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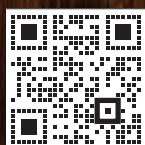
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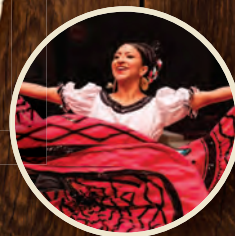


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## CU ★ PRESENTS

MARCH-APRIL 2025

### Editors

Laima Haley, Sabine Kortals Stein

### Designer

Sabrina Green

### Contributors

Kathryn Bistodeau, Lisa Kennedy, MarieFaith Lane

### Photo/image credits

CU Boulder Photography, Dan Fong, Ken Jacques, Isabella Pagano, Amanda Tipton

### Cover images

Artist Series: *Martha Graham Dance Company*.  
Photo by *Isabella Pagano*.

College of Music: *The Pirates of Penzance promotional art*; *Big Fish promotional art*.

The University of Colorado Boulder, Colorado's flagship university, honors and recognizes the many contributions of Indigenous peoples in our state. CU Boulder acknowledges that it is located on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute and many other Native American nations. Their forced removal from these territories has caused devastating and lasting impacts. While the University of Colorado Boulder can never undo or rectify the devastation wrought on Indigenous peoples, we commit to improving and enhancing engagement with Indigenous peoples and issues locally and globally.

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## Start Here

**1975**

Takács Quartet formed by four students at Franz Liszt Academy, Budapest: Gábor Takács-Nagy, Károly Schranz, Gábor Ormai and András Fejér.

**1977**

First Prize and the Critics' Prize at the International String Quartet Competition in Évian-les-Bains, France.

**1985-1986**

The members of the Takács Quartet and their families move to Boulder, Colorado, to take up a residency at the University of Colorado Boulder.

**1979**

Gold Medals: Portsmouth (now Wigmore Hall) International Quartet Competition and Bordeaux Competition.

**1987**

First Takács Quartet recordings for the Decca label released.

**1992**

After 18 extraordinary years as first violinist, Gábor Takács-Nagy leaves the group.

**1994**

Gábor Ormai retires for health reasons.

**1993**

Edward Dusinberre joins the Takács Quartet as first violinist.

**1995**

Roger Tapping joins the Takács Quartet as violist in March.  
Gábor Ormai's death from cancer on July 7.

**1998**

Decca release of complete Bartók quartets wins a Gramophone Chamber Award, first Grammy Award nomination.

**2001**

Extensive U.S. tour, with poet Robert Pinsky, of a project on the theme of love featuring music and poetry.

**2000-2004**

Takács Quartet records all Beethoven quartets for Decca, garnering numerous awards worldwide including a Grammy Award.

**2005**

Geraldine Walther joins the Takács Quartet as violist.  
Takács Quartet named artists-in-residence at at London's Southbank Centre.

**2006**

Takács Quartet releases first recording for Hyperion Records.

*Timeline continues on page 10.*

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**Martha Graham  
Dance Company**

April 26, 2025



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### NO SMOKING

CU Boulder is smoke-free.

### PHOTOS / RECORDINGS

Photography and video / audio recordings of any type are **PROHIBITED** during the performance.

▼ Continued from page 6.

## 2007

At Carnegie Hall, a special project with the late actor Philip Seymour Hoffman featuring text from Philip Roth's novel *Everyman* and Franz Schubert's *Death and the Maiden*—subsequently repeated in Toronto and at Princeton University with Meryl Streep.

## 2011

Takács Quartet wins Royal Philharmonic Society's Chamber Music and Song Award for their Beethoven cycle at the Southbank Centre.

## 2014

Takács Quartet becomes the first ensemble to be awarded the Wigmore Hall Medal.

## 2012

Takács Quartet named associate artists at Wigmore Hall.

Takács Quartet inducted into Gramophone magazine's Hall of Fame.

## 2016

Edward Dusinberre's book—*Beethoven for a Later Age*—is published by Faber and University of Chicago Press: A story of the Takács Quartet's evolution in the context of the group's experience with Beethoven's quartets and how these pillars of the repertoire came to be written. The book wins the Royal Philharmonic Society's Creative Communication Award and is serialized in BBC Radio 4's Book of the Week.

## 2018

Károly Schranz, founding second violinist, retires after 43 years.

