

MARTHA GRAHAM SCHOOL  
SPRING SHOWCASE  
STUDIES IN GRAHAM AND NEW WORKS



*Photo of Androniki Vasili and Rita Rotundo in Nonsense/Absurdité by Melissa Sherwood*

**June 7-8, 2019**  
**7:00 PM**  
**Martha Graham Studio Theater**

# PROGRAM

## **THE RIVER IN MY LIFE (2019)**

Choreography Yiwei Geng  
Music by Jóhann Jóhannsson

Yiwei Geng

*Everyone has a person who lives like a river in his or her mind. That person doesn't ask permission to come into their minds, and unpredictably, they leave whenever they want. I am the person standing beside a dry field looking for water. I do not have my person - my river.*

## **WELCOME**

Jennifer Patten, Head of School

## **LAMENTATION (1930)**

Choreography by Martha Graham  
Music by Zoltán Kodály  
Piano Accompaniment by Sierra Powell  
Costume by Martha Graham  
Staged by Amélie Bénard  
Special Thanks to Peggy Lyman Hayes

### **June 7th Cast**

Varsha Bansal, Leonora Ekström, Khaila Espinoza, Laura Estrada,  
Berenice Heger-Hedløy, Bogart Rooney, Micah Schure,  
Liedewei Verbelen, Apolline Vitte, Mirjam Voelker, Mian Ye

### **June 8th Cast**

Thais Alves, Bernardita Gangloff, Claire Graham, Berenice Heger-Hedløy,  
Ana Lofrano, Naala Nesbeth, Amatullah Smith, Margaux Steiner,  
Eleni Stephanou, Liedewei Verbelen, Devin Ziel

*Lamentation premiered in New York City on January 8, 1930 at Maxine Elliot's Theater, to music by the Hungarian composer Zoltán Kodály. The dance is performed almost entirely from a seated position, with the dancer encased in a tube of purple jersey. The diagonals and tensions formed by the dancer's body struggling within the material create a moving sculpture, a portrait which presents the very essence of grief. The figure in this dance is neither human nor animal, neither male nor female: It is grief itself. Originally performed by a soloist on a small bench, tonight's performance features Performance Workshop I/II students on individual chairs.*

# PROGRAM

## **SATYRIC FESTIVAL SONG (1932)**

Choreography by Martha Graham  
Original Music by Imre Weisshaus\*  
Music for Reconstruction by Fernando Palacios, arranged by Aaron Sherber  
\*Minueta perverse used by special arrangement with Fernando Palacios  
Supervised by Lone Larsen  
Special Thanks to Amélie Bénard

Maria Tofini

*Satyrical Festival Song premiered in 1932 at the Guild Theater in New York City, part of a suite of solo dances entitled Dance Songs. The dance was inspired by American Indian Pueblo culture and the clowns who satirize and mock the sacred rituals. Set to a score by Imre Weisshaus, with a costume designed by Martha Graham, the dance disappeared from the repertory for many years and was best known through the series of photographs published in Barbara Morgan's 1942 book on Martha Graham. It was reconstructed by Diane Grey and Janet Eilber in 1994 to music by Fernando Palacios, for a season at the Brooklyn Academy of Music in New York.*

## **7:31 (2019)**

Choreography by Laura Estrada  
Scoring Remix by Laura Estrada\*

Inès André, Diane Cavero, Leonora Ekström, Laura Estrada, Leslie Josefina,  
Annabel Miller Green, Eleni Stephanou, Apolline Vitte,

*As a structure we are all the same. But we experience \_\_\_\_\_ differently.*

\*Music excerpts from  
I'm on Fire by Stateless  
City Rain by Rain Sounds  
Day 1: Cold Wind Var. 1 by Ludovico Einaudi, Frederico Mecozi, and Redi Hasa

## **PRIMITIVE MYSTERIES - Hymn to the Virgin (1931)**

Choreography by Martha Graham  
Music by Louis Horst  
Staged by Elizabeth Auclair

### **June 7th Cast**

Mary  
Mathilde Havard

Inès André, Madelaine Burnett, Harold Trent Butler, Diane Cavero, Tanguy Crémoux,  
Misha Culver, Tomislav Nevistic, Isabella Powers, Rita Rotundo, Sierra Sanders,  
Androniki Vasili, Fang-Ting Yeh

