



MARTHA GRAHAM DANCE COMPANY

Saturday, August 1, 2026
Gerald R. Ford Amphitheater

Generously Underwritten by Priscilla Brewster.

MARTHA GRAHAM

DANCE COMPANY

Artistic Director
JANET EILBER

President & Executive Director
LARUE ALLEN

THE COMPANY

LLOYD KNIGHT XIN YING LESLIE ANDREA WILLIAMS
ANNE SOUDER LAUREL DALLEY SMITH MARZIA MEMOLI
DEVIN LOH ANTONIO LEONE MEAGAN KING
ANE ARRIETA ZACHARY JEPPESEN-TOY AMANDA MOREIRA
JAI PEREZ ETHAN PALMA DARION TURNER
ASHLEY BROMFIELD MEREDITH BROWN

Major support for the Martha Graham Dance Company is provided by

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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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**“Steps in the Street”
DEVASTATION—HOMELESSNESS—EXILE
FROM CHRONICLE**

Choreography & Costumes by Martha Graham

Music by Wallingford Riegger[†]

Original Lighting by Becky Nussbaum

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

LAUREL DALLEY SMITH

ANE ARRIETA ASHLEY BROMFIELD MEAGAN KING
DEVIN LOH MARZIA MEMOLI AMANDA MOREIRA
ANNE SOUDER LESLIE ANDREA WILLIAMS XIN YING

“Steps in the Street” reconstructed in 1989 by Yuriko and Martha Graham, from the Julien Bryan film.

[†]Finale from *New Dance, Opus 18b*, used by arrangement with Associated Music Publishers, inc., publisher and copyright owner. Additional orchestrations by Stanley Sussman.

TO THE BRINK AND BACK

Choreography by Jamar Roberts

Music by Stahv Danker

Lighting Design by Becky Nussbaum

Costumes by Lauren Starobin

Premiere: April 9th, 2026, New York City Center

LLOYD KNIGHT

To The Brink and Back was made possible by support from The Church at Sag Harbor,
the Hayes Foundation and the Martha Graham Commissioning Circle.

DIVERSION OF ANGELS

Choreography & Costumes by Martha Graham

Music by Norman Dello Joio†

Lighting Design by Becky Nussbaum

Costumes by Lauren Starobin

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

THE COUPLE IN WHITE

ANNE SOUDER JAI PEREZ

THE COUPLE IN RED

XIN YING ANTONIO LEONE

THE COUPLE IN YELLOW

LAUREL DALLEY SMITH ZACHARY JEPPESEN-TOY

ANE ARRIETA ASHLEY BROMFIELD MEAGAN KING

AMANDA MOREIRA ETHAN PALMA

†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.

INTERMISSION

ON FREEDOM (WORLD PREMIERE)

Choreography by Larry Keigwin and Taryn Vander Hoop

Choreographic assistant Derek Crescenti

Music: Variations on "Simple Gifts,"

a Shaker hymn by Joseph Brackett, arranged by Joel Wenhardt

Lighting by Becky Nussbaum

ANE ARRIETA ZACHARY JEPSEN-TOY
MEAGAN KING ANTONIO LEONE DEVIN LOH
AMANDA MOREIRA ETHAN PALMA
JAI PEREZ LESLIE ANDREA WILLIAMS

Piano: JOEL WENHARDT

The 92NY Dance Education Laboratory (DEL) is a teacher training program in dance education founded over 30 years ago by dance educator and advocate Jody Gottfried Arnhold. Guided by the belief that "there is no dance without dance education," the DEL model champions a collaborative, student-centered approach to dance education.

The DEL Movement Sentence Choir (MSC) combines two concepts: Rudolf Laban's early 20th-century movement choirs - community-based, democratic celebrations of dance - and the DEL Movement Sentence - the combination of two or more action words (verbs) used to inspire student choreography - to create an inclusive, joyful dance experience for movers of all ages, genres, and abilities.

Today, we honor and celebrate Martha Graham Dance Company's 100th year with a special Movement Sentence Choir, "On Freedom," built around the action words: RIPPLE RESIST BRAID SOAR.

In just three rehearsals, choreographer Larry Keigwin and DEL Facilitator and choreographer Taryn Vander Hoop collaborated with Martha Graham Dance Company to create this brand-new work.