Harumi Rhodes joins the Takács Quartet as second violinist.

## 2020

Following the retirement of Geri Walther, Richard O'Neill joins the Takács Quartet as violist.

## 2021-2022

Takács Quartet undertakes an extensive U.S. tour with bandoneon virtuoso Julien Labro, performing newly commissioned works by Labro, Clarice Assad and Bryce Dessner.

## 2021

Takács Quartet wins Gramophone Chamber Award for Amy Beach and Edward Elgar piano quintets with Garrick Ohlsson (recorded with Geraldine Walther, viola).

Takács Quartet wins Recording of the Year from Presto Classical for quartets by Felix and Fanny Mendelssohn.

## 2023

Takács Quartet undertakes extensive performances of a new work—*Flow* by Nokuthula Ngwenyama—commissioned for the Takács Quartet.

World premiere of *Six Rencontres* by Stephen Hough, composed for the Takács Quartet and recorded for Hyperion (2023).

## 2024

World premiere of *Kachkaniraqmi* by Gabriela Lena Frank for solo string quartet and string orchestra, with Peter Oundjian and the Colorado Music Festival Orchestra.

The Takács Quartet's 50th anniversary season is generously sponsored by Chris and Barbara Christoffersen.

Renew your season tickets for 2025-26 through March 21 at [cupresents.org](https://cupresents.org).



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# SPOTLIGHT



## Stature? Yes. Stasis? No Way.

By Lisa Kennedy

Martha Graham was lauded as the “Dancer of the Century” and the “Icon of the Century.” The dancer and choreographer, who died in 1991 at 96, received both the Presidential Medal of Freedom and the then newly minted National Medal of Arts. And this is the most abridged of her accolades.

When it launched “Graham100,” the Martha Graham Dance Company got a head start on a three-season celebration of its 100th anniversary. That it is the oldest dance company in the United States and still going strong is thrilling. But let’s be honest. There’s nothing quite like a centenary to demonstrate staying power, yet also threaten a decline or a kind of settling. And what would run more counter to a dance company’s *raison d’être* than to cease moving?

So, how does a vaunted institution stay true to its iconic founder and expand upon her vision? Commission new work and bring choreographers influenced by Graham’s technique into its repertory is the creative answer artistic director Janet Eilber and the company offer.

CU Boulder Professor of Dance (and Interim Dean of Undergraduate Education) Erika Randall has another answer that’s as reckoning as it is celebratory. “What I’m so interested in about Graham is that you can give her trouble. You don’t have to just worship her and say she was the most iconic pioneer of modern dance,” says Randall.

“I love giving her trouble,” she adds. “And she can take it. Because she still holds up, because of how she gave trouble to the patriarchy.” Randall will be presenting what promises to be a spirited and spiky pre-concert talk when the Martha Graham Dance Company returns to Boulder with *Cave*, *Immediate Tragedy* and *We the People* on April 26.

For *We the People*, Jamar Roberts set his protest piece to the music of Rhiannon Giddens (arranged by Gabe Witcher). If Giddens’ pluck and twang seem contrapuntal to the face-off energy of the piece—which made *The New York Times*’ 2024 Best Dance Performances—it’s supposed to.

What wasn’t at odds was Alvin Ailey veteran Roberts’ feelings about Martha Graham. “The Graham vocabulary has always been in my body,” he told *The New York Times*. “It’s always been in my work.”

Devotees who find “Graham to be their jam”—to quote Randall—should be intrigued by *Immediate Tragedy*. The work thought lost has been reimaged by Eilber and composer Christopher Rountree. Eilber built upon a sequence of photographs shot in 1937 of Graham’s solo lamenting the Spanish Civil War. The piece premiered virtually in the differently fraught shadow of the pandemic in 2020.

With this trio of the new, the newer and the old made new, the company honors its century by embodying one of Graham’s observations, “Dancing is just discovery, discovery, discovery.”

**APRIL 26  
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# Martha Graham Dance Company

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Saturday, April 26, 2025, 7:30 p.m.  
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# SPOTLIGHT



## Creating sustainability through music education

By MarieFaith Lane

The University of Colorado Boulder is widely recognized for its commitment to sustainability—most often associated with protecting the environment. At the College of Music, that definition extends further.

