



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## Martha Graham Dance Company

MARTHA GRAHAM, *Artistic Director*

RON PROTAS, *General Director and Associate Artistic Director*

LINDA HODES, *Associate Artistic Director*

*Settings:* ISAMU NOGUCHI, MING CHO LEE, MARISOL

*Lighting:* JEAN ROSENTHAL, GILBERT V. HEMSLEY, JR., NICHOLAS CERNOVITCH

*Costumes:* MARTHA GRAHAM, HALSTON

### *The Dancers:*

CHRISTINE DAKIN  
YURIKO KIMURA  
PEGGY LYMAN  
SUSAN MCLAIN

ELISA MONTE  
BERT TERBORGH  
TIM WENGERD  
GEORGE WHITE, JR.

Thea Nerissa Barnes  
Charles Brown  
David Brown  
Jacquelyn Buglisi  
Terese Capucilli  
Donlin Foreman  
Judith Garay

Helen Jones  
Kevin Keenan  
Jean-Louis Morin  
Jeanne Ruddy  
Philip Salvatori  
Sharon Tyers  
Allen Von Hackendahl

MONDAY EVENING, NOVEMBER 5, 1979, AT 8:00

POWER CENTER FOR THE PERFORMING ARTS

ANN ARBOR, MICHIGAN

*Tonight's performance is one of three by the Martha Graham Dance Company comprising a dance residency with support from the National Endowment for the Arts and the Michigan Council for the Arts.*

## FRESCOES

*Music* by SAMUEL BARBER\*

*Choreography* by MARTHA GRAHAM

*Lighting* by NICHOLAS CERNOVITCH

*Costumes* by HALSTON

Première: December 9, 1978

### First Fresco

*Isis* ..... CHRISTINE DAKIN  
*Osiris* ..... CHARLES BROWN

### Second Fresco, "Give me some music. . . ."

*Cleopatra* ..... PEGGY LYMAN  
*Antony* ..... TIM WENGERD

### Third Fresco

*Isis* ..... CHRISTINE DAKIN  
*Osiris* ..... CHARLES BROWN

### Fourth Fresco, "Give me my robe, put on my crown. . . ."

*Cleopatra* ..... PEGGY LYMAN  
*Antony* ..... TIM WENGERD  
*Isis* ..... CHRISTINE DAKIN  
*Osiris* ..... CHARLES BROWN

Chorus: Thea Barnes, David Brown, Jacquelyn Buglisi, Terese Capucilli, Donlin Foreman, Judith Garay, Helen Jones, Kevin Keenan, Susan McLain, Jean-Louis Morin, Jeanne Ruddy, Philip Salvatori, Bert Terborgh, Sharon Tyers, Allen Von Hackendahl, George White, Jr.

\*Two Arias from *Antony and Cleopatra* by courtesy of G. Schirmer, Inc.

*Frescoes* was commissioned by Drs. Arthur M. Sackler, Mortimer D. Sackler, and Raymond R. Sackler to mark the dedication of the Sackler Wing at the Metropolitan Museum of Art. The Martha Graham Center of Contemporary Dance, Inc. wishes to express its deep appreciation to Halston for his contribution of the costumes for this production.

## INTERMISSION

### ERRAND INTO THE MAZE

*Music* by GIAN CARLO MENOTTI\*

*Choreography and Costumes* by

*Set* by ISAMU NOGUCHI

MARTHA GRAHAM

*Original Lighting* by JEAN ROSENTHAL

Première: February 28, 1947

This is an errand into the maze of the heart's darkness in order to face and do battle with the Creature of Fear. There is the accomplishment of the errand, the instant of triumph, and the emergence from the dark.

PEGGY LYMAN

GEORGE WHITE, JR.

\* Used by arrangement with G. Schirmer, Inc.

*Choreography copyright* 1976 by MARTHA GRAHAM

## INTERMISSION

## ECUATORIAL

*Music* by EDGAR VARÈSE\*

*Set* by MARISOL;

*Associate designer*, KAREN SCHULZ

*Lighting* by GILBERT V. HEMSLEY, JR.

*Choreography* by MARTHA GRAHAM

*Costumes*: Capes by MARISOL,

Executed by HALSTON

Other costumes by HALSTON

Première: June 27, 1978

As long as the tribe shall live. . . .

*Celebrant of the Moon* . . . . . ELISA MONTE

*Celebrant of the Sun* . . . . . TIM WENGERD

\* Used by arrangement with G. Schirmer, Inc., agents for E. C. Kerby, Ltd.

