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MARTHA GRAHAM





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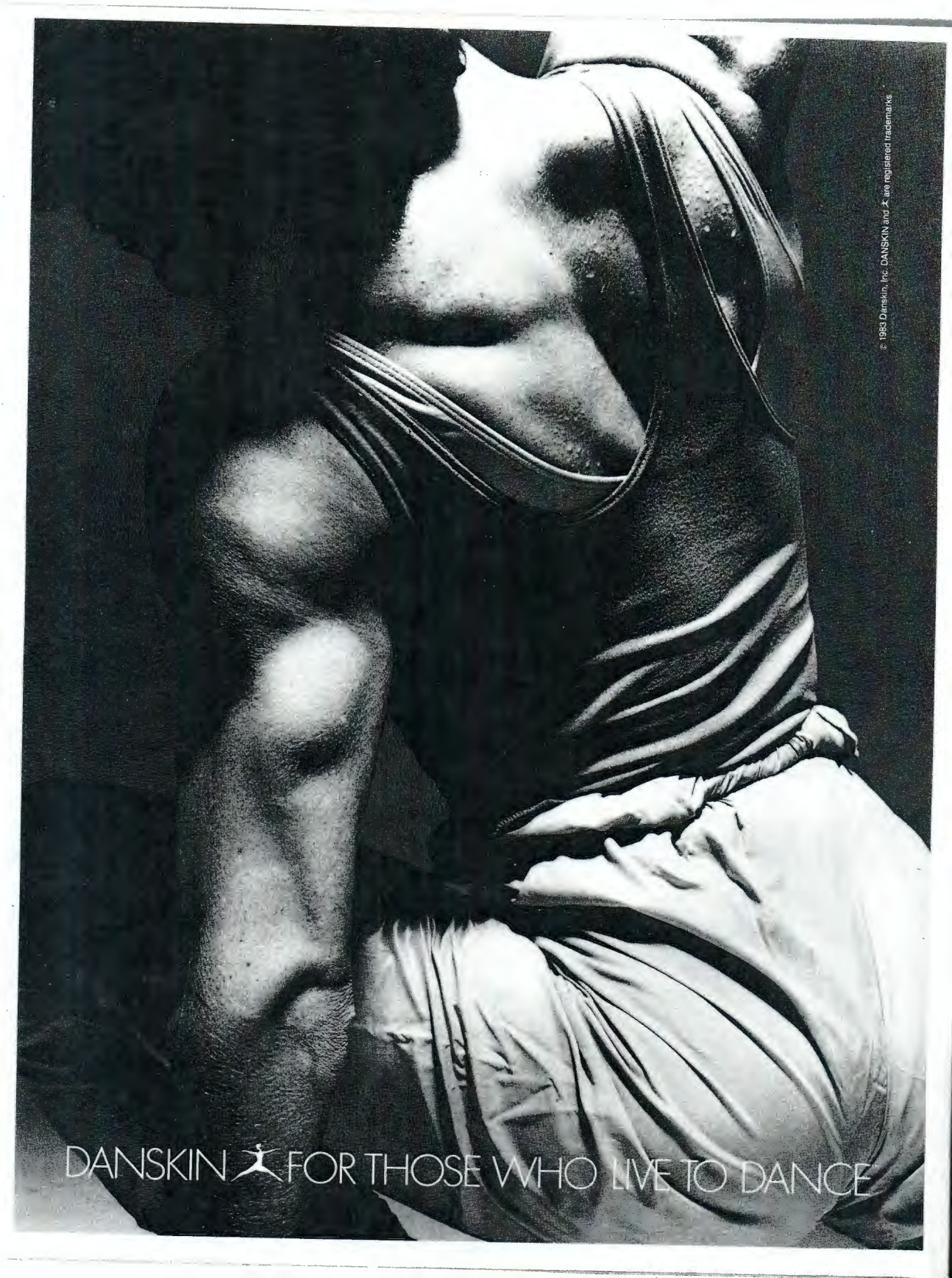
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Betty Ford



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*Martha Graham in 'Letter to the World'.
Photo by Barbara Morgan*



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Janet Eilber as Cassandra in 'Clytemnestra'
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*Martha Graham in 'Satyr's Festival Song'.
Photo by Barbara Morgan.*

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*George White, Jr. as the Turkey in 'The Owl
and the Pussycat'. Photo by Martha Swope.*



THE MARTHA GRAHAM SCHOOL OF CONTEMPORARY DANCE offers classes in fundamental, beginning, intermediate, advanced and professional levels of Graham Technique. It is the only authorized school in the world to teach Graham Technique. Classes are also offered in partnering, repertoire and choreography. Children's classes are available. Please contact the Martha Graham School of Contemporary Dance, 316 East 63rd Street, New York, N.Y. 10021, (212) 832-5886.

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Martha Graham went to Washington in March, 1979 to speak to the Senate Appropriations Subcommittee on the NEA appropriations. Wearing the Medal of Freedom which President Gerald Ford presented to her, Martha Graham appeared as a spokesperson for the American Arts Alliance. The following is her statement to the Subcommittee:

In 1935 Martha Graham in "Frontier". Choreographed by Isadora Duncan. It was the first of Martha Graham's ballets with a set by Isamu Noguchi. Photograph by Barbara Morgan.

By Martha Graham

"Gentlemen, I am a dancer..".



...But I have been given the honor and the deep responsibility to speak for the other disciplines as well, although as I understand it my colleagues will have presented a written statement such as my own. I feel that if I have been asked to speak for my colleagues it is in part because our needs and aspirations are the same, as is our recognition that there is only one sin in the arts, mediocrity.

I cannot address myself to the special needs of each of the disciplines here represented but can only speak personally and share with you some of the needs and demands that I have faced throughout my career. It is for this reason that I have chosen to refer to a statement in which I once set forth my beliefs as a dancer. I believed deeply in its words when I made that statement: I believe deeply in them now. In this description of my own roots and my dreams I feel that there is a manifestation in part of the beliefs common to all the arts.

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 sat-

isfaction of spirit. One becomes in some area an athlete of God.

Practice means to perform, over and over again in the face of all obstacles, some act of vision, of faith, of desire. Practice is a means of inviting the perfection desired.

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 and 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.

In a dancer there is a reverence for such forgotten things as the miracle of the small beautiful bones and their delicate strength. In a thinker there is a reverence for the beauty of the alert and directed and lucid mind. In all of us who perform



there is an awareness of the smile which is part of the equipment or gift of the acrobat. We have all walked the high wire of circumstance at times. We recognize the gravity pull of the earth as he does. The smile is there because he is practicing living at the instant of danger. He does not choose to fall.

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 professional 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 commonsense 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. I feel that our country is to be congratulated for reaching the present level of recognition and support.

I know that from my own experience the financial aid which I received from the National Endowment for the Arts in recent years has been responsible in good part in enabling me to reestablish my own Company, to undertake work on revivals of many of my ballets which would have been lost if I had not been helped to leave a record, to begin new ballets, and what in many ways is of deepest importance to me at this moment, to begin those projects which are crucial for my plans to project my Company and Technique into the future.

At the present time it is a key part of the plans that I have evolved with my Company's Associate Artistic Directors, Linda Hodes and Ron Protas, for the

present and future life of my Company that there be two two-month periods of creative work, free from the pressures of performance and of too heavy a work load of teaching responsibilities. It is our hope that these residencies take place at two universities in our country. These plans would never have even been contemplated had it not been for the possibility of financial help made available by the National Endowment for the Arts.

Yet, there is a danger and responsibility in giving funds. For it is hopeless to demand that the making of dances, or any creative act be a democratic process. Art is not democratic. It exists and flourishes in a democracy and should be made available to all who wish to experience it. But the fact remains that the responsibility for revealing the hidden voice of man lies in the one, the expression of the one.

There is I believe a prime danger for dance today. For sometimes choreography is used as a device solely to be able to perform, to further a career; in many cases, it is lacking in the craft and in the technique that should be an intrinsic part of its creative life. This self-indulgence of some choreographers, so-called, I believe stems from the fallacy that all dancers are therefore choreographers. Nothing could be further from the truth.