Associate Dean for Graduate Studies and Professor of Music Education Margaret Berg highlights the importance of *human* sustainability—that is, the well-being of individuals and communities. By integrating both human and environmental sustainability into music education, our college is helping students develop into responsible, thoughtful professionals who are prepared to make an impact on our interconnected society.

“Human sustainability is about more than just resources,” Berg explains. “It’s about the self—students and teachers—the community around the school or studio, and the larger systems like colleges or universities.” This multifaceted approach emphasizes the significance of emotional resilience, community building and cultural inclusivity in shaping the future of music education.

Berg’s Sociology of Music Education course amplifies the College of Music’s unique focus on preparing students for roles beyond music performance; the college’s universal musician approach to achieving its mission encourages interdisciplinary learning and broadly-based student development. “A teacher taking a more holistic approach will make a difference,” says Berg, emphasizing the value of connecting music education with sustainability in the classroom and beyond.

Aligned with CU Boulder Chancellor Justin Schwartz’s priority to accelerate sustainability on our campus, human sustainability in music education complements the College of Music’s progress toward reducing its environmental impact—from “green” digital program books, energy-efficient LED lighting in Grusin Music Hall and music tablets that replace paper scores. Additionally, the use of braille building placards and other accessibility measures reflects the college’s commitment to inclusivity in all forms.

Integrating human and environmental sustainability equips students with the knowledge, skills and awareness to engage with both their immediate communities and the planet. In the classroom, Berg advocates for experiential learning practices that promote ecological literacy and environmental activism. For example, music educators can encourage students to engage with local sounds and landscapes, fostering an awareness of the natural world and its challenges. “We can integrate local ecosystems into the repertoire selection process,” Berg suggests, noting that Colorado’s mountains or water issues might inspire student projects.

Berg further emphasizes the significance of core reflection which encourages educators and students to assess their well-being and resilience. “It has to start with the human,” she says. That is, to sustain both the work and the community, we must take care of individuals first—teachers and students alike. Core reflection allows teachers to identify their strengths and recognize the need to care for their own mental and emotional health to avoid burnout. In this way, self-care becomes foundational to sustaining long-term success in educational settings.

Adds Berg, “Nature is constantly creating and evolving, and engaging with the arts is a creative act that empowers both students and teachers to respond to the challenges of climate change, for example, in productive and meaningful ways. This is invaluable, as it engages their hearts and fosters powerful, thoughtful responses.

“It’s a profoundly healthy way to navigate such challenges.”



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# PROGRAM

## DIVERSION OF ANGELS

Choreography and Costumes by Martha Graham

Music by Norman Dello Joio\*

Original lighting by Jean Rosenthal

Adapted by Beverly Emmons

Premiere: August 13, 1948, Palmer Auditorium,  
New London, Connecticut

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*

Leslie Andrea Williams, Ethan Palma

### *The Couple in Red*

So Young An, Richard Villaverde

### *The Couple in Yellow*

Meagan King, Zachary Jeppsen-Toy

Ane Arrieta

Laurel Dalley Smith

Devin Loh

Amanda Moreira

Jai Perez

\*This new recording, engineered by Fred Vogler and conducted by Christopher Rountree, was commissioned by and recorded at The Soraya at CSUN and is used by arrangement with Carl Fischer, Inc., publisher and copyright owner.

# ARTIST SERIES

## Martha Graham Dance Company

April 26 2025

Macky Auditorium

Artistic Director  
Janet Eilber

Executive Director  
LaRue Allen

The Company  
Lloyd Knight  
Xin Ying  
Leslie Andrea Williams  
Anne Souder  
Laurel Dalley Smith  
So Young An  
Richard Villaverde  
Devin Loh  
Antonio Leone  
Meagan King  
Ane Arrieta  
Zachary Jeppsen-Toy  
Amanda Moreira  
Jai Perez  
Ethan Palma

Major support for the Martha Graham Dance Company is provided by:  
Arnhold Foundation; Howard Gilman Foundation; New York City  
Department of Cultural Affairs In partnership with the New York City  
Council; New York State Council on the Arts with the support of the  
New York State Legislature; National Endowment for the Arts;  
The Shubert Foundation

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

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, policies and behaviors.