Join the movement to make Dance for Every Child a reality at DanceEdLab.com

LAMENTATION

Choreography & Costumes by Martha Graham

Music by Zoltán Kodály†

Original Lighting by Martha Graham

Adapted by Beverly Emmons

Premiere: January 8, 1930, Maxine Elliott's Theatre, New York City

SARA MEARNS*

New York City Ballet

This presentation of *Lamentation* has been made possible by a gift from Francis Mason in honor of William D. Witter. Additional support was provided by The Harkness Foundation for Dance.

†Neun Klavierstücke, op. 3. no. 2

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

Premiere: April 17, 2024, New York City Center, New York City

ANE ARRIETA ZACHARY JEPPESEN-TOY

MEAGAN KING LLOYD KNIGHT

ANTONIO LEONE MARZIA MEMOLI

AMANDA MOREIRA ETHAN PALMA JAI PEREZ

ANNE SOUDER 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.

*Role Debut

ACKNOWLEDGEMENTS & PROGRAM NOTES

TO THE BRINK AND BACK

Jamar Roberts was tasked with creating a new dance -- a solo -- with a new score, for our lead dancer Lloyd Knight in just five days. He was offered archival materials from Graham's 1938 dance *American Document* to use for inspiration, but it was not a requirement of the assignment. *American Document* was the first dance Graham created that included a man in the cast of her all-female company. As Jamar developed the movement for the solo, composer-percussionist Stahv Danker was in the room, building the accompanying percussion score. Here is how the choreographer describes the final product. *To the Brink and Back* is inspired by the profound truth that a dancer is always in a process of transformation. Spanning physical, emotional, and artistic development, it is an art form defined by incessant redefinition rather than loss, where the body, in constant flux, is always adapting and evolving. Through unrelenting tenacity, lies the quiet violence of transformation. What once felt fragile becomes strong, and a new self begins to emerge. Maybe the same can be said about Martha Graham, her work, and her company. -- Jamar Roberts

DIVERSION OF ANGELS (1948)

Diversion of Angels, originally titled *Wilderness Stair*, premiered at the Palmer Auditorium of Connecticut College on August 13, 1948. The title, as well as a set piece designed by Isamu Noguchi suggestive of desert terrain, was discarded after the first performance, and the dance was reconceived as a plotless ballet. *Diversion of Angels* is set to a romantic score by Norman Dello Joio and takes its themes from the infinite aspects of love. The Couple in Red embodies romantic love and "the ecstasy of the contraction"; the Couple in White, mature love; and the Couple in Yellow, a flirtatious and adolescent love. Martha Graham recalled that when she first saw the work of the modern artist Wassily Kandinsky, she was astonished by his use of color, a bold slash of red across a blue background. She determined to make a dance that would express this. *Diversion of Angels* is that dance, and the Girl in Red, dashing across the stage, is the streak of red paint bisecting the Kandinsky canvas. -- Ellen Graff

STEPS IN THE STREET (1936)

"Steps in the Street" premiered at the Guild Theater in New York City on December 20, 1936, as one section of a larger work, *Chronicle*. The dance was a response to the menace of fascism in Europe. Earlier that year, Graham had refused an invitation to take part in the 1936 Olympic Games in Germany, stating: "I would find it impossible to dance in Germany at the present time. So many artists whom I respect and admire have been persecuted, have been deprived of the right to work for ridiculous and unsatisfactory reasons, that I should consider it impossible to identify myself, by accepting the invitation, with the regime that has made such things possible. In addition, some of my concert group would not be welcomed in Germany" (a reference to the fact that many members of her group were Jewish). "Steps in the Street", subtitled "Devastation – Homelessness – Exile," depicts the isolation and desolation that war leaves in its wake.

LAMENTATION (1930)

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. According to Martha Graham, after one performance of the work she was visited by a woman in the audience who had recently seen her child killed in an accident. Viewing *Lamentation* enabled her to grieve, as she realized that "grief was a dignified and valid emotion and that I could yield to it without shame."

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."