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."

It is my passionate hope that the current appropriation for the Arts be passed and not cut or further limited. The Arts today desperately need even a far greater support than is now under consideration. For the Arts must continue to live and to contribute to the fabric of our society.

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 as *The Virgin* in 'Primitive Mysteries'. Photograph by Edward Moeller.

Left: The early masterpiece, 'Primitive Mysteries,' with Martha Graham and group. The Dance was inspired by Martha Graham's observations of Indian rituals in the American Southwest.
Photograph by Edward Moeller.

IN TRIBUTE...

By Agnes de Mille

Martha Graham is the most famous of the Denishawn students. She is probably the greatest American choreographer and stands high among the great performing theater personalities of our time. A teacher of inspirational force as well, and an international cultural influence in fields beyond her immediate profession, she is one of the rare people in dance history who have created new styles and techniques of moving.

Her invention is prodigious; like Picasso's, her art has changed deeply in style and technique many times during her career. For every new work there was not only a new design in steps, but a new concept in technique and dynamics, a restudying of the basis of movement. No other choreographer has attempted this.

She unquestionably was influenced at first by St. Denis' Oriental studies and she acknowledges her debt in point of view. But the heritage goes deeper: The use of the ground, the kneeling, squatting, rising, and sinking, which is an essential part of Oriental dancing and found nowhere in any Western form, she incorporated into her style. She also appropriated the Oriental use of the foot, the shifting and sliding on the earth, the curling in of the toes to act as a hinge.

But she is no imitator or adaptor. She is an original, a generic force. There was never anything quite like her before, and everyone who comes after will dance a little differently.



Studio portrait of Martha Graham, January 2, 1984. Photograph by Hiro.

In classic ballet, dance movement had hitherto consisted of moving from position to position, raising or lowering the feet, bending smoothly, going from place to place, always serenely, always lightly. The internal workings of the action, the machinery and combustion, were carefully hidden, and only the lovely results were shown. Martha Graham exposed the engineering, the effort. Life, she said, is effort. She realized also that the resolution of movement was as important as the spasm, that movement had a cycle, flowed to a climax, and ebbed away in relaxation.

She threw aside all the traditional steps and techniques of ballet, the straight long leg, the pointed toe, the quiet even

hips, the flexed foot, the relaxed hand. She stressed continuous unfolding movement from a central core, as in all Oriental movement, but she added spasm and resistance, which are not characteristic of the East at all.

She incorporated the ground, making the floor a partner of movement in a manner of far greater virtuosity than anything found elsewhere. She invented many beautiful falls and recoveries from the ground. She discovered a whole technique of balancing on bent knees, with her thighs as a hinge and the spine cantilevered and suspended in counter balance. She invented turns with a changing and swinging body axis.

At first it seemed she was speaking in a language we had not inherited and one quite unintelligible to most of us, but in reality her dance was far closer to natural acting than ballet dancing. It was not a realistic imitation of emotion, as in acting, however, it was an imaginative expansion of acting. Children today who have not been trained in a balletic heritage find her style sympathetic and easy to understand.

She began working like Isadora Duncan on a bare stage with only costumes and lights, striving to break all the old romantic molds. Later, she added scenic and costume effects of great imaginative beauty. Her music was contemporary, and much of it was composed to order.

She has always been daring as to subject matter and collaborators, prefiguring many theater vogues and introducing through her works a number of unknowns who became famous, such as composer Aaron Copland and sculptor Isamu Noguchi.

She inaugurated several stage techniques that were taken for granted later: mobile scenery, symbolic props and set pieces, speech with dancing, the chorus of commenting dancers as in the Orient. And she was the first to integrate her group racially, using Asians and Negroes in the regular company.

Her costumes have had a marked influence on dress style, both on and off the stage. The straight, dark, longskirted costume and the leotard, replacing the



Left and right: Ted Shawn selected Martha Graham to dance the lead role in Denishawn's production of 'Xochil', a spectacle based on an Aztec legend.

ballet tutu or folk dress, were her invention. The accepted work uniform today for all dancers, ballet and modern, has become the Graham leotard. The American ballet students wear it with traditional tights and point shoes, and the Europeans are gradually adopting it also. No ballet student anywhere in America works in tutu and bloomers. The leotard has become ubiquitous in civil life.

Historically speaking, Graham has had as forceful an impact on all branches of the contemporary theater as Duncan. Technically, in terms of invented and added steps and style, hers is the greatest single life contribution in the records of dancing. Her dance dramas compare with the work of America's greatest playwrights.

In the words of William Schuman, the composer who was president of New York's Lincoln Center for the Performing Arts, at the ninth annual Capezio Dance Award Luncheon honoring Martha Graham:

"She has created an original vocabulary of dance movement that has added a new dimension to the expressivity of the choreographic art. She has been gloriously incapable, ever, of being slight, capacious or superficial. Her works—whether tragic or comic—always probe, distill, and illuminate. She continues to create with undiminished zeal. Each new work brings the excitement of discovery of previously unexplored facets of her endlessly fertile imagination.

"For these reasons she has achieved a position which is not adequately to be described solely as one of pre-eminence in her field. For whether we speak of the world of Dance, of Music, of Literature, or of the Graphic Arts, Martha Graham is one of the greatest artists America has ever produced."

Nothing stops Graham, age nor change of country nor condition. She no longer dances as she once did, but her stage presence still is oceanic and each year sees new works of originality and



Top: Martha Graham in 'Javanese Dance' typical of the theatrical dancing she did while a dancer at Denishawn.

Above: 'Lamentation', 1930, Martha Graham's abstraction of grief is a masterpiece of her stark iconoclastic period.

Photograph by Barbara Morgan.

invention. Graham seems to live at the fountainhead, and what she expresses foretells our passion and our intent.

Graham maintains a school in New York and teaches master courses. Her annual season on Broadway is the object of pilgrimages from all over the Americas, indeed, from all parts of the world. Her present company, in points of execution, style, and finesse of presentation, places her theater on a par with the great historic companies—with the Diaghilev troupe in its heyday, and with the Grand Kabuki of Japan. It is unquestionably the most stylish theater we in America have evolved and should, hopefully, be taken over by the government and preserved as the basis for an enduring national institution.

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Martha Graham as Clytemnestra, with Paul Taylor as Aegisteus, in her 1955 full-evening ballet, 'Clytemnestra'.

Left: Isamu Noguchi's set for the 1947 ballet, 'Errand into the Maze'.

Right: Martha Graham with Aaron Copland, who composed the score in 1944 for 'Appalachian Spring', also with a set by Isamu Noguchi. Photo by Martha Swope.

Bottom: Photographer Barbara Morgan's study of Martha Graham's 'Primitive Mysteries'.