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Tonight's performance is generously sponsored by:



## IMMEDIATE TRAGEDY

Dance of Dedication

Choreography by Martha Graham reimagined by Janet Eilber

Costume by Martha Graham

Original Music by Henry Cowell

Music for reimagined *Immediate Tragedy* by Christopher Rountree\*

Music performed by Richard Valitutto, piano

Lighting by Yi-Chung Chen

Danceturgy for reimagining by Neil Baldwin

Premiere: July 30, 1937, Bennington, Vermont

I was upright and determined to stay upright at all costs. —Martha Graham

Anne Souder

Significant commissioning support provided by The O'Donnell-Green Music and Dance Foundation.

\*Music produced and mixed by Lewis Pesacov

## WE THE PEOPLE

Choreography by Jamar Roberts

Music by Rhiannon Giddens

Arranged by Gabe Witcher

Costume Design by Karen Young

Lighting Design by Yi-Chung Chen

So Young An

Ane Arrieta

Zachary Jeppsen-Toy

Laurel Dalley Smith

Meagan King

Lloyd Knight

Devin Loh

Ethan Palma

Jai Perez

Richard Villaverde

Leslie Andrea Williams

*We the People* was made possible with a significant commissioning grant from

The O'Donnell-Green Music and Dance Foundation.

This production was also made possible by the 92nd Street Y, as part of 92NY's 150th anniversary celebration, in honor and continued support of Martha Graham's rich 92NY legacy.

Production support was provided by University of Michigan.

## INTERMISSION

## CAVE

Choreography by Hofesh Shechter  
Creative Producer Daniil Simkin  
Music by Âme\* and Hofesh Shechter  
Costumes by Caleb Krieg  
Lighting by Yi-Chung Chen  
Choreography Assistant Kim Kohlmann

World Premiere: April 6, 2022, New York City Center

So Young An	Laurel Dalley Smith	Zachary Jeppsen-Toy
Meagan King	Lloyd Knight	Devin Loh
Amanda Moreira	Jai Perez	Anne Souder
Richard Villaverde	Leslie Andrea Williams	

CAVE was made possible with a significant commissioning grant from The O'Donnell-Green Music and Dance Foundation.

Major support for CAVE was provided by Sharon Patrick, the Clayton-Royer Family Fund, Monica Voldstad and Jeff & Susan Campbell and Barbara Goldstein.

Production support was provided by Vassar College.

Co-Producing support provided by Studio Simkin and Sharing Spaces.

\*Samples of *Fiori* by Âme; Sample of *The Witness* by Âme & Karyyn. Frank Wiedemann and Kristian Beyer are members of the German collecting society GEMA and published by Innervisions GmbH.

## NOTES ON THE REPERTORY

### DIVERSION OF ANGELS (1948)

*Diversion of Angels*, originally titled *Wilderness Stair*, premiered at the Palmer Auditorium of Connecticut College on Aug. 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. —Ellen Graff

### IMMEDIATE TRAGEDY (1937)

Martha Graham created this solo in 1937 in reaction to the atrocities of the Spanish Civil War. We see the woman in *Immediate Tragedy* as a universal figure of determination and finally, resilience. The dance was notable and well received, but when Graham stopped performing it in the late 1930s, the solo was forgotten and considered lost. In 2020, Janet Eilber reimaged the choreography for *Immediate Tragedy* using recently discovered photos of Graham in a 1937 performance, and many other archival references. A new score was created by Christopher Rountree inspired by pages of music hand-written by composer Henry Cowell, which were found in the Graham archives. Martha described her inspiration for this dance in a letter to Cowell:

... whether the desperation lies in Spain or in a memory in our own hearts, it is the same. I felt in that dance I was dedicating myself anew to space, that in spite of violation I was upright and that I was going to stay upright at all costs ...

## WE THE PEOPLE (2024)

Premiered in February 2024, this dance of 21st Century Americana references and reverberates with our history. Its new score by Rhiannon Giddens, as arranged by Gabe Witcher, offers the historic sound of American folk music. While the choreography by Jamar Roberts is very much of today and in counterpoint to the music. The choreographer has said, “*We the People* is equal parts protest and lament, speculating on the ways in which America does not always live up to its promise. Against the backdrop of traditional American music, *We the People* hopes to serve as a reminder that the power for collective change belongs to the people.”