## PRIMITIVE MYSTERIES - Hymn to the Virgin (1931) (continued)

### June 8th Cast

Mary  
Aoi Sato

Jaylan Craig, Eléonore Dumas, Alice Fossier, Ty Graynor, Yejin Lee, Jillian Linkowski,  
Lauriane Nabet, Yui Shimamura, Jeffrey Shirbroun, Verdiana Stellaccio, Larissa Terada,  
Maria Tofini

*Using generational and archival video as a basis for re-staging the choreography, Performance Workshop III/IV students present are presenting Hymn to the Virgin, the first of three sections from Martha Graham's groundbreaking work, Primitive Mysteries. It is a dance of community, ritual, blessing, offering and receiving, and honoring the sacred.*

## "THE EXPERIENCE OF THE MASS IS BEHIND THE SINGLE VOICE" - V. W. (2019)

Choreography by Berenice Heger-Hedløy  
Scoring Remix by Berenice Heger-Hedløy\*

Madelaine Burnett, Jaylan Craig, Claire Graham, Maria Tofini, Liedewei Verbelen, Apolline Vitte

*"The Experience of the Mass is Behind the Single Voice" - V.M. explores what it means to have a female voice and how these voices inspire the current generation of young females. The particular rise and fall of the tone, the rhythm, the articulation, and the dynamic of each word (spoken or sung) by past and present prominent females serves as the backbone for the movement vocabulary. A full female cast allows for exploration of this topic through a variety of lenses and was a fertile ground for creation and exploration.*

\*Spoken excerpts from

J. K. Rowling, Harvard Commencement Speech, Harvard University, June 5, 2008  
Ellen Johnson Sirleaf, "If Your Dreams Do Not Scare You: A Conversation on Advancing Women's Leadership in Africa," Alumnae Hall Auditorium, Wellesley College, April 2, 2018

\*Music excerpts from

Nuns Aperuit Nobis, Hildegard von Bingen  
Ek rizis agathis, Kassia  
Songs My Mother Taught Me, Antonín Dvořák

## SERENATA MORISCA (1916)

Choreography by Ted Shawn  
Reconstructed by Martha Graham  
Music by Mario Tarenghi, adapted by Jonathan McPhee  
Supervised by Lone Larsen  
Special Thanks to Carley Marholin

Alice Fossier

*In 1916, claiming that at twenty-two her new pupil was too old to ever become a good dancer, Ruth St. Denis took little interest in Martha Graham. It was St. Denis' partner, Ted Shawn, who took on Martha's early training after being astonished by the ferocity of her performance in a classroom*

*exercise he developed, the solo Serenata Morisca. The dance is a sort of sensual "serenade" performed by the favorite of a king or Shah of some unspecified country and is a classic example of Denishawn orientalist style and early American modern dance. The steps have no ethnic authenticity. They are Shawn being exotic and what he called "barbaric," with overtones of East Indian technique. The dancer...is arrogant, self confident, elegant, and sensual, dancing as much for her own pleasure as for the King's.*

## HERS (2019)

Choreography by Sierra Sanders  
Music by Jóhann Jóhannsson

Thais Alves, Varsha Bansal, Claire Graham, Berenice Heger-Hedløy,  
Micah Schure, Verdiana Stellaccio

*To the Mothers that continuously sacrifice, mold, and raise their daughters to become the women they will be. Hers explores the evolution of different relationships between mothers and their daughters. Dedicated to my mother, Linnette: Thank you for raising me and accepting me as the woman I am becoming with and away from you.*

## HERETIC (1929)

Choreography by Martha Graham  
Music by Charles de Sivry  
Piano Accompaniment by Sierra Powell  
Staged by Susan Kikuchi and Linda Bombelli  
Assistant to Ms. Kikuchi: Cassey Kivnick  
Special Thanks to Devin Ziel and Jeffrey Shirbroun

### June 7th Cast

The Heretic  
Berenice Heger-Hedløy

Thais Alves, Leonora Ekström, Laura Estrada, Bernardita Gangloff,  
Yiwei Geng, Claire Graham, Bogart Rooney, Micah Schure, Eleni Stephanou,  
Liedewei Verbelen, Apolline Vitte, Mirjam Voelker