THE MARTHA GRAHAM DANCE COMPANY

By Anna Kisselgoff



*Takako Asakawa in 'Diversion of Angels'.
Photo by Martha Swope.*

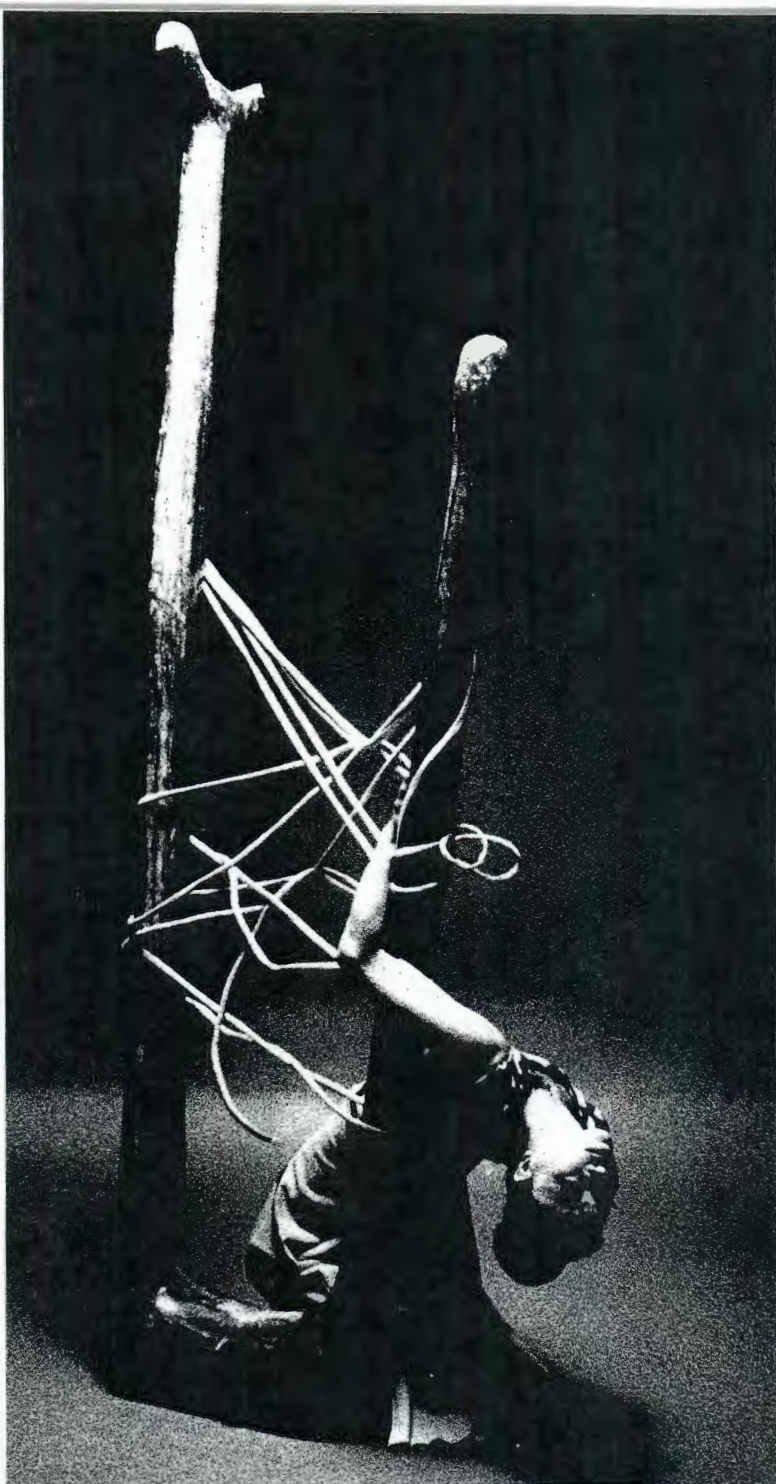
Today, as always, the Martha Graham Dance Company represents both an extension of Martha Graham as a creative force, and a group of dancers with its own identity.

Martha Graham's initial period as a dancer, once she had struck out on her own, is often regarded as a soloist's phase. This would be true in part because so many of her historic and powerful solos date from the 1920's and 1930's. It would seem correct even to see her turn toward greater theatricality from 1938 onward as an amplification of her solo role. While the dance-drama of those decades were full of characters, the cynosure of all action was clearly the heroine whom Martha Graham created onstage.

Yet it is just as important not to forget that at her first independent concert in New York on April 18, 1926, Martha Graham chose to appear with three other dancers rather than alone. She was never a recitalist in the sense that the word was applied to many concert dancers in the early years of modern dance. A term such as "concert" would seem the antithesis of her natural abode, which is theater—the theater closer to the dithyrambs and passions of Ancient Greece.

Theater involves a company. And while Martha Graham did not use the word company until 1939, there was always, de facto, a Martha Graham Dance Company.

And so on April 18, 1926, it appeared in the guise of Martha Graham and Trio. The first dancers were her students—Thelma Biracree, Betty MacDonald and Evelyn Sabin. Later Rosina Savelli replaced Miss Biracree.





*The latest generation of Graham dancers in the lyrical 'Diversion of Angels'.
Photo by Martha Swope.*



*Diane Grey as Jocasta and Tim Wengert as Oedipus in 'Night Journey'.
Photo by Max Waldman.*

In 1929, Martha Graham and Dance Group came into being. This all-female ensemble, historic and ground-breaking, was instrumental and essential in Martha Graham's creative development. Enduring masterworks such as "Primitive Mysteries," created in 1931, show how deeply the choreographer's solidity of form had already evolved and how crucial the ensemble was to her conceptions.

Fragmentary films of the period reveal dancers of raw power and extraordinary stamina, expressive in every sinew and muscle. Today, the large-scale female ensemble is a thing of the past in contemporary dance. The Group, as it was called,

danced as the embodiment of dissonance in a machine age. It was upon these bodies as well as upon her own that Martha Graham developed the extraordinary dance technique that is her original contribution to the language of dance.

In 1938 and 1939, the entry of Martha Graham's first male dancers—Erick Hawkins and Merce Cunningham—signaled a new stage in Martha Graham's esthetic. The interplay between male and female in her company gave her greater theatrical scope. She was able to produce some of the finest love duets of our time. Yet even these intimate moments were often set against a stirring panorama in



For 'Acts of Light', choreographed in 1981, Martha Graham ventured onto new ground using romantic compositions by Danish composer, Carl Nielsen. Costumes by Halston. Photo by Johan Elbers.

the 1940's, as in "Letter to the World," "Deaths and Entrances" and "Appalachian Spring."

By the 1950's the Martha Graham Dance Company had crystallized into the superb cohesive ensemble of highly individualized dancers that would achieve international renown. So close was these dancers' identification with Martha Graham's way of thinking that even before she retired from dancing, she felt she could hand down her own roles to select few in the company.

At the same time this was the Graham company that became the equivalent of one of the great theatrical reper-

tory ensembles of our time. The Graham "Greek" pieces of this period depended entirely upon this outstanding integration, on the company's theatrical sense and artistry.

The Martha Graham Dance Company today is, again, different. Every phase in the company's existence has marked a change in creative direction. Even the dancers look different. The celebrated weight of gesture and dramatic presence have yielded—as in ballet—to a lighter way of moving and an emphasis on technique.

As many Graham alumni point out, the young members of today's company

are, in many respects, better dancers. They understand the Graham esthetic of revealing inner emotion through movement. And they do it by revealing and sustaining the form of the choreography. They transmit the emotional values through the very shape of their dancing.

Unlike the dancers of the past, most of the present members of the company have not experienced the excitement of having Martha Graham appear onstage with them as a dancer.

The fact that her dance works live so vividly through them is a tribute both to Martha Graham and to her company.





IN PERFECT HARMONY

By John Gruen

Halston's classic American sensibility and Martha Graham's inspired choreography come together to create an interplay of fabric and movement, sleek lines and functional cuts.



Sitting at a scarlet lacquer work table in his vast mirrored aerie on the 21st floor of the Olympic Tower on New York's Fifth Avenue, Halston—a legend in fashion—smokes a cigarette and stares unblinkingly at a cascade of pale orchid blossoms that echoes the room's austere elegance. Thick red carpeting offers an added hush to the serene quarters. An understated monastic light and lean furnishings complete this sober, uncluttered place of expensive contemplation. The designer's trim figure is silhouetted against a window that frames the top spires of St. Patrick's Cathedral—an upward rush of neo-Gothic pattern swirling in startling nearness, giving the illusion of a madly ornate throne upon which Halston sits.

This high priest of high fashion is perhaps America's most successful arbiter of style. Long enshrined in the Coty Hall of Fame (the highest award in U.S. fashion) and purveyor of products ranging from dresses to men's suits, from cosmetics to optical frames, from luggage to shoes, Halston has in recent years made inroads in the rarefied field of design for modern dance. As if preordained, fashion's high priest has found a spiritual oneness with the high priestess of modern dance—Martha Graham—and the gods have smiled upon their union.