## CAVE (2022)

In 2022, the versatile artist Hofesh Shechter created this work for and with our Company dancers while searching for the essence that makes crowds of people move (dance) together in a deeply primal and connected way. In *CAVE*, this essence is rendered so powerfully that it reaches beyond the dancing onstage to include and inspire our audiences. The result is a visceral, cathartic movement experience with an inescapable shared kinetic energy.

## ABOUT MARTHA GRAHAM

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.”

## ABOUT THE COMPANY

The Martha Graham Dance Company has been a leader in the evolving art form of modern dance since its founding in 1926. It is both the oldest dance company in the United States and the oldest integrated dance company. Today, the Company is embracing a new programming vision that showcases masterpieces by Graham alongside newly commissioned works by contemporary artists. With programs that unite the work of choreographers across time within a rich historical and thematic narrative, the Company is actively working to create new platforms for contemporary dance and multiple points of access for audiences.

Since its inception, the Martha Graham Dance Company has received international acclaim from audiences in more than 50 countries throughout North and South America, Europe, Africa, Asia and the Middle East. The Company has performed at the Metropolitan Opera House, Carnegie Hall, the Paris Opera House, Covent Garden, and the John F. Kennedy Center for the Performing Arts, as well as at the base of the Great Pyramids in Egypt and in the ancient Odeon of Herodes Atticus theater on the Acropolis in Athens. In addition, the Company has also produced several award-winning films broadcast on PBS and around the world.

Though Martha Graham herself is the best-known alumna of her company, the Company has provided a training ground for some of modern dance’s most celebrated performers and choreographers. Former members of the Company include Merce Cunningham, Erick Hawkins, Paul Taylor, John Butler and Glen Tetley. Among celebrities who have joined the Company in performance are Mikhail Baryshnikov, Margot Fonteyn, Rudolf Nureyev, Maya Plisetskaya, Tiler Peck, Misty Copeland, Herman Cornejo and Aurelie Dupont.

In recent years, the Company has challenged expectations and experimented with a wide range of offerings beyond its mainstage performances. It has created a series of intimate in-studio events, forged

unusual creative partnerships with the likes of SITI Company, Performa, the New Museum, Barney's, and Siracusa's Greek Theater Festival (to name a few); created substantial digital offerings with Google Arts and Culture, YouTube, and Cennarium; and created a model for reaching new audiences through social media. The astonishing list of artists who have created works for the Graham dancers in the last decade reads like a catalog of must-see choreographers:

Kyle Abraham, Aszure Barton, Sidi Larbi Cherkaoui, Lucinda Childs, Marie Chouinard, Michelle Dorrance, Nacho Duato, Mats Ek, Andonis Foniadakis, Liz Gerring, Larry Keigwin, Michael Kliën, Pontus Lidberg, Lil Buck, Lar Lubovitch, Josie Moseley, Richard Move, Bulareyaung Pagarlava, Annie-B Parson, Yvonne Rainer, Sonya Tayeh, Doug Varone, Luca Vegetti, Gwen Welliver and Robert Wilson.

The current company dancers hail from around the world and, while grounded in their Graham core training, can also slip into the style of contemporary choreographers like a second skin, bringing technical brilliance and artistic nuance to all they do—from brand new works to Graham classics and those from early pioneers such as Isadora Duncan, Jane Dudley, Anna Sokolow, and Mary Wigman. "Some of the most skilled and powerful dancers you can ever hope to see," according to the Washington Post last year. "One of the great companies of the world," says The New York Times, while Los Angeles Times notes, "They seem able to do anything, and to make it look easy as well as poetic."

## BIOGRAPHIES

**JANET EILBER** (Artistic Director) has been the Company's artistic director since 2005. Her direction has focused on creating new forms of audience access to Martha Graham's masterworks. These initiatives include contextual programming, educational and community partnerships, use of new media, commissions from today's top choreographers and creative events such as the *Lamentation Variations*. Earlier in her career, 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, 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. Eilber is a Trustee Emeritus of the Interlochen Center for the Arts and was recently honored with a Doctorate of Fine Arts from the Juilliard School. She is married to screenwriter/director John Warren, with whom she has two daughters, Madeline and Eva.