### June 8th Cast

The Heretic  
Mian Ye

Thais Alves, Varsha Bansal, Khaila Espinoza, Bernardita Gangloff, Claire Graham, Leonora Ekström, Ana Lofrano, Naala Nesbeth, Amatullah Smith, Margaux Steiner, Liedewei Verbelen, Apolline Vitte

*Performance Workshop I/II dancers learned the original choreography for both the group section and the soloist role ("The Heretic"). Following an in-class audition, roles were assigned and cast for each night of the Spring Showcase. The staging is true to the original, featuring 12 dancers blockading the pleadings of The Heretic. As Anna Kisselgoff said, "The abstract form telegraphs the content...The image is clear. It speaks of the loneliness of the independent spirit."*

## **NONSENSE/ABSURDITÉ (2019)**

Choreography by Tanguy Crémoux  
Scoring Remix by Tanguy Crémoux\*

Ty Graynor, Yejin Lee, Rita Rotundo, Aoi Sato, Androniki Vasili, Fang Ting Yeh

*My choreography is about a character trying to find her/his singularity and her/his own personality. All the dancers represent the same character, but they can reflect different aspects of that character's personality.*

\*Music excerpts from  
Winter Wonderland by The Holiday Party  
Je te veux by Erik Satie  
Chains by Rogue D

## **SHE (2019)**

Choreography by Lauriane Nabet  
Music composed and performed by John Stone

Thais Alves, Inès André, Jaylan Craig, Yejin Lee, Mathilde Havard, Berenice Heger-Hedløy, Ana Lofrano, Yui Shimamura

*A group of powerful women, a vast stage, and an intense score - these are the ingredients Lauriane Nabet chose to utilize in conveying how women accept their sensuality, embrace their individuality, and rule their world.*

## **CANTICLE FOR INNOCENT COMEDIANS (1952/1969/1987)**

Choreography by Martha Graham  
Music by Thomas Ribbink

Inès André, Madelaine Burnett, Harold Trent Butler, Diane Cavero, Jaylan Craig, Tanguy Crémoux, Misha Culver, Eléonore Dumas, Alice Fossier, Ty Graynor, Mathilde Havard, Jillian Linkowski, Yejin Lee, Lauriane Nabet, Tomislav Nevistic, Isabella Powers, Rita Rotundo, Sierra Sanders, Aoi Sato, Yui Shimamura, Jeffrey Shirbroun, Verdiana Stellaccio, Larissa Terada, Maria Tofini, Androniki Vasili, Fang-Ting Yeh

*Performance Workshop III/IV students studied the 1987 reconstruction of Canticle for Innocent Comedians. Originally premiered in 1952 for nine soloists and a seven-dancer chorus, Canticle is a stage poem that examines eternal truths through a structure combining chorus and interludes. Graham was inspired by St. Francis of Assisi's love of nature, but the work is more pantheistic in its approach, exploring the elements of Sun, Earth, Wind, Fire, Stars, Water, Moon, Moon/Sun, and Death. For this performance, the students learned the interludes of Sun, Earth, Wind, Stars, and Death. Some transitions have been edited for tonight's showcase to accommodate time restraints and cast size; students all learned the different interludes and then were cast in groups for the final performance.*



Photo of Madelaine Burnett in *The Experience of the Mass is Behind the Single Voice - V.V.* by Melissa Sherwood

## **SPECIAL THANKS**

Katie Glasner and the Barnard College Department of Dance  
Alina Bushong, Costume Supervisor  
Melissa Sherwood, Marketing Manager  
Haejin Han, Production Supervisor  
Grady Shea, Lighting Design  
Raymond Kraft, Production  
Timothy Kress, Production

Thank you to the Martha Graham Center, Company, Board, and School Committee, as well as all Martha Graham School faculty, staff, and musicians who support our talented students in their growth as artists.



Photo of Martha Graham School students in 7:31 by Melissa Sherwood

# PLEASE! NO PHOTOGRAPHY

Please refrain from taking photos during the performance. We will post photos and videos of the Showcase at the link below within the next few days. In the meantime, be sure to follow @marthagrahamschool on Instagram!

[marthagraham.edu/springshowcase](http://marthagraham.edu/springshowcase)

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