



# MARTHA GRAHAM DANCE COMPANY

## PHILADELPHIA PREMIERES

**ARTISTIC DIRECTOR** Janet Eilber

**EXECUTIVE DIRECTOR** LaRue Allen

**THE COMPANY** Lloyd Knight, Xin Ying, Natasha M. Diamond-Walker, Anne O'Donnell, Lorenzo Pagano, Anne Souder, So Young An, Alessio Crognale, Laurel Dalley Smith, Jacob Larsen, Marzia Memoli, Richard Villaverde, Leslie Andrea Williams, James Anthony, Kate Reyes

**SENIOR ARTISTIC ASSOCIATE** Denise Vale

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FRIDAY, **FEBRUARY 10** @ 8 PM

SATURDAY, **FEBRUARY 11** @ 2 PM

SATURDAY, **FEBRUARY 11** @ 7 PM

Annenberg Center, Zellerbach Theatre

There will be an intermission.

*The Philadelphia Inquirer*

Media support provided by *The Philadelphia Inquirer*.

# PROGRAM

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## ***Appalachian Spring***

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 pioneering woman with her dreams of the Promised Land.

**CHOREOGRAPHY & COSTUMES** Martha Graham

**MUSIC** Aaron Copland†

**SET** Isamu Noguchi

**ORIGINAL LIGHTING** Jean Rosenthal, Adapted by Beverly Emmons

**THE BRIDE** Anne O'Donnell (Feb 10/11, 2 PM), Laurel Dalley Smith (Feb 11, 7 PM)

**THE HUSBANDMAN** Lloyd Knight (Feb 10/11, 2 PM), Jacob Larsen (Feb 11, 7 PM)

**THE PREACHER** Alessio Crognale (Feb 10/11, 2 PM), Lorenzo Pagano (Feb 11, 7 PM)

**THE PIONEERING WOMAN** Natasha M. Diamond-Walker (Feb 10/11, 2 PM),  
Leslie Andrea Williams (Feb 11, 7 PM)

**THE FOLLOWERS** So Young An, Marzia Memoli, Kate Reyes, Anne Souder

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

## ***Canticle For Innocent Comedians***

Inspired by the work from 1952 by Martha Graham

Premiere: March 19, 2022, The Younes and Soraya Nazarian Center for the Performing Arts at California State University, Northridge

**NEW PRODUCTION CONCEIVED BY** Janet Eilber

**LEAD CHOREOGRAPHER** Sonya Tayeh

**CHOREOGRAPHY FOR VIGNETTES** Alleyne Dance, Sir Robert Cohan, Jenn Freeman, Martha Graham, Juliano Nunes, Micaela Taylor, Yue Yin

**MUSIC** Jason Moran

**COSTUMES** Karen Young

**LIGHTING** Yi-Chung Chen

**ASSOCIATE CHOREOGRAPHER** Jenn Freeman

**DANCERS** So Young An, Alessio Crognale, Laurel Dalley Smith, Natasha M. Diamond-Walker, Lloyd Knight, Jacob Larsen, Marzia Memoli, Anne O'Donnell, Lorenzo Pagano, Anne Souder, Richard Villaverde, Leslie Andrea Williams, Xin Ying

*This is a dance of joy, in praise of the world as it turns.*

- Martha Graham

## **Opening Dance and all Interludes for the Ensemble**

Choreography by Sonya Tayeh

Ensemble

## **I. Sun**

Choreography by Sonya Tayeh

Leslie Andrea Williams (2/10)

Lorenzo Pagano (2/11)

## **II. Earth**

Choreography by Kristina and Sade Alleyne

Lloyd Knight, Richard Villaverde (2/10)

Anne Souder, Natasha M. Diamond-Walker (2/11)

## **III. Wind**

Choreography by Sir Robert Cohan

Anne O'Donnell (2/10)

Laurel Dalley Smith (2/11)

## **IV. Water**

Choreography by Juliano Nunes

Anne Souder, Xin Ying (2/10)

Alessio Crognale, Lloyd Knight (2/11)

## **V. Fire**

Choreography by Yin Yue

Jacob Larsen, Lorenzo Pagano, Richard Villaverde (2/10)

Marzia Memoli, Anne Souder, Leslie Andrea Williams (2/11)

## **VI. Moon**

Choreography by Martha Graham

Anne O'Donnell, Lloyd Knight (2/10)

So Young An, Jacob Larsen (2/11)

## **VII. Stars**

Choreography by Micaela Taylor

Laurel Dalley Smith, Lorenzo Pagano (2/10)

Alessio Crognale, Marzia Memoli (2/11)

## **VIII. Death/Rebirth**

Choreography by Jenn Freeman

Xin Ying (2/10)

Jacob Larsen (2/11)

## **Closing Dance**

Choreography by Sonya Tayeh

Ensemble

Major support for *Canticle for Innocent Comedians* was provided by Tee Scatuorchio & Michael Becker.