**BEN SCHULTZ** (Rehearsal Director) joined the Company in 2009 and serves as rehearsal director for the company. He's danced lead roles including King Hades in *Clytemnestra*, Jason in *Cave of the Heart*, and Shaman in *The Rite Of Spring*. He premiered Martha Graham's work in Russia performing *Errand into the Maze* with prima ballerina Diana Vishneva at the Mariinsky Theatre, Saint Petersburg. He's also performed with Buglisi Dance Theater, Hannah Kahn Dance Company, and The Cleo Parker Robinson Dance Ensemble. Currently he's on staff at both The Martha Graham School and The Alvin Ailey School teaching the Martha Graham technique for pre professional students and divisions.

**LLOYD KNIGHT** joined the Company in 2005 and performs the major male roles of the Graham repertory including in *Appalachian Spring*, *Embattled Garden*, *Night Journey* and many others. Dance Magazine named him one of the "Top 25 Dancers to Watch" in 2010 and one of the best performers of 2015. Knight has starred with ballet greats Wendy Whelan and Misty Copeland in signature Graham duets and has had roles created for him by such renowned artists as Nacho Duato and Pam Tanowitz. He is currently a principal guest artist for The Royal Ballet of Flanders directed by Sidi Larbi Cherkaoui. Born in England and raised in Miami, he trained at Miami Conservatory of Ballet and New World School of the Arts.

**XIN YING** joined the Company in 2011, Dance Magazine cover star. She performs The Chosen One in *Rite of Spring*, Graham's own roles including in *Herodiade*, *Errand into the Maze*, *Chronicle* and *Cave of the Heart*. She has been featured in works created for the Company by Pontus Lidberg, Annie-B Parson, Hofesh Shechter, Kyle Abraham, Maxine Doyle and Bobbi Jene Smith. She is also a choreographer and currently getting a MFA at NYU Tisch.

**LESLIE ANDREA WILLIAMS** grew up in Raleigh, North Carolina. She earned a BFA from The Juilliard School and joined the company in 2015. Williams performs iconic Graham solos such as *Lamentation* and *Deep Song*. Her expansive repertoire of roles include Medea in *Cave of the Heart* and, notably, as the lead in *Chronicle*, which was highlighted in The New York Times' "Best Dance of 2019" list. Outside of Graham, Williams serves as a board member of the theater company Off-Brand Opera.

**ANNE SOUDER** joined the Company in 2015 and performs Martha Graham's own roles in *Dark Meadow Suite*, *Chronicle*, *Deep Song* and *Ekstasis*. Roles have also been created for her by such luminaries as Marie Chouinard, Sidi Larbi Cherkaoui, Maxine Doyle and Bobbi Jene Smith. Souder began her training in Maryville, Tennessee and graduated from the Ailey/Fordham BFA program with a double major in dance and theology while performing works by Alvin Ailey, Ron K. Brown, and more. She was also a member of Graham 2 and awarded a Dizzy Feet Foundation scholarship.

**LAUREL DALLEY SMITH** having joined the company in 2015, enjoys performing principal roles in *Clytemnestra*, *Errand*, *Appalachian Spring* and *Chronicle* amongst others. New creations by; Hofesh Shechter, Jamar Roberts, Pam Tanowitz, Bobbie Jene Smith, Pontus Lidberg, Lar Lubovitch and Lucinda Childs. She had the privilege of revising Agnes De Mille's title role of The Cowgirl in *Rodeo*. Laurel guests internationally, working closely with Olivier award-winning choreographer Kim Brandstrup, award-winning Yorke Dance Project and had the privilege of dancing for the late Sir Robert Cohan.

**SO YOUNG AN**, a native of South Korea, joined the Company in 2016 and dances featured roles in Graham ballets as well as new works. An is the recipient of the International Arts Award and the Grand Prize at the Korea National Ballet Grand Prix. She has danced with Korean National Ballet Company, Seoul Performing Arts Company and Buglisi Dance Theatre. She has also performed works by Yuri Grigorovich, Jean-Christophe Maillot, Mats Ek, Patricia Ruanne and Samantha Dunster.

