS WILL BREAK: GUKURAHUNDI Nora Chipaumire
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