



*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*

Set Designer: ISAMU NOGUCHI

Lighting: JEAN ROSENTHAL, GILBERT V. HEMSLEY, JR.

Costumes: MARTHA GRAHAM, HALSTON

Regisseurs: LINDA HODES, CAROL FRIED, DIANE GRAY, BERT TERBORGH

The Dancers:

| | | |
|--------------------|-------------------|----------------|
| TAKAKO ASAKAWA | CHRISTINE DAKIN | DONLIN FOREMAN |
| DAVID HATCH WALKER | 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
Judith Garay
Sophie Giovanola
Joyce Herring

David Hochoy
Kevin Keenan
Jean-Louis Morin
Steve Rooks
Jeanne Ruddy
Philip Salvatori
Andrea Smith
Larry White

FRIDAY EVENING, OCTOBER 30, 1981, AT 8:00
POWER CENTER FOR THE PERFORMING ARTS
ANN ARBOR, MICHIGAN

This performance is one of three in Ann Arbor 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.

The Board of Trustees of the Martha Graham Center of Contemporary Dance wishes to express gratitude to the National Endowment for the Arts, the Lila Acheson Wallace Fund, Phelps Dodge, Mrs. Evelyn Sharp, and Halston for their support which has made possible these performances by the Martha Graham Dance Company.

SERAPHIC DIALOGUE

Music by NORMAN DELLO JOIO*

Choreography and Costumes

Set by ISAMU NOGUCHI

by MARTHA GRAHAM

Lighting by JEAN ROSENTHAL

Première: May 8, 1955

Seraphic Dialogue is the drama of Joan of Arc at the moment of her exaltation. In a dialogue with Saint Michael, Saint Catherine, and Saint Margaret, whose voices had guided her toward her destiny, she looks back on herself as a maiden, a warrior, and a martyr, and the transfigured Joan is taken up to her place of honor beside the saints.

| | |
|------------------------------|--------------------|
| <i>Joan</i> | TAKAKO ASAKAWA |
| <i>Maid</i> | CHRISTINE DAKIN |
| <i>Warrior</i> | JACQULYN BUGLISI |
| <i>Martyr</i> | JUDITH GARAY |
| <i>Saint Michael</i> | DAVID HATCH WALKER |
| <i>Saint Catherine</i> | JEANNE RUDDY |
| <i>Saint Margaret</i> | SOPHIE GIOVANOLA |

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Choreography copyright 1976 by MARTHA GRAHAM

INTERMISSION

JUDITH

Music by EDGARD VARESE*

Costumes by HALSTON

Set by ISAMU NOGUCHI

Choreography by MARTHA GRAHAM

Lighting by GILBERT V. HEMSLEY, JR.

Première: April 29, 1980

The Assyrian came from the mountains of the North . . .

He threatened to set fire to my land,

Judith . . . disarmed him by the beauty of her face,

She put off her widow's weeds

To raise up the afflicted Israel;

She anointed her face with perfume,

And bound her hair with a headband,

And put on a linen gown to beguile him.

Her sandal entranced his eye,

Her beauty took his heart captive;

And the sword cut through his neck.

Judith PEGGY LYMAN
Holofernes GEORGE WHITE, JR.
Handmaiden JUDITH GARAY
Men: Charles Brown, David Brown, David Hochoy, Kevin Keenan, Jean-Louis Morin, Steve Rooks, Philip Salvatori, Larry White
Women of the Village: Thea Nerissa Barnes, Jacquelyn Buglisi, Terese Capucilli, Sophie Giovanola, Joyce Herring, Jeanne Ruddy, Andrea Smith

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ACTS OF LIGHT

Music by CARL NIELSEN*

Choreography by MARTHA GRAHAM
Costumes by HALSTON

Première: February 26, 1981

Conversation of Lovers

PEGGY LYMAN

TIM WENGERD

Lament

YURIKO KIMURA

David Hochoy, Jean-Louis Morin, Philip Salvatori
 Bert Terborgh, Larry White

Ritual to the Sun

Chief Celebrants:

PEGGY LYMAN

TIM WENGERD

Thea Nerissa Barnes, David Brown, Jacquelyn Buglisi, Terese Capucilli, Judith Garay, Sophie Giovanola, Joyce Herring/Andrea Smith, David Hochoy, Kevin Keenan, Jean-Louis Morin, Steve Rooks, Jeanne Ruddy, Philip Salvatori, Bert Terborgh, Larry White

Acts of Light is taken from a letter written by Emily Dickinson (No. 951) to Mrs. J. Howard Sweetser, late Autumn 1884.