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, Azsure 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 Center’s artistic director since 2005. Her direction has focused on creating new forms of audience access to the Graham masterworks. These initiatives include spoken introductions, contextual programming, educational and community partnerships, use of new media, commissions and creative events such as the *Lamentation Variations* among many others. 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 repertoire. 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. She has also re-mixed Graham choreography for theater and opera productions and successfully reimaged lost Graham works. Apart from her work with Graham, Eilber has performed in films, on television and on Broadway directed by such greats as Agnes de Mille, Tommy Tune 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 its support for Teaching Artist training and contributing regularly to its 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. Mr. 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 has also been 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 is a dancer and choreographer with an MFA from NYU, a Dance Magazine cover artist, and a mother. She joined the Martha Graham Dance Company in 2011, performing Graham’s iconic roles including *Herodiade*, *Chronicle*, *Cave of the Heart*, *Night Journey*, and The Chosen One in *Rite of Spring*, praised by The New York Times as “transcendent and heroic.” Her work bridges legacy and technology through projects such as *MarthaBot*, *Lamentation: Dancing the Archive*, and *Letter to Nobody*, with premieres at Jacob’s Pillow, The Joyce, and the Guggenheim.

LESLIE ANDREA WILLIAMS grew up in Raleigh, North Carolina. A graduate of The Juilliard School, she joined the Martha Graham Dance Company in 2015. As a leading dancer with the company, Williams has performed many of the iconic roles originated by Martha Graham. Among her signature roles is the lead in *Chronicle*. In 2019, she became the first Black woman to perform the role, and was recognized in The New York Times “Best Dance of 2019” list. Her work has been described by critics as “hypnotic” and “larger than life.” In 2026, she was featured on the cover of the March/April issue of Dance Magazine.

ANNE SOUDER joined the Company in 2015 and performs Martha Graham’s own roles in *Appalachian Spring*, *Dark Meadow Suite*, and *Night Journey*, among others. Roles have also been created for her by

such luminaries as Marie Chouinard, Sidi Larbi Cherkaoui, Maxine Doyle and Bobbi Jene Smith. Ms. 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 is a British dancer from Bath, England. She trained at Central School of Ballet, graduating with a First-Class BA Honours degree, and toured the UK with the 50th Anniversary production of *West Side Story*. In 2015, inspired by Sir Robert Cohan, she joined the Martha Graham Dance Company, performing leading roles including the Bride in *Appalachian Spring*, *Errand into the Maze*, and Agnes de Mille's Cowgirl in *Rodeo*. She has also worked with Pam Tanowitz, Hofesh Shechter, Kim Brandstrup, and Melissa Toogood across stage, film, and opera.

MARZIA MEMOLI from Palermo, Italy, joined the Martha Graham Dance Company in 2016, performing principal roles in Graham's *The Rite of Spring*, *Errand Into The Maze*, *Chronicle*, *Cave of the Heart*, *Deep Song*, and *El Penitente*. She has danced in works by Hofesh Shechter, Pam Tanowitz, Lar Lubovitch, Sidi Larbi Cherkaoui, Jamar Roberts, Bobbi Jean Smith, and, most recently, Benjamin Millepied in Paris. In 2022, she performed Twyla Tharp's *In the Upper Room* and *Nine Sinatra Songs* at New York City Center. During the 2024-2025 season, Memoli joined Twyla Tharp Dance for the "60th Anniversary Diamond Jubilee" tour. Memoli is a recipient of the Fini International Rising Star Award.

DEVIN LOH from Fanwood, NJ. Ms. Loh graduated from SUNY Purchase as the Bert Terborgh Dance Award Recipient. She joined Graham 2 in 2019, and premiered with the Graham Company in 2021. In addition to Graham classics, she has performed works by Hope Boykin, Jamar Roberts, Hofesh Shechter, and Sonya Tayeh with the company. Ms. Loh is a certified teacher of Graham Technique, and has been recognized as the 2025 Distinguished Graduate of UCVTS-APA for her work of carrying Graham'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 the Graham works *Errand into the Maze*, *Diversion of Angels*, *Cave of the Heart* and *Appalachian Spring*, as well as roles in new works by Sonya Tayeh, Hofesh Shechter, Jamar Roberts, Baye and Asa, and others. He is the first male dancer with CR Dance, a Pearl Lang Award recipient for Excellence, and the 2025 recipient of the Fini International Rising Star Award.