*Choreography copyright 1978* by MARTHA GRAHAM

Martha Graham has dedicated *Ecuatorial* to a dear and cherished friend, Alice Tully. Deep appreciation is expressed to Halston for his contribution of the costumes for this production.

P A U S E

## DIVERSION OF ANGELS

*Music* by NORMAN DELLO JOIO\*

*Original Lighting* by JEAN ROSENTHAL

*Choreography and Costumes* by

MARTHA GRAHAM

Première: August 13, 1948

"The city seemed to stand in Eden or to be built in Heaven. . . . The dust and stones of the streets were as precious as gold . . . Eternity was manifested in the light of day and something infinite beyond everything appeared, which talked with my expectation and moved my desire . . . The Men! Immortal Cherubim! And young men glittering, and sparkling angels, and maids seraphic pieces of life and beauty. Boys and girls, tumbling in the streets and playing, were moving jewels. I knew not that they were born or should die . . . The streets were mine, the temple was mine, their clothes and gold and silver were mine, and so were the sun and moon and stars, and all the world was mine, and I the only spectator and enjoyer of it."

THOMAS TRAHERNE

*Diversion of Angels* is a lyric ballet about the loveliness of youth, the pleasure and playfulness, quick joy and quick sadness of being in love for the first time. It tells no story, but like a lyric poem, simply explores its theme.

SUSAN McLAIN

CHRISTINE DAKIN

TERESE CAPUCILLI

DONLIN FOREMAN

CHARLES BROWN

BERT TERBORGH

JUDITH GARAY

HELEN JONES

SHARON TYERS

KEVIN KEENAN

\* Used by arrangement with Carl Fischer, Inc.

*Choreography copyright 1976* by MARTHA GRAHAM

On March 5, 1979, Martha Graham traveled to Washington, D.C. to speak to the Senate Appropriations Subcommittee on the National Endowment for the Arts appropriations. Following are excerpts from her statement to the Subcommittee:

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

I think the reason dance has held such an ageless magic for the world is that it has been the symbol of the performance of living. Many times I hear the phrase . . . the dance of life. It is close to me for a very simple and understandable reason. The instrument through which the dance speaks is also the instrument through which life is lived . . . the human body. It is the instrument by which all the primaries of experience are made manifest. It holds in its memory all matters of life and death and love. Dancing appears glamorous, easy and delightful. But the path to the paradise of that achievement is not easier than any other. There is fatigue so great that the body cries, even in its sleep. There are times of complete frustration, there are daily small deaths. Then I need all the comfort that practice has stored in my memory, and a tenacity of faith that Abraham had wherein he "Staggered not at the promise of God through unbelief."

It takes about ten years to make a mature dancer. The training is two-fold. There is the study and practice of the craft in order to strengthen the muscular structure of the body. The body is shaped, disciplined, honored and, in time, trusted. Movement never lies. It is the barometer telling the state of the soul's weather to all who can read it. This might be called the law of the dancer's life . . . the law which governs its outer aspects.

Then there is the cultivation of the being. It is through this that the legends of the soul's journey are re-told, with all their gaiety and all their tragedy, the bitterness and sweetness of living. It is at this point that the sweep of life catches up the mere personality of the performer and while the individual (the undivided one), becomes greater, the personal becomes less personal.

And there is grace. I mean the grace resulting from faith . . . faith in life, in love, in people, in the act of dancing. All this is necessary to any performance in life which is magnetic, powerful, rich in meaning.

It has not been an easy path for me to work to present my ballets before the public while maintaining a standard of honor to my craft. I know very well what it is to scrub my own studio floors and to teach eight hours of class a day so that at the end of the year I might give one Broadway performance a year; a performance which was of necessity given on a Sunday, the then dark night of the theatre. From that period I certainly did not emerge with a belief that there was a virtue in poverty. And yet at that early period of my career, something gave me the wisdom or common sense to understand that if subsidy came too soon, it would weaken me, prevent me from practicing dangerously my craft.

Today there is more dance practiced in the world, more highly trained dancers than ever before. It gives me great joy to see this happen and to know that an audience might night after night, rather than once each year, experience a dance performance.

There is a fragment of poetry which has always had deep meaning for me. It referred to a long lost civilization:

"They had no poet and so they died. For the record of history lives in the Arts."

Even as I write this statement time has begun to make today yesterday . . . the past. Even the most brilliant scientific discoveries will in time change and perhaps grow obsolete, as new scientific manifestations emerge.

But Art is eternal; for it reveals the inner landscape which is the soul of man.

MARTHA GRAHAM

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### UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48109

Phones: 665-3717, 764-2538