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Anna Kisselgoff, Principal Dance Critic of the New York *Times*, wrote the following article for the Graham Company's February 1981 performances in Washington's Kennedy Center for the Performing Arts:

As the great image-maker of the dance, Martha Graham has passed into a new phase of creativity. She is, of course, actively supervising performances of the classics in her repertory and more recently, reviving even older classics that once seemed hopelessly if grandly stored away as legend.

But the theater of Martha Graham is also undergoing change and this is simply because her independent spirit, by definition, has never been content to remain in place. The new Graham dances testify to the same pioneering thrust that made her name synonymous with American modern dance in the first place. It is not the kind of pioneering congenial to fervent followers who live on their memories. Those comfortable with the stark and spare ritualism of the Graham of the 1930s and the tough-minded psychological excursions of the 1950s might find any change in her choreography disturbing. Like Picasso and Stravinsky, Martha Graham has nonetheless confounded her admirers by daring to move into an unpredictable, even neo-classic phase.

The crucial difference between the new pieces and older ones is, frankly, that she herself is not dancing. The focus has shifted from the towering figure in crisis, painstakingly examined in closeup. There is no new Jocasta reliving a terrible truth, no Medea personifying jealousy and hatred, no Joan of Arc meditating upon multiple aspects of herself on the road to sainthood, no Bronte going mad before our eyes. The themes are more general, the statement more universal, the structure more direct. And yet these new works are repeatedly replete with the most startling images just as in typical Graham manner, the surface tale continues to be subsumed with layers of meaning.

Martha Graham is no longer evolving first principles in her art. "The interest lies not so much in the experiments as in the beginning," she says today, "but in the use of material. I have always said, if the contemporary dance failed to live, it would be from within. The danger lies in those people in contemporary dance who become complacent, they tend to get into one area and stay in it. These are people so involved in their own work, they are not influenced so much by life itself. If you don't go along with the conditions of life, you are static. The absolute thing is now."

The change in dancers' bodies is an immediate reflection of the life around them and Martha Graham is quick to point out, too, how "ballet has changed" over the decades, its techniques adapted accordingly. Her own technically proficient dancers bear little resemblance to the Graham dancers of thirty years ago with their special raw power. Yet a dancer who keeps the perfect form of the Graham technique still makes the earlier masterworks speak eloquently through a new voice. This is not to say that Martha Graham would sanction a decorative approach or a pure-dance piece that, deep down, did not express inner emotion. That is not her style. Or as she says so rightly, "I am not a style."

At the same time she is convinced the revivals must not be staged as period pieces—performed as they would have been at the time of their creation. When the call goes out to the extended Graham family of former company members and rehearsal directors to aid on a revival, there is no assumption that today's dancers will perform it the way the veterans once did.

It is for this current group that the new dances have been created and it would be a mistake to equate the technical facility of the performers with a corresponding decorativeness in the choreography. Even the most straightforward Graham work is never superficial. Many of the newest pieces, in fact, are concerned with charting the difficult course of male-female relations. *Ecuatorial*, inspired by Mayan fertility prayers set to music by Edgard Varese, opposes "celebrants" of the sun and moon. In this duel between light and dark, the male-female relationship is extended into an eternal verity, as timeless as the sun-moon cycle itself.

Frescoes, to excerpts from Samuel Barber's *Antony and Cleopatra*, is an ode to undying love. Ingeniously, Antony and Cleopatra are lifted out of their historical period, the Roman era, and linked by Miss Graham to Isis and Osiris, the Egyptian gods associated with love, death, fertility and rebirth. Mortal and immortal love are defined in these alternating duets. The entire work is enriched by a series of wonderful images—Cleopatra mourning Antony in a red cape which then flies up as a canopy for the lovers to relive their idyll.

"There can be no present without the past. I don't believe in throwing away the past but in using it," Martha Graham observes. The archaic style in *Frescoes* appears related to her "Greek" masterpieces. Yet it is also different, typical of her increasing interest in breaking down her own idiom into the basic units of technique.

What remains is the underlying heroic cast of her art. Brought up on fairytales, she never wanted to dance a damsel in distress. "I have always been drawn to fighting the dragon," Martha Graham declares. "He is part of the stimulus of the world."

UNIVERSITY MUSICAL SOCIETY

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