**RICHARD VILLAVERDE** a Miami native, is in his fourth season with the Martha Graham Dance Company. He trained at the New World School of the Arts and earned a BFA from the University of the Arts. Before joining the Company in 2021, Villaverde had an illustrious career with BalletX. His notable leading roles in the Graham company include dancing Lead in *Maple Leaf Rag*, "yellow couple" in *Diversion of Angels* and the Husbandman in *Appalachian Spring*. The New York Times praised his portrayal of The Roper in *Rodeo* for his expressive movement and commanding stage presence. Villaverde has also been featured in Hofesh Shechter's *CAVE* and participated in Twyla Tharp's celebrated revivals at New York City Center in 2022.

**DEVIN LOH** from Fanwood, NJ, holds a BFA from Purchase College and is a Bert Terborgh Dance Award recipient. Loh joined Graham 2 in 2019 and the company in 2021. She has performed Graham classics and works by Jamar Roberts, Hofesh Shechter and Sonya Tayeh with the company. Loh is a certified Graham Technique teacher, and is the 2025

Distinguished Graduate of UCAPA High School for passing Martha's legacy to the next generation.

**ANTONIO LEONE** a native of Italy, graduated from the Rudra Bejart School in Switzerland. In 2021 he joined Graham 2 and the main company in 2022. He performs featured roles in *Errand into the Maze*, *Diversion of Angels* and *Appalachian Spring* by Martha Graham, as well as roles in commissioned works by Agnes DeMille, Sonya Tayeh, Hofesh Shechter, Jamar Roberts, Baye and Asa and Yin Yue. He is the first male dancer with CR Dance and a Pearl Lang Award recipient for Excellence in Performance.

**MEAGAN KING** of Brooklyn, New York, is an Ailey/Fordham BFA and LaGuardia High School alumna. King formerly danced with Ailey II and received features in Vogue Magazine, Dance Spirit, The TODAY Show, PIX11, NY12 and Good Day Sacramento. She is a Princess Grace Award nominee and named BLOCH Young Artist. She has performed at Holland Dance Festival, Jacob's Pillow Contemporary Program, and choreographed for Women/Create! This is her second season with the company.

**ANE ARRIETA** from Rhode Island, is a dual citizen of Spain and the U.S. She earned a BFA from the Hartt School, receiving the Outstanding Senior Award. She's danced with Newport Contemporary Ballet, Graham 2 and Buglisi Dance Theater. At Graham she's worked with Jamar Roberts and Baye and Asa, and has performed soloist roles in Graham masterpieces *Cave of the Heart* and *Appalachian Spring*.

**ZACHARY JEPSEN-TOY** (New Dancer) raised in southern Wisconsin, is an alumnus of The Juilliard School where he received a BFA in dance. He has had the pleasure of performing pieces by Alvin Ailey, Martha Graham, Jacquelyn Buglisi, Donald McKayle, Paul Taylor, Ohad Naharin and many other choreographers. Before Juilliard, Jepsen-Toy attended The Chicago Academy for the Arts where he studied under Randy Duncan and Patrick Simoniello. This is his second season with the company.

**AMANDA MOREIRA** (New Dancer), originally from Roxbury, New Jersey, graduated from Marymount Manhattan College. She has assisted dance conventions with Deviate Dance and has apprenticed with Parsons Dance. She has performed works choreographed by Pascal Rioult, Twyla Tharp, Sidra Bell, Jessica Lang, May O'Donnell and Jennifer Archibald among others. After graduating she joined Graham 2. This is her second season with the company.

**JAI PEREZ** (New Dancer), is from Harlem, New York. He started his dance journey at the National Dance Institute, where he cultivated a love for movement. He

continued his training at the Ailey School, then at SUNY Purchase, where he received a BFA in dance. He has performed works by Hofesh Schechter, Jamar Roberts and Ronald K. Brown. Perez has performed with Buglisi Dance Theater and A.I.M. by Kyle Abraham. This is his second season with the company.

**ETHAN PALMA** (New Dancer) is originally from Appleton, Wisconsin. Ethan received a BFA in dance from Marymount Manhattan College. At Marymount, Palma has performed in works of many choreographers including Martha Graham, Jenn Freeman, Chanel Dasilva and Pedro Ruiz. Palma danced in the 2024 MET Opera's *Ainadamar* and is currently in his first season with the Martha Graham Dance Company.

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## 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 e-mail [info@marthagraham.org](mailto: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, NY 10014, or visit [marthagraham.org/contribute](http://marthagraham.org/contribute).