This work was made possible with a significant commissioning grant from The O'Donnell-Green Music and Dance Foundation and was commissioned by The Younes and Soraya Nazarian Center for the Performing Arts with support from Jazz Road | South Arts Grant, California State University Northridge and Northrop Auditorium at The University of Minnesota.

Additional support was provided by Kenneth Bloom & Abby Meiselman, and by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

A creative residency was sponsored by The Church, Sag Harbor.

PAUSE

## CAVE

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

**CHOREOGRAPHY** Hofesh Shechter

**CREATIVE PRODUCER** Daniil Simkin

**MUSIC** Âme<sup>†</sup> and Hofesh Shechter

**COSTUMES** Caleb Krieg

**LIGHTING** Yi-Chung Chen

**CHOREOGRAPHY ASSISTANT** Kim Kohlmann

**DANCERS** So Young An, Laurel Dalley Smith, Lloyd Knight, Jacob Larsen, Marzia Memoli, Anne O'Donnell, Lorenzo Pagano, Anne Souder, Richard Villaverde, Leslie Andrea Williams, Xin Ying

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.

## PROGRAM NOTES

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### ***Appalachian Spring*** (1944)

*Appalachian Spring* tells the story of a young frontier couple on their wedding day. Created as the war in Europe was drawing to an end, the ballet 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. Themes from American folk culture can be found throughout the dance. Aaron Copland weaves a Shaker tune, "Simple Gifts," throughout his luminous score, while Martha Graham's choreography includes square dance patterns, skips and piddle turns and curtsies, even a grand right and left. The spare set by Isamu Noguchi features a Shaker rocking chair. With its tale of a new life in a new land, the dance embodies hope. Critics called *Appalachian Spring* "shining and joyous," and "a testimony to the simple fineness of the human spirit."

### ***Canticle For Innocent Comedians*** (2022)

Martha Graham created *Canticle for Innocent Comedians* in 1952, taking the title and inspiration from the 1938 poem by Ben Belitt, her old friend and colleague at the Bennington School of the Dance. The multifaceted work was built around eight virtuosic vignettes for the stars of the Graham Company, each celebrating a different element of nature: Sun, Earth, Wind, Water, Fire, Moon, Stars and Death. The work was well received, reputed to have been magical; however, there is only a fragmented record remaining, and it is considered lost.

This 2022 *Canticle for Innocent Comedians* is a reimagining of the original. The choreography is completely new but draws upon Graham's stylistic blueprint. The vignettes have been re-made for today's Graham stars by eight dance-makers from diverse backgrounds. Fortunately, Graham's staging of "Moon" was filmed in the 1950s and is included in the new production.

A lyrical, percussive, ruminative score has been created by the great jazz pianist, Jason Moran.

The lead choreographer, Emmy and Tony<sup>®</sup> award-winner Sonya Tayeh, has designed the connective tissue for this eclectic assemblage – in the words of the original poem, "that binds the halves of first and last/To single troth, in time" – for the dancers of the ensemble, weaving in and out of the sections in a manner reminiscent of a Greek chorus, and resonating with many Graham classics.

The costumes by Karen Young are inspired by voluminous, swirling shapes that Graham often used for the costumes she herself designed. They are fabricated from recycled plastic bottles to add to the conversation about the eternal values of nature and our responsibilities to the planet.

## CAVE (2022)

This high-energy work by Hofesh Shechter emerged out of an idea brought to the Graham company by the international dance star Daniil Simkin. Daniil was interested in taking the dance that is part of the techno club scene to a new level and finding a way to integrate choreographed movement into a rave style event. As a prelude to this larger idea, Hofesh Shechter was invited to create a dance for the proscenium stage for the Graham dancers. The result is a visceral collective movement experience with a powerful, swirling, shared kinetic energy.

## ABOUT THE ARTISTS

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**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 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. 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 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, she 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 her 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, she 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 theatre, 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 Martha 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 Martha Graham in 1985 when President Ronald Reagan designated her among the first recipients of the United States National Medal of Arts.