Since 1975, Halston has designed the costumes of 15 works choreographed by Graham, the first of which, *Lucifer*, starred two equal divinities—Rudolf Nureyev and Margot Fonteyn. Following Graham's own costuming dictum, "Dress the women and undress the men," Halston has given new resonance to theatrical design by inventing the briefest of male garments and the most effulgent of female costumes. Lavish in every way, Halston's designs for Graham are his testimony to her choreographic genius. Graham's pioneering vision of dance gave the world a new aesthetic of movement. In recognition of her immeasurable contribution, Halston has to this day refused payment for any of his designs.

"You see," said Halston, "Martha is giving me so much more than I can ever hope to give her. I have her artistry, her friendship, her counsel, her advice, her humor! I'd do anything for her."

For the man who gave the pillbox hat to Jacqueline Kennedy and the rest of womankind, and who launched the Ultrasuede shirtdress, hot pants and tie-dyed, batik and hand-painted fashions, the step to theater design seemed perhaps inevita-

ble. Yet Halston's designs for Graham are not theatrical in a false or showy way. They not only capture the underlying thrust of Graham's mythic concepts, but are in themselves works of art—emblems of movement that through their generosity of material, workmanship and imagination convey a sense of flowing drama with every step and turn the dancer takes.

In a *Vogue* article on Halston, Martha Graham commented, "When a boy or girl goes on stage dressed by Halston, it's a costume most beautifully made, inside and out. That's his integrity and that's what I honor in him....He never deviates from the human body. He glorifies it—the lines of it. His garments are cut so adroitly and fitted so adroitly that there is no strain. When the dress is on you, it stays where it's put....It's like another skin. His delight in fabrics enchants me. He loves pure silks and lovely, luxurious fabrics. I love them, too."

The Graham-Halston love affair began in the mid-'70s when a mutual friend called the designer, saying that Martha Graham would be presenting the Capezio Award to conductor Robert Irving. He

asked if Halston could supply her with something to wear for the occasion. "I told him I would love to," said Halston. "She came and tried something on and it was absolutely perfect. She asked if she could pay for it over a period of time, and I said I would give it to her. And we became friends. Martha was then preparing a benefit performance for her company's 50th anniversary, and had created a new work for Nureyev and Fonteyn—*Lucifer*. She asked me to design its costumes, and it was my first project with her. That's when I got the theater bug. I was just smitten with Martha's work...the drama of it all! It was a challenge and it was fun."

Since the 1975 *Lucifer*, Halston has created the costumes for *The Scarlet Letter*, *Shadows*, *The Owl and the Pussycat*, *Ecuatorial*, *Judith*, *Acts of Light* and the recent *Dances of the Golden Hall* and *Andromache's Lament*. The newest Graham work, *The Rite of Spring*, will be danced in Halston creations. Halston has also redesigned the costumes for such Graham classics as *Episodes* and *Clytemnestra*.

Halston and Martha Graham at work in her studio. Photo by Ron Protas.



The Halston hallmark always has been meticulousness of execution and simplicity of concept. His are designs rooted in an American classicism—sleek and functional, following the free and natural movement of the human body.

Says Halston, "Dancers' costumes have to work. It's dangerous if they don't. First of all, the costume is determined by the movement. The costume also is determined by what the story is. Then, you make the costume the dancing 'partner,' so that it gives you that additional extension on the stage that you otherwise wouldn't have. Martha has used fabric more than anyone else—stretching fabric and creating shapes and forms with it. Fabric can create additional drama—additional illusions. In *Clytemnestra*, fabric becomes a cloak, a carpet, a tent. It is true theater magic, which is the illusion of things—and it takes enormous effort to create that.

"Working with Martha is a dream. When I am to dress one of her ballets, we meet and talk about the new work. I go see it as she choreographs it, and again when it is completed. Martha works on a piece until the curtain goes up. Often, things are changed at the last minute.... Nothing is ever finished. I mean, *Acts of Light* was changed 20 times!

"At any rate, Martha and I sit and talk....We fantasize. She never wants to inhibit my creativity, although I constantly look to her for inspiration, saying, 'Martha, please help me, because I want to be in your hands.'"

On the opening night of recent seasons, Graham has appeared on stage to present the evening. Invariably, she is dressed in a Halston. Her charismatic presence is enhanced by the majestic fall of silks in black, gold or flaming red. Offering the image of a prophetess, Graham in Halston is indeed a goddess of the dance.

"I'm not in the theater, and I don't pretend to be," continues Halston. "But it's *such* fun. I like transforming things...even people. Take Liza Minnelli. I designed her clothes for *The Act* and *Liza Minnelli in Concert*. If Liza looks comfortable and simple, she works really well. The fact is, your clothes are your working partners.



Jeannie Ruddy and Jean-Louis Morin in Halston's creations for the 1982 ballet, *Andromache's Lament*. Photo by Martha Swope.

"For Graham and her dancers, I like to exaggerate reality. But even the fancy things must be worn and danced in with comfort. It's always a matter of allowing the body to move unimpeded. You cannot move freely if a garment is constraining and awkward. Finally, it takes a certain craft to make this happen, particularly in the dance. You see, dancers move in space. Their gestures are broad,

at times violent. Dancers need room to burst into vivid action, to negotiate Martha's thrilling movements. Well, costumes need the same space...often *more* space than even the dancers themselves, because the sweep of a cape will create its own pattern and take up its own room."

Halston's creative partnership with the octogenarian Graham has by now extended into a close and lasting friendship. "Martha is very giving, both as artist and friend. I like to see her as often as possible. She loves to come to my house for dinner and to sit in front of the fire and dream. We speak about everything. We discuss future projects—new dances that she wants to create. Martha is full of marvelous ideas. Her imagination never stops. I consider it a tremendous honor working with her. It's a privilege as well as a great responsibility—one that should be shared with those who are in the business of supporting the arts. I know that the arts are in a hard-pressed state today, but I hope America will give Martha what she needs. Her kind of genius is rare and her contribution has been unique. What I do for Martha is the merest fraction of what she deserves."

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Halston's sketch for costume designs for *Deaths and Entrances*. Martha Graham has asked him to redesign the original costumes from 1943.

THE TRIBUTE YEAR TO MARTHA GRAHAM

Martha Graham, when asked what she would like as a tribute to her ninetieth year replied, "the performances of my company as a stimulus to the future." In response to her wish the Tribute Year to Martha Graham was formed to coordinate the performances and events of the Tribute Year; from appearances in Italy and France, from Scotland to Los Angeles at UCLA Royce Hall, from Copenhagen, San Francisco-Berkeley and Phoenix-Tempe, Arizona to the establishment of Martha Graham Institutes at UCLA and Florence, Italy.

The Tribute Year to Martha Graham began with the appearance of the Martha Graham Dance Company at the Paris Opera House, the only American Dance Company so honored. The Company's performance was the result of an invitation of Rudolf Nureyev and also marked Mr. Nureyev's debut in the role of Hippolytus in Martha Graham's recent ballet *Phaedra's Dream*.

The Tribute Year continues with the New York State Theatre Season of the Martha Graham Dance Company beginning with the gala opening night performance on February 28, 1984 of the world premiere of Martha Graham's *The Rite of Spring*, with costumes by Halston.

In announcing the world premiere Martha Graham stated, "having danced the role of the Chosen One in the American premiere of the Nijinsky ballet, the Stravinsky's score for *The Rite of Spring* is for me a return to terrifying and hallowed ground."

Further information about the Tribute Year to Martha Graham and the Tribute Year Fund may be obtained by writing, Allen Wallace, Director of Special Projects, Martha Graham Center, 316 East 63 Street, New York, New York, 10021.

Martha Graham rehearsing Rudolf Nureyev for his debut in the role of Hippolytus in *Phaedra's Dream* for the Paris Opera House Gala. c. 1984.
Photograph Ron Protas.



Paris Opera House, January 23, 1984. The Tribute Year Begins. Martha Graham and Rudolf Nureyev on stage following the performance of the Martha Graham Dance Company at the Paris Opera House prior to the presentation of the French Legion of Honor to Martha Graham.
Photo By Michel Szabo.