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| March 22,<br>10 am & 11:30 am | Colorado Symphony presents<br>"The Three Little Pigs"  |
| March 27, 7 pm                | NCAR Explorer Series—Sun's Magnetism   |
| March 28, 7 pm                | Mont Alto Motion Picture Orchestra—"The Kid"   |
| March 29, 7pm                 | Mont Alto Motion Picture Orchestra—Silent Comedy Shorts  |
| April 3, 7 pm                 | Erik Satie & All That Jazz:<br>A Musical Exploration   |
| April 10, 7 pm                | "Moment in Time"<br>Puppetry Performance   |
| April 11, 2:30 pm             | Come Away with Me—<br>A Norah Jones Tribute  |
| April 17, 7 pm                | "Midnight in Paris"<br>(2011, PG-13)   |
| April 18, 2:30 pm             | Talk with the Curator—Historic<br>Architecture Lost & Saved                                    |
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**Gems of the  
AMRC collections:  
Dan Fong**

*The American Music Research Center collections, housed in the CU Boulder Libraries Archives in Norlin Library, comprise the region's largest repository of archival music materials. In this spotlight, discover Colorado's involvement in the rock and folk eras through the Dan Fong Collection.*

**By Kathryn Bistodeau**

Among the American Music Research Center (AMRC) collections, hidden gems exist around every corner: Colorado history, music legends, big band ephemera, silent film scores, letters from CU Boulder founders and more. In our new series—*Gems of the AMRC collections*—we aim to spotlight their content and the stories of the people behind them.

Our first deep dive explores the Dan Fong Collection comprising folders of photos captured by the legendary Colorado rock 'n' roll and folk music photographer.

Fong's start in photography wasn't music at all, but a chance to capture the president at the time: Dwight D. Eisenhower. "Since I was such a little kid, all the photographers let me stand in the front. To me, those photos are amazing because at 14, I could tell that I already had the eye and the way to compose the pictures—plus they were really sharp and in focus."

From there, Fong (Mktg. '70) continued to take photos and started his own photography business after graduating from CU Boulder. "I did everything from bar mitzvah photographs to portraits to weddings," he recalls. "The biggest break came when KFML—the underground radio station—ended up three blocks from my studio. I went down there and made a deal with them: 'I'll take photographs of the artists and give them to you for your advertising and you do radio commercials for me.' That was a big deal because that's when I met all of the record guys."

Fong's photography is highly varied—from family portraits to posed album covers to current events photojournalism. But what he's best known for is his 1970s concert photography. In his career, Fong photographed the Doobie Brothers, the Grateful Dead, Zephyr, The Who, Firefall, Fleetwood Mac and many others.

Stars of the collection include concert photos captured on the CU Boulder campus. There are shots of Otis Taylor

performing with Zephyr on the steps of Norlin Library. There's also a series of photos taken in Folsom Field featuring Firefall (left) and a very familiar horizon.

"I climbed up in the scaffolding to take all of those pictures of the people in the background and that teaches you not to be embarrassed—because, you know, 50,000 people are looking at you!"

A few years ago, Fong began thinking about how to ensure his collection outlived him and welcomed the opportunity to house his collection at CU Boulder. "I've known a lot of photographers who didn't think about archiving their work—and then something would happen, people would throw their work away or it wouldn't go to the same place," he says.

"My collection is huge and I'd been thinking about what to do with it, so I asked Megan [Lead Archivist Megan Friedel] whether she was interested in archiving my entire collection. Had Megan and the university not said yes, so many of these images...you'd never see them."

Even the Eisenhower photographs were nearly lost to time. "I lost that film in a moving box in my parents' basement for 50 years—but when my mom died, I found the box. The university has a bunch of those photographs now."

Through the years, Fong has changed cameras, gone from film to digital photography and evolved editing strategies—but he says the main change to his photography is how comfortable he has gotten behind the lens.

*"Being a photographer is like being a basketball player," he shares. "It's like Caitlin Clark—you practice it and it's muscle memory. That's what happens after years of being a photographer."*

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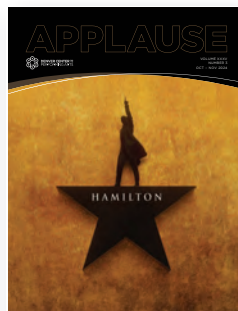
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