



*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

WEDNESDAY EVENING, NOVEMBER 7, 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

NIGHT JOURNEY

Music by WILLIAM SCHUMAN*

Choreography and costumes by

Set by ISAMU NOGUCHI

MARTHA GRAHAM

Original Lighting by JEAN ROSENTHAL

Première: May 3, 1947

"And loudly o'er the bed she walked where she
In twofold wedlock, hapless, had brought forth
Husband from a husband, children from a child.
We could not know the moment of her death
Which followed soon."

Oedipus was the son of King Laius of Thebes and Queen Jocasta. At his birth an oracle prophesied that he would murder his father and so he was abandoned on a desolate mountainside. He was found there and protected by a Corinthian shepherd, and grew to manhood as the adopted son of the King of Corinth. Once again an oracle predicted that Oedipus would slay his father and marry his mother. Thinking the King of Corinth his true father, he fled the city, and in his wanderings met, quarreled with, and finally killed a stranger who was King Laius of Thebes. Oedipus traveled on to Thebes, solving the riddle of the Sphinx and finally became King and married the Queen, Jocasta. He reigned nobly until a plague ravaged Thebes and the oracle declared that only banishment of the murderer of Laius would save the city. Finally the terrible truth of Oedipus' fate was brought to light by the seer Tiresias. Jocasta took her own life; Oedipus blinded himself and wandered the earth in misery.

In "Night Journey," Martha Graham's dramatization of this myth, it is not Oedipus but Jocasta who is the protagonist. The action turns upon that instant of Jocasta's death when she relives her destiny, sees with double insight the triumphal entry of Oedipus, their meeting, courtship, marriage, their years of intimacy which were darkly crossed by the blind seer, Tiresias, until at last the truth burst from him. The chorus of women who know the truth before the seer speaks it, vainly try to divert the prophecy from its cruel conclusion.

Jocasta YURIKO KIMURA
Tiresias, the Seer BERT TERBORGH
Oedipus TIM WENGERD
Leader of the Chorus SHARON TYERS
Daughters of the Night THEA BARNES, JACQULYN BUGLISI,
 TERESE CAPUCILLI, JUDITH GARAY, HELEN JONES,
 JEANNE RUDDY

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I N T E R M I S S I O N

O THOU DESIRE WHO ART ABOUT TO SING

*Music by MEYER KUPFERMAN**
Fantasy for Violin and Piano

Choreography and Costumes by
 MARTHA GRAHAM

Set by MARISOL
Associate designer KAREN SCHULZ

Original Lighting by
 NICHOLAS CERNOVITCH

Première: May 17, 1977

ELISA MONTE

TIM WENGERD

This work has been dedicated by Martha Graham to Alexander Calder.
 Originally commissioned by Halston.
 The title is from a poem by St. John Perse.

*By arrangement with General Music Publisher, New York.

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DIVERSION OF ANGELS

Music by NORMAN DELLO JOIO*

Choreography and Costumes by

Original Lighting by JEAN ROSENTHAL

MARTHA GRAHAM

Première: August 13, 1948

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.

PEGGY LYMAN

CHRISTINE DAKIN

TERESE CAPUCILLI

GEORGE WHITE, JR.

CHARLES BROWN

BERT TERBORGH

THEA BARNES

JACQULYN BUGLISI

JEANNE RUDDY

ALLEN VON HACKENDAHL

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The following remarks are excerpted from a statement made recently by Martha Graham to the Senate Appropriations Subcommittee in Washington, D.C.

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.

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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