THE COMPANY

*Received principal training in Graham Technique at the Martha Graham School of Contemporary Dance, New York City.



TAKAKO ASAKAWA

Principal since 1965, joined the Company in 1962*. Birthplace: Tokyo, Japan
Roles: Eve in *Embattled Garden*, Clytemnestra in *Clytemnestra*, Virgin in *Primitive Mysteries*, Duet in *'Acts of Light'*, Medea in *Cave of the Heart*, Joan in *Seraphic Dialogue*, Girl in *Red in Diversion of Angels*.



TERESE CAPUCILLI

Principal since 1983, joined the Company in 1979*. Birthplace: Syracuse, New York
Roles: Woman in *Errand into the Maze*, Eve in *Embattled Garden*, Electra in *Clytemnestra*, Principal Sister in *Deaths and Entrances*, Joan in *Seraphic Dialogue*, Phaedra in *Phaedra's Dream*, Principal Woman in *The Rite of Spring*.



CHRISTINE DAKIN

Principal since 1979, joined the Company in 1976*.
Roles: Lament in *'Acts of Light'*, Helen of Troy in *Cave of the Heart*, Helen of Troy in *Clytemnestra*, Woman in *Errand into the Maze*, Maid in *Seraphic Dialogue*, Phaedra in *Phaedra's Dream*, Girl in *Red in Diversion of Angels*, Principal Woman in *The Rite of Spring*.



JEAN-LOUIS MORIN

Principal since 1983, joined the Company in 1980*.
Birthplace: St. Jerome, Quebec, Canada
Roles: Hector in *Andromache's Lament*, Dark Beloved in *Deaths and Entrances*, Hippolytus in *Phaedra's Dream*, Man in White in *Diversion of Angels*, Adam in *Embattled Garden*, Aegisthus in *Clytemnestra*.



RUDOLF NUREYEV

First appeared with the Company 1976 as Guest Artist in the title role in *Lucifer*.
Roles: Hippolytus in *Phaedra's Dream*.



JEANNE RUDDY

Principal since 1983, joined the Company in 1977*. Birthplace: Miami, Florida
Roles: Andromache in *Andromache's Lament*, the Chorus in *Cave of the Heart*, a Sister in *Deaths and Entrances*, the Martyr in *Seraphic Dialogue*, Girl in White in *Diversion of Angels*, Cassandra in *Clytemnestra*, Liliith in *Embattled Garden*.



THEA NERISSA BARNES

Soloist since 1982, joined the Company in 1979*.
Birthplace: Columbus, Georgia
Roles: Liliith in *Embattled Garden*, Girl in Yellow in *Diversion of Angels*, Athena in *Clytemnestra*.



JACQUYLYN BUGLISI

Soloist since 1982, joined the Company in 1977*.
Birthplace: New York City, New York
Roles: Girl in Yellow in *Diversion of Angels*, Princess in *Cave of the Heart*, Warrior in *Seraphic Dialogue*.



SOPHIE GIOVANOLA

Soloist since 1982, joined the Company in 1981*.
Birthplace: Monthey Valais, Switzerland
Roles: St. Margaret in *Seraphic Dialogue*, The Chorus in *Cave of the Heart*, *The Rite of Spring*, *'Acts of Light'*.



SUSAN KIKUCHI

Birthplace: New York, New York
Joined the Company in 1978*.



JULIAN LITTLEFORD

Joined the Company in 1983*.
Birthplace: Hertford Herts, England.
Chorus



TOM SMITH

Joined the Company in 1982*.
Birthplace: St. Louis, Missouri
Chorus



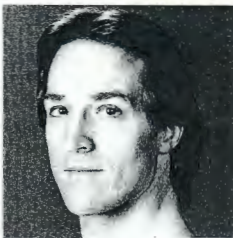
KIM L. STROUD

Soloist since 1984, joined the Company in 1982.
Birthplace: New York, New York
Roles: Warrior in *Seraphic Dialogue*, The princess in *Cave of the Heart*.



KIMBERLY WISNER

Joined the Company in 1982*.
Birthplace: Augusta, Georgia



DONLIN FOREMAN

Principal since 1981, joined the Company in 1977.
Birthplace: Campbellsville, Kentucky
Roles: Hector in *Andromache's Lament*, Jason in *Cave of the Heart*, Agamemnom in *Clytemnestra*.



JUDITH GARAY

Principal since 1983, joined the Company in 1978.
Birthplace: Kamloops, British Columbia, Canada
Roles: Duet in "*Acts of Light*"; Sister in *Deaths and Entrances*, Martyr in *Seraphic Dialogue*, Girl in White in *Diversion of Angels*.



YURIKO KIMURA

Principal since 1971, joined the Company in 1958.
Birthplace: Japan
Roles: Lament in "*Acts of Light*"; Medea in *Cave of the Heart*, Virgin in *Primitive Mysteries*, Clytemnestra in *Clytemnestra*.



PEGGY LYMAN

Principal since 1976, joined the Company in 1973.
Birthplace: Cincinnati, Ohio
Roles: Duet in "*Acts of Light*"; Andromache in *Andromache's Lament*, Girl in White in *Diversion of Angels*.



MAXINE SHERMAN

Principal since 1983, joined the Company in 1983.
Birthplace: Pittsburgh, Pennsylvania
Roles: Cassandra in *Clytemnestra*, Lilith in *Em battled Garden*.



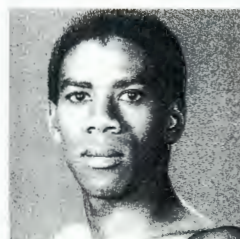
PETER SPARLING

Principal since 1976, joined the Company in 1973.
Birthplace: Detroit, Michigan
Roles: Duet in "*Acts of Light*"; Man in White in *Diversion of Angels*, Orestes in *Clytemnestra*.



DAVID HATCH WALKER

Principal since 1975, joined the Company in 1970.
Birthplace: Edmonton, Alberta, Canada
Roles: Duet in "*Acts of Light*"; St. Michael in *Seraphic Dialogue*, Man in Red in *Diversion of Angels*.



GEORGE WHITE, JR.

Principal since 1979, joined the Company in 1977.
Birthplace: Kansas City, Missouri
Roles: Duet in "*Acts of Light*"; Menelaus in *Andromache's Lament*, Jason in *Cave of the Heart*, Stranger in *Em battled Garden*, Hades, Paris, Watchman, Ghost in *Clytemnestra*, Man in White in *Diversion of Angels*, St. Michael in *Seraphic Dialogue*, Stranger in *Phaedra's Dream*, Shaman in *The Rite of Spring*.



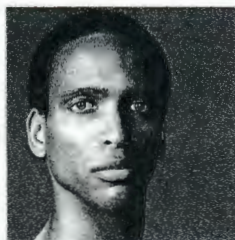
JOYCE HERRING

Soloist since 1982, joined the Company in 1981.
Roles: St. Catherine in *Seraphic Dialogue*, "*Acts of Light*", *The Rite of Spring*, *Clytemnestra*.



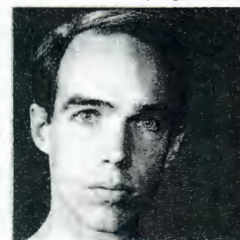
DAVID HOCHOY

Soloist since 1982, joined the Company in 1980.
Birthplace: Port-of-Spain, Trinidad
Roles: The Messenger in *Clytemnestra*, Boy in Yellow in *Diversion of Angels*, "*Acts of Light*", and *The Rite of Spring*.



STEVE ROOKS

Soloist since 1983, joined the Company in 1981.
Birthplace: Chattanooga, Tennessee
Roles: Stranger in *Em battled Garden*, Apollo in *Clytemnestra*, Dark Beloved in *Deaths and Entrances*, *The Rite of Spring*.



LARRY WHITE

Soloist since 1983, joined the Company in 1980.
Birthplace: Moline, Illinois
Roles: Minotaur in *Errand Into the Maze*, Adam in *Em battled Garden*, *The Rite of Spring*, "*Acts of Light*".