MEAGAN KING of Brooklyn, NY, is an Ailey/Fordham BFA graduate and Glorja Kaufman Scholar. She is a Princess Grace Award nominee, 2019 BLOCH Young Artist, and featured in *Vogue Magazine*, *Dance Spirit*, the *TODAY Show*, *The New York Times*, and Holland Dance Festival. She is an alumna of Ailey II, LaGuardia HS, and 2018 Contemporary Program at Jacob's Pillow. Ms. King choreographed for Color Me Beautiful, winning Young Arts solos, and LaGuardia's 2021 Senior Dance Concert. This is her fourth season with the company.

ANE ARRIETA, a Rhode Island native and dual citizen of Spain and the U.S., has been a company member with the Martha Graham Dance Company since 2023, performing solo roles in Graham masterworks. She has recently worked with Hope Boykin, Jamar Roberts, and Baye&Asa in new choreographic creations. Ane performs with Buglisi Dance Theatre and holds a BFA from The Hartt School, where she received the Outstanding Senior Award. She previously danced with Newport Contemporary Ballet and Graham 2.

ZACHARY JEPSEN-TOY raised in Southern Wisconsin, is an alumnus of The Juilliard School where he received his BFA in Dance. He has performed pieces by Alvin Ailey, Martha Graham, Jacquelyn Buglisi, Donald McKayle, Paul Taylor, Ohad Naharin, and many other choreographers. Before Juilliard, Zachary attended The Chicago Academy for the Arts where he studied under Randy Duncan and Patrick Simoniello. This is his fourth season with the company.

AMANDA MOREIRA originally from Roxbury, NJ, received her BFA in Dance with a concentration in Modern from Marymount Manhattan College in 2022 where she performed works by Martha Graham, Twyla Tharp, Sidra Bell, Jessica Lang, and others. After graduating she joined Graham 2. This is her fourth season with the company where she has performed in the Graham classics as well as in new works by Hofesh Shechter, Jamar Roberts and others.

JAI PEREZ from Harlem, NY, started his dance journey at the National Dance Institute where he cultivated a love for dance. He continued his training at the Alvin Ailey Junior Division, and is an Alumni of the Conservatory of Dance at SUNY Purchase. He has performed works by Martha Graham, Ronald K. Brown, Doug Varone, Ja'Malik, Ayodele Casel, Norbert De La Cruz III, Jacquelyn Buglisi, Hofesh Shechter and others. This is his fourth season with the company.

ETHAN PALMA is originally from Appleton, Wisconsin where he began his training at Barb's Centre for Dance. Ethan graduated from Marymount Manhattan College with a Bachelor's in Fine Arts with a concentration in ballet. At Marymount, Ethan has performed in works of many choreographers including Martha Graham, Sidra Bell, Jenn Freeman, Chanel Dasilva, Pedro Ruiz, and Darshan Bhuller. This is Ethan's third season with the Martha Graham Dance Company.

DARION TURNER (Apprentice) a Georgia native, began his training at Ailey Camp and then at Martha Ellen Stillwell School of the Arts and Eagles Landing Dance Center. He continued his studies at The Ailey School in the Certificate Program performing works by Alvin Ailey, Judith Jamison, Robert Battle, Ronald K. Brown, Baye and Asa, Darrell Grand Moultrie, and more. Darion performed for two seasons with Ailey 2. This is his first season with the Company.

ASHLEY BROMFIELD (Apprentice) from Kingston, Jamaica, is a former Soloist of the NDTC Jamaica. Her credits include: Buglisi Dance Theatre, McKoy Dance Project and Urban Bush Women. She's performed works by Hope Boykin, Juliano Nunes, and others. She pioneered "Ballet Dancehall", an experimental fusion of dancehall and ballet. She was a member of Graham 2, and this is her first season with the Company.

MEREDITH BROWN (Apprentice) (Asheville, NC) began her dance training at a local studio in her hometown. She studied at the University of North Carolina School of the Arts, and she is a recent graduate of the Ailey/Fordham BFA Program. She is also an alumnus of the Jacob's Pillow Contemporary Program. Following graduation Meredith joined AILEY II. This is her first season with the Martha Graham Dance Company.

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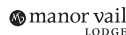
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