**The Martha Graham Dance Company** has been a world leader in the evolving art form of modern dance since its founding in 1926. Today, under the direction of Artistic Director Janet Eilber, the company is embracing a new programming vision that showcases masterpieces by Graham alongside newly commissioned works by contemporary artists. With programs that offer a rich thematic narrative, the company creates new platforms for contemporary dance and multiple points of access for audiences.

Since its inception, the 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 such illustrious venues as the Metropolitan Opera, Carnegie Hall, the Paris Opera House and Covent Garden, as well as at the base of the Great Pyramids of Egypt and in the ancient Herod Atticus Theatre 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.

Major support for the Martha Graham Dance Company is provided by Howard Gilman Foundation, National Endowment for the Arts, New York City Department of Cultural Affairs in partnership with the New York City Council, and New York State Council on the Arts with the support of the New York State Legislature.

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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### **Janet Eilber** (Artistic Director)

Eilber 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, the 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 deMille 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. She is married to screenwriter/director John Warren, with whom she has two daughters, Madeline and Eva.

**Denise Vale** (Senior Artistic Associate)

Vale danced with the company for 10 years dancing many of the major roles of the Graham repertory. She is well known for her performance as *Woman in White* in *Diversion of Angels*, and widely acclaimed as the first Leader in the reconstruction of *Steps in the Street*. She starred in *Night Chant*, a ballet created for her by Martha Graham, and in the Graham solos *Lamentation*, *Frontier*, *Satyric Festival Song* and *Serenata Morisca*. As Senior Artistic Associate, Vale serves primarily as the rehearsal director for the Martha Graham Company, is on the faculty of the Graham School and travels throughout the world teaching master classes in the Graham Technique for dancers of all ages and abilities. Vale also restages the Graham ballets for major dance companies such as Ballet de Lorraine, Ballet Flanders, Semperoper in Dresden, Germany and the Grand Theater Opera in Lodz, Poland.

**Lloyd Knight** (Principal)

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** (Principal)

Ying joined the company in 2011 and performs many of Martha Graham's own roles including *Herodiade*, *Errand into the Maze*, *Chronicle*, *Lamentation*, *Deep Song* and *Cave of the Heart*. Ying has also danced solo roles in *Clytemnestra* and *Diversion of Angels*. She has been featured in works created for the company by Nacho Duato, Pontus Lidberg, Annie-B Parson, Kyle Abraham, Liz Gerring, Maxine Doyle and Bobbi Jene Smith. Ying also starred in the Chinese production *Dreams* and has been commissioned to create new choreography for Co•Lab Dance. Her Instagram account, on which she posts her own improvisations, has thousands of followers.

**Natasha M. Diamond-Walker** (Soloist)

Diamond-Walker is from Los Angeles and joined the company in 2011. A lead in many of Graham's ballets, she was the first Black woman to perform Graham's iconic solo *Lamentation in America* as a member of the company in 2020. With MGDC, she has been a collaborator on original works by Kyle Abraham, Bobbi Jene Smith, Pam Tanowitz, Annie-B Parson and Nacho Duato, to name a few. In addition to her work at Graham, she enjoys being an actress and movement director for TV/film and site-specific performance. She is the Artistic Director of the Lester Horton Dance Theater in Los Angeles, a private Classical Pilates instructor and a published writer. She is also an Ailey School/Fordham University alumnus.

**Anne O'Donnell** (Soloist)

O'Donnell joined the company in 2014 and performs lead roles in Graham's *Appalachian Spring*, *Dark Meadow Suite*, *El Penitente* and *Diversion of Angels* and in new works by Maxine Doyle and Bobbi Jene Smith, Pam Tanowitz, Annie-B Parson, Mats Ek, Lar Lubovitch and Sidi Larbi Cherkaoui. She danced with Ailey II and Buglisi Dance Theatre and attended Jacob's Pillow Contemporary Program, Glimmerglass Opera Festival and Springboard Danse Montreal. She appeared on the cover of *Dance Spirit's* February 2016 issue, *Young and Modern*.

**Lorenzo Pagano** (Soloist)

Pagano joined the company in 2012 and dances lead roles in Graham's *Appalachian Spring*, *Embattled Garden*, *Night Journey* and *Diversion of Angels* and in contemporary works by Andonis Foniadakis, Lucinda Childs, Sidi Larbi Cherkaoui, Nacho Duato, Pontus Lidberg and Lar Lubovitch. A native of Torino, Italy, he moved to the U.S. and trained as a scholarship student at the School at Jacob's Pillow and the Martha Graham School. In 2016, Pagano received the Italian International Dance Award for "Male Rising Star."