EDWARD ZUJKOWSKI

Joined the Company in 1982.
Birthplace: Bound Brook, New Jersey
Chorus



LYNDON BRANOUGH

Joined the Company in 1983.
Birthplace: London, England
Chorus



CAROL S. MEAD

Joined the Company in 1983.
Birthplace: Cheboygan, Michigan
Chorus



MIGUEL A. MOORE

Joined the Company in 1983.
Birthplace: San Antonio, Texas
Chorus



HELEN TRAN

Joined the Company in 1983.
Birthplace: Saigon, South Viet Nam

THE DANCES

1926

CHORALE

PREMIERE

April 18, 48th St. Theatre, NYC
MUSIC
César Franck
(from Prelude, Choral and Fugue)

NOVELETTE

MUSIC

Robert Schumann
(from Bunte Blätter, Op. 99)

TANZE

MUSIC

Franz Schubert

INTERMEZZO

MUSIC

Johannes Brahms
(Intermezzo No. 18 in C Major for Piano, Op. 119 No. 3)

MAID WITH THE

FLAXEN HAIR

MUSIC

Claude Debussy
(Preludes for Piano, Book 1 No. 8)

ARABESQUE NO. 1

MUSIC

Claude Debussy
(Arabesque No. 1 for Piano)

CLAIR DE LUNE

MUSIC

Claude Debussy
(Suite Bergamasque: Clair de Lune)

DANSE LANGUIDE

MUSIC

Alexander Scriabin
(Danse Languide for Piano, Op. 51 No. 4)

DÉSIR

MUSIC

Alexander Scriabin
(Desir for Piano, Op. 57 No. 1)

DEUX VALSES

SENTIMENTALES

MUSIC

Maurice Ravel
(Valses Nobles et Sentimentales, No. 2 & 3 for Piano)

MASQUES

MUSIC

Louis Horst
(Masques for Piano)

TROIS GNOSSIENNES

(Gnossienne/Frieze/Tanagra)

MUSIC

Erik Satie
(Trois Gnossiennes for Piano)

FROM A XII CENTURY TAPESTRY

(retitled: A Florentine Madonna)

MUSIC

Sergei Rachmaninoff
COSTUMES
Earle Franke

A STUDY IN LACQUER

MUSIC

Marcel Bernheim



DANSE ROCOCO

MUSIC

Maurice Ravel
COSTUMES
Earle Franke

THE THREE GOPI

MAIDENS

(excerpted from
The Flute of Krishna)

MUSIC

Cyril Scott
COSTUMES
Norman Edwards

THE MARIONETTE

SHOW

MUSIC

Eugene Goossens

PORTRAIT—AFTER BELTRAM MASSES

(retitled: Gypsy Portrait)

MUSIC

Manuel de Falla

SUITE FROM "ALCESTE"

PREMIERE

May 27, Kilbourn Hall,
Rochester, N.Y.

MUSIC

C. W. von Gluck
COSTUMES
Norman Edwards

SCÈNE JAVANAISE

MUSIC

Louis Horst
COSTUMES
Norman Edwards

DANZA DE GLI ANGELI

MUSIC

Ermanno Wolf-Ferrari
COSTUMES
Norman Edwards

BAS RÉLIEF

MUSIC

Cyril Scott
COSTUMES
Norman Edwards

RIBANDS

PREMIERE

August 20, Mariandén,
Peterboro, N.H.

MUSIC

Frederic Chopin
COSTUMES
Norman Edwards

SCHERZO

PREMIERE

November 28, Klaw Theatre, NYC

MUSIC

Felix Mendelssohn (Op. 16 No. 2)

BAAL SHEM

MUSIC

Ernest Block (Baal Schem)

LA SOIRÉE DANS

GRENADE

(retitled: The Moth)

MUSIC

Claude Debussy
(Soirée dans Grenade from
"Estampes")

ALT-WIEN

MUSIC

Leopold Godowsky, arranged by
Louis Horst

THREE POEMS OF

THE EAST

MUSIC

Louis Horst

1927

PEASANT SKETCHES

(Dance/Berceuse/In the Church)

PREMIERE

February 27, Guild Theatre, NYC

MUSIC

Vladimir Rebikov,
Alexander Tansman,
Peter Tchaikovsky

TUNISIA (SUNLIGHT IN A COURTYARD)

MUSIC

Eduard Poldini

LUCREZIA

MUSIC

Claude Debussy

LA CANCIÓN

MUSIC

René Defosse

ARABESQUE NO. 1

(Revised)

PREMIERE

August 2,
Anderson-Milton School, NYC

MUSIC

Claude Debussy
(Arabesque No. 1 for Piano)

VALSE CAPRICE

MUSIC

Cyril Scott (Op. 74 No. 7)

SPIRES

PREMIERE

October 16,
The Little Theatre, NYC

MUSIC

J.S. Bach (Chorale "Schwing dich
auf zu deinem Gott")

ADAGIO

(retitled: Madonna)

MUSIC

George Frederick Handel
(Adagio from Second Suite)

FRAGILITÉ¹

MUSIC

Alexander Scriabin (Op. 51 No. 1)

LUGUBRE¹

MUSIC

Alexander Scriabin (Op. 51 No. 2)

POÈM AILÉ¹

MUSIC

Alexander Scriabin (Op. 51 No. 3)

TANZSTÜCK

MUSIC

Paul Hindemith
(Reihe kleiner Stücke, Op. 37)

REVOLT

(originally: Danse)

MUSIC

Arthur Honegger (Danse section
from Trois Pièces)

ESQUISSE ANTIQUE

MUSIC

Désiré-Emile Inghelbrecht
(from Esquisse Antique No. 2
Driades)

RONDE

MUSIC

Rhené-Baton
(Ronde from Au Pardon de
Rumengol)

SCHERZA

PREMIERE

December 10, Cornell Un.,
Ithaca, N.Y.

MUSIC

Robert Schumann

1928

CHINESE POEM

PREMIERE

February 12, Civic Repertory
Theatre, NYC

MUSIC

Louis Horst

TROVÈRES

(The Return of Spring/
Complaint/
A Song, Frank and Gay)



PREMIERE
April 22, The Little Theatre, NYC
MUSIC
Charles Koechlin

IMMIGRANT
(Steering/Strike)

MUSIC
Joseph Slavenski
(from Suite Aus dem Balkan)

POEMS OF 1917

PREMIERE
April 22, The Little Theatre, NYC
(continued)
MUSIC
Leo Ornstein (Poems of 1917)

FRAGMENTS
(Tragedy/Comedy)

MUSIC
Louis Horst

RESONANCES

(Matins/Gamelan/Tucsin)
MUSIC
Gian Francesco Malipiero

1929

DANCE

PREMIERE
January 20, Booth Theatre, NYC
MUSIC
Arthur Honegger

**THREE FLORENTINE
VERSES**

MUSIC
Domenico Zipoli

FOUR INSINCERITIES

(Petulance/Remorse/
Politeness/Vivacity)
MUSIC
Serge Prokofiev
(Visions fugitives,
Op. 22 No. 14, 12, 6, 11)

CHANTS MÁGICS
(Farewell/Greeting)

MUSIC
Fédérico Monpou (Chants magies)

TWO VARIATIONS

(Country Lane/City Street)
MUSIC
Alexander Gretchaninoff
(Sonatina in G, Op. 110 No. 1
Movements 1 & 3)

FIGURE OF A SAINT

PREMIERE
January 24, Bennett School,
Milbrook, N.Y.,
MUSIC
George Frederick Handel

RESURRECTION

PREMIERE
March 3, Booth Theatre, NYC
MUSIC
Tibor Harsányi

ADOLESCENCE

MUSIC
Paul Hindemith
(Prelude & Song from
Reihe kleiner Stücke, Op. 37)

DANZA

MUSIC
Darius Milhaud

**VISIONS OF THE
APOCALYPSE**

(Theme and Variations)

PREMIERE
April 14, Booth Theatre, NYC
MUSIC
Herman Reutter
(Variations on Bach's Chorale,
Kamm' Süsser Tod)

MOMENT RUSTICA

MUSIC
Francis Poulenc
(Sonata for piano, four hands,
second movement "Rustique")

**SKETCHES FROM THE
PEOPLE**

MUSIC
Julien Krein
(Eight Preludes, Op. 5 No. 4, 2, 7)

HERETIC

MUSIC
Anonymous
("Breton Tetus" in collection
Chansons de la Fleur de Lys,
arr. De Sivry)

1930

PRELUDE TO A DANCE
(Retitled: Salutation)

PREMIERE
January 8, Maxine Elliott's
Theatre, NYC
MUSIC
Arthur Honegger
(Counterpoint No. 1 for Piano)

TWO CHANTS
(Futility/Ecstatic Song)

MUSIC
Ernst Křenek
(Piano Sonata No. 2, Op. 59)

LAMENTATION

MUSIC
Zoltán Kodály
(Piano Piece Op. 3 No. 2)

**PROJECT IN
MOVEMENT FOR A
DIVINE COMEDY**

MUSIC
No musical accompaniment

HARLEQUINADE

MUSIC
Ernst Toch (Klavierstücke Op. 32)

1931

TWO PRIMITIVE

CANTICLES

PREMIERE
February 2, Craig Theatre, NYC
MUSIC
Heitor Villa-Lobos

PRIMITIVE MYSTERIES

(Hymn to the Virgin/
Crucifixus/Hosanna)
MUSIC
Louis Horst

RHAPSODICS

(Song/Interlude/Dance)
MUSIC
Béla Bartók

BACCHANALE

MUSIC
Wallingford Riegger

DOLOROSA

MUSIC
Heitor Villa-Lobos

DITHYRAMBIC

PREMIERE
December 6,
Martin Beck Theatre, NYC
MUSIC
Aaron Copland (Piano Variations)

SERENADE

MUSIC
Arnold Schoenberg

INCANTATION

MUSIC
Heitor Villa-Lobos



1932

CEREMONIALS

PREMIERE
February 28,
Guild Theatre, NYC
MUSIC
Lehman Engel

OFFERING

PREMIERE
June 2, L. Mendelssohn Theatre,
Ann Arbor, Mich.,
MUSIC
Heitor Villa-Lobos

ECSTATIC DANCE

MUSIC
Tibor Harsányi

BACCHANALE NO. 2

MUSIC
Wallingford Riegger (Bacchanale)

PRELUDE

PREMIERE
November 20, Guild Theatre, NYC
MUSIC
Carlos Chavez

DANCE SONGS

(Ceremonial/Morning Song/
Satyrical Festival Song/
Song of Rapture)²

MUSIC
Imre Weisshaus

CHORUS OF

YOUTH-COMPANIONS

MUSIC
Louis Horst

TRAGIC PATTERNS
(Chorus for Suppliants/Chorus for
Maenads/Chorus for Furies)³

PREMIERE
February 20,
Fuld Hall, Newark, N.J.,
MUSIC
Louis Horst

ELEGIAC

PREMIERE
May 4, Guild Theatre, NYC
MUSIC
Paul Hindemith
(Music for Unaccompanied
Clarinet)

EKSTASIS

MUSIC
Lehman Engel (Ekstasis)

DANCE PRELUDE

PREMIERE
November 19, Guild Theatre, NYC
MUSIC
Nikolai Lopatnikoff
(from Funf Kontraste, last
movement)

FRENETIC RHYTHMS
(Three Dances of Possession)

MUSIC
Wallingford Riegger

1934

TRANSITIONS

(Prologue/Saraband/Pantomime/
Epilogue)
PREMIERE
February 18, Guild Theatre, NYC

PHANTASY

(Prelude/Musette/Gavotte)
MUSIC
Arnold Schoenberg (Phantasy)

CELEBRATION

PREMIERE
February 25, Guild Theatre, NYC
MUSIC
Louis Horst

**FOUR CASUAL
DEVELOPMENTS**

MUSIC
Henry Cowell

INTÉGRALES

(Shapes of Ancestral Wonder)
PREMIERE
April 22, Alvin Theatre, NYC
MUSIC
Edgard Varèse (Intégrales)

DANCE IN FOUR PARTS
(Quest/Devotion/Dream/
Sportive/Tragedy)

PREMIERE
November 11, Guild Theatre, NYC
MUSIC
George Antheil

**AMERICAN
PROVINCIALS**

(Act of Piety/Act of Judgment)
MUSIC
Louis Horst

1935

PRAELUDIUM (NO. 1)

PREMIERE
February 10, Guild Theatre, NYC
MUSIC
Paul Nordoff
COSTUMES
Martha Graham⁴
LIGHTING
Martha Graham

COURSE

MUSIC
George Antheil
COSTUMES
Martha Graham
LIGHTING
Martha Graham

PERSPECTIVES

(Frontier/Marching Song)⁵
PREMIERE
April 28, Guild Theatre, NYC
MUSIC
Louis Horst (Frontier),
Lehman Engel (Marching Song)
COSTUMES
Martha Graham
LIGHTING
Martha Graham

PANORAMA

(Theme of Dedication/Imperial
Theme/Popular Theme)

PREMIERE
August 14, Vermont State Armory,
Bennington, Vt.
MUSIC
Norman Lloyd
SETS
Arch Lauterer⁶
COSTUMES
Martha Graham
LIGHTING
Arch Lauterer

FORMAL DANCE

(retitled: Praeludium No. 2)
PREMIERE
November 10, Guild Theatre, NYC
MUSIC
David Diamond
COSTUMES
Martha Graham
LIGHTING
Martha Graham

IMPERIAL GESTURE

PREMIERE
April 7, Philharmonic Auditorium,
Los Angeles, Cal.
MUSIC
Lehman Engel
COSTUMES
Martha Graham
LIGHTING
Martha Graham

1936

HORIZONS

PREMIERE
February 23, Guild Theatre, NYC
MUSIC
Louis Horst
SETS
Alexander Calder
COSTUMES
Martha Graham
LIGHTING
Martha Graham

SALUTATION

MUSIC
Lehman Engel
COSTUMES
Martha Graham
LIGHTING
Martha Graham

CHRONICLE

PREMIERE
December 20, Guild Theatre, NYC
MUSIC
Wallingford Riegger
SETS
Isamu Noguchi
COSTUMES
Martha Graham
LIGHTING
Martha Graham

1937

OPENING DANCE

PREMIERE
July 30, Vermont State Armory,
Bennington, Vt.
MUSIC
Norman Lloyd
COSTUMES
Martha Graham
LIGHTING
Arch Lauterer

IMMEDIATE TRAGEDY

MUSIC
Henry Cowell
COSTUMES
Martha Graham
LIGHTING
Arch Lauterer

DEEP SONG

PREMIERE
December 19, Guild Theatre, NYC
MUSIC
Henry Cowell
COSTUMES
Edythe Giffond
LIGHTING
Martha Graham

AMERICAN LYRIC

PREMIERE
December 26, Guild Theatre, NYC
MUSIC
Alex North
COSTUMES
Edythe Giffond
LIGHTING
Martha Graham

1938

AMERICAN DOCUMENT⁷

PREMIERE
August 6, Vermont State Armory,
Bennington, Vt.
MUSIC
Ray Green
SETS
Arch Lauterer
COSTUMES
Edythe Giffond
LIGHTING
Arch Lauterer

1939

COLUMBIAD

PREMIERE
December 27,
St. James Theatre, NYC
MUSIC
Louis Horst
SETS
Philip Stapp
COSTUMES
Edythe Giffond
LIGHTING
Philip Stapp

EVERY SOUL IS A

CIRCUS

MUSIC
Paul Nordoff
SETS
Philip Stapp
COSTUMES
Edythe Giffond
LIGHTING
Philip Stapp

1940

EL PENITENTE

PREMIERE
August 11, College Theatre,
Bennington, Vt.
MUSIC
Louis Horst
SETS
Arch Lauterer
COSTUMES
Edythe Giffond
LIGHTING
Arch Lauterer