**Anne Souder** (Soloist)

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.

**So Young An** (Dancer)

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.

**Alessio Crognale** (Dancer)

Crognale is from Abruzzo, Italy, and joined the company in 2017. He began his training in his hometown and then pursued his major in ballet at the Academy of Teatro Carcano in Milan. Crognale trained at the Graham School where he graduated in 2016 and was a member of Graham 2. He danced with the Nai-Ni Chen Dance Company in 2016 and 2017.

**Laurel Dalley Smith** (Dancer)

Smith joined the company in 2015, performing principal roles in *Appalachian Spring*, *Steps in the Street*, *Errand into the Maze*, *Cave of the Heart* and *Diversion of Angels* and creating new roles with contemporary choreographers Hofesh Schechter, Pam Tanowitz, Bobbi Jene Smith and Annie-B Parsons, amongst others. With the award-winning LA/UK-based Yorke Dance Project, Smith performed work created on her by Yolande Yorke Edgell and Sir Robert Cohan. Smith recently created the role of Ariadne in Deborah Warner's world premiere of *Minotaur*, choreography by Kim Brandstrup.

**Jacob Larsen** (Dancer)

Larsen joined the company in 2016 and performs featured roles in *Appalachian Spring*, *Diversion of Angels*, *Secular Games* and Pontus Lidberg's *Woodland*. He received his BFA from Marymount Manhattan College performing works by Paul Taylor, Twyla Tharp and Aszure Barton, among others. He has worked with Sida Bell Dance New York, performed works by Alexander Ekman and Banning Boulding at Springboard Danse Montréal 2015, and was a member of Graham 2.

**Marzia Memoli** (Dancer)

From Palermo, Italy, Memoli joined the company in 2016 and performs lead roles in Graham's *El Penitente*, *Steps in the Street* and *Satyrical Festival Song* and in works by Elisa Monte, Hofesh Shechter, Bobbi Jean Smith, Lar Lubovitch, Maxine Doyle, Andrea Miller and Sidi Larbi Cherkaoui. In 2018, *Dance Spirit* said she "may be the...company's newest dancer, but her classical lines and easy grace are already turning heads". She performs for Twyla Tharp Dance in *In the Upper Room* and *Nine Sinatra Songs*. She graduated from Béjart's School, where she performed with the Béjart Ballet Lausanne.

**Richard Villaverde** (Dancer)

Born and raised in Miami, FL, Villaverde began dancing at age 13, privately coached by Maria Eugenia Lorenzo. Villaverde is a New World School of the Arts graduate and received his BFA from the University of the Arts in Philadelphia. Notably, he was a part of Arsenale della Danza 2012 at La Biennale de Venezia under the direction of Ismael Ivo. He later joined BalletX (2012-2021), where he was featured in works by Matthew Neenan, Dwight Rodan, Nicolo Fonte, Penny Saunders, Cayetano Soto, Trey McIntyre, Jodie Gates and Annabelle Lopez Ochoa. He performed at the Vail International Dance Festival, Ballet Sun Valley and Belgrade Dance Festival, as well as at Jacob's Pillow.



**Leslie Andrea Williams** (Dancer)

Williams grew up in Raleigh, North Carolina and performs numerous featured roles in iconic Graham ballets. Some of her most notable roles have been dancing the solo *Deep Song* and performing as the lead in *Chronicle*. Her performance in *Chronicle* earned her a naming in *The New York Times*' "Best Dance of 2019" list. Williams has also been profiled in *Dance Magazine*, *Teen Vogue*, *Psychology Today* and *Marie Claire Taiwan*. Her work has been described in reviews as "hypnotic" and "larger than life." Williams is a graduate of The Julliard School.

**James Anthony** (New Dancer)

Anthony was born in New York City. He began his training at Manhattan Youth Ballet. He graduated from Point Park University in 2020. During his junior year, he worked on *In The Heights*, choreographed by Rickey Tripp. Anthony has worked with choreographers such as Christopher Huggins, Edward Liang, Matthew Powell, Ohad Naharin, Cameron McKinney, Yusha-Marie Soriano, Rutkay Özpınarand and Katarzyna Skarpetowska. Anthony is very excited to start his journey with the Martha Graham company.

**Kate Reyes** (New Dancer)

Reyes is a graduate of Marymount Manhattan College, where she received her BFA in dance. Reyes has received further training from Fiorello H. LaGuardia High School, the Martha Graham School, the Taylor School and Manhattan Youth Ballet. Upon graduating college, Reyes joined the Graham 2 company in 2020.