LETTER TO THE WORLD⁹

MUSIC
Hunter Johnson
SETS
Arch Lauterer
COSTUMES
Edythe Giffond
LIGHTING
Arch Lauterer

1941

PUNCH AND THE JUDY¹⁰

PREMIERE
August 10, College Theatre,
Bennington, Vt.
MUSIC
Robert McBride
SETS
Arch Lauterer
COSTUMES
Charlotte Trowbridge
LIGHTING
Arch Lauterer

1942

LAND BE BRIGHT

PREMIERE
March 14, Chicago Civic Opera
House, Chicago, Ill.
MUSIC
Arthur Krenitz
SETS
Charlotte Trowbridge
COSTUMES
Charlotte Trowbridge

1943

SALEM SHORE¹¹

PREMIERE
December 26,
46th Street Theatre, NYC
MUSIC
Paul Nordoff
SETS
Arch Lauterer
COSTUMES
Edythe Giffond
LIGHTING
Jean Rosenthal

DEATHS AND

ENTRANCES¹²

MUSIC
Hunter Johnson
SETS
Arch Lauterer
COSTUMES
Edythe Giffond
LIGHTING
Jean Rosenthal

1944

IMAGINED WING

PREMIERE
December 30, Library of Congress,
Washington, D.C.
MUSIC
Darius Milhaud
(Jeux du Printemps)
SETS
Isamu Noguchi
COSTUMES
Edythe Giffond
LIGHTING
Jean Rosenthal

HERODIADE¹³

MUSIC
Paul Hindemith
SETS
Isamu Noguchi
COSTUMES
Edythe Giffond
SETS
Jean Rosenthal

APPALACHIAN SPRING

MUSIC
Aaron Copland
SETS
Isamu Noguchi
COSTUMES
Edythe Giffond
LIGHTING
Jean Rosenthal

Note: From 1934 to the present, all music used by Martha Graham was specifically commissioned for the dance unless otherwise noted. Beginning in 1935 Martha Graham, who had been responsible for all costumes and lighting, began to share these responsibilities with others. Also in 1935 set designs began to appear for specific works.



1946

DARK MEADOW

PREMIERE
January 23,
Plymouth Theatre, NYC
MUSIC
Carlos Chavez (Hija de Colquide)
SETS
Isamu Noguchi
COSTUMES
Edythe Gillford
LIGHTING
Jean Rosenthal

CAVE OF THE HEART¹⁴

PREMIERE
May 10, McMillan Theatre,
Columbia University, NYC
MUSIC
Samuel Barber
SETS
Isamu Noguchi
COSTUMES
Edythe Gillford
LIGHTING
Jean Rosenthal

1947

ERRAND INTO THE MAZE

PREMIERE
February 28,
Ziegfeld Theatre, NYC
MUSIC
Gian-Carlo Menotti
SETS
Isamu Noguchi
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

NIGHT JOURNEY

PREMIERE
May 3, Cambridge High School,
Cambridge, Mass.
MUSIC
William Schuman

SETS
Isamu Noguchi
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

1948

DIVERSION OF ANGELS¹⁵

PREMIERE
August 13, Palmer Auditorium,
New London, Conn.
MUSIC
Norman Dello Joio
SETS
Isamu Noguchi
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

1950

JUDITH¹⁶

PREMIERE
January 4, Columbia Auditorium,
Louisville, Ky.
MUSIC
William Schuman
SETS
Isamu Noguchi
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

EYE OF ANGUISH

PREMIERE
January 22, 46th Street Theatre,
NYC
MUSIC
Vincent Persichetti
SETS
Henry Kurth
COSTUMES
Fred Cunning
LIGHTING
Jean Rosenthal

GOSPEL OF EVE

MUSIC
Paul Nordoff
SETS
Oliver Smith
COSTUMES
Miles White
LIGHTING
Jean Rosenthal

1951

THE TRIUMPH OF SAINT JOAN¹⁷

PREMIERE
December 5, Columbia
Auditorium, Louisville, Ky.
MUSIC
Norman Dello Joio
SETS
Frederick Kiesler
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

1952

CANTICLE FOR INNOCENT COMEDIANS

PREMIERE
April 22,
Juilliard School of Music, NYC
MUSIC
Thomas Ribbink
SETS
Frederick Kiesler
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

1953

VOYAGE¹⁸

PREMIERE
May 27, Alvin Theatre, NYC
MUSIC
William Schuman
SETS
Isamu Noguchi
COSTUMES
Edythe Gillford
LIGHTING
Jean Rosenthal

1954

ARDENT SONG

PREMIERE
March 18, Saville Theatre, London
MUSIC
Alan Hovhaness
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

1955

SERAPHIC DIALOGUE¹⁷

PREMIERE
May 8, ANTA Theatre, NYC
MUSIC
Norman Dello Joio
SETS
Isamu Noguchi
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

1958

CLYTEMNESTRA

PREMIERE
April 1, Adelphi Theatre, NYC
MUSIC
Halim El-Dabh
SETS
Isamu Noguchi
COSTUMES
Martha Graham and
Helen McGehee
LIGHTING
Jean Rosenthal

EMBATTLED GARDEN

PREMIERE
April 3, Adelphi Theatre, NYC
MUSIC
Carlos Surinach
SETS
Isamu Noguchi
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

1959

EPISODES: PART 1

PREMIERE
May 14, City Center, NYC
MUSIC
Anton Webern
(Passacaglia Op. 1/Six Pieces for
Orchestra Op. 6)
SETS
David Hays
COSTUMES
Barbara Karinska
LIGHTING
David Hays

1960

ACROBATS OF GOD

PREMIERE
April 27, 54th Street Theatre, NYC
MUSIC
Carlos Surinach
SETS
Isamu Noguchi
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal



ALCESTIS

PREMIERE
April 29, 54th Street Theatre, NYC
MUSIC
Vivian Fine
SETS
Isamu Noguchi
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

1961**VISIONARY RECITAL¹⁹**

PREMIERE
April 16, 54th Street Theatre, NYC
MUSIC
Robert Starer
SETS
Rouben Ter-Arutunian
COSTUMES
Martha Graham
LIGHTING
Rouben Ter-Arutunian

ONE MORE GAUDY NIGHT

PREMIERE
April 20, 54th Street Theatre, NYC
MUSIC
Halim El-Dabh
SETS
Jean Rosenthal
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

1962**PHAEDRA**

PREMIERE
March 4, Broadway Theatre, NYC
MUSIC
Robert Starer
SETS
Isamu Noguchi
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

A LOOK AT LIGHTNING

PREMIERE
March 5, Broadway Theatre, NYC
MUSIC
Halim El-Dabh
SETS
Ming Cho Lee
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

SECULAR GAMES

PREMIERE
August 17, Palmer Auditorium,
New London, Conn.
MUSIC
Robert Starer (Concerto a Tre)
SETS
Marion Kinsella
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

LEGEND OF JUDITH

PREMIERE
October 25, Habima Theatre,
Tel Aviv, Israel
MUSIC
Mordecai Seter
SETS
Dani Karavan
COSTUMES
Martha Graham

1963**CIRCE²⁰**

PREMIERE
September 6,
Prince of Wales Theatre, London,
England
MUSIC
Alan Hovhaness
SETS
Isamu Noguchi
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

1965**THE WITCH OF ENDOR**

PREMIERE
November 2, 54th Street Theatre,
NYC
MUSIC
William Schuman
SETS
Ming Cho Lee
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

PART REAL-PART DREAM

PREMIERE
November 3,
54th Street Theatre, NYC
MUSIC
Mordecai Seter
SETS
Dani Karavan
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

1967**CORTEGE OF EAGLES**

PREMIERE
February 21,
Mark Hellinger Theatre, NYC
MUSIC
Eugene Lester
SETS
Isamu Noguchi
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

DANCING GROUND

PREMIERE
February 24,
Mark Hellinger Theatre, NYC
MUSIC
Ned Rorem
(Eleven Studies for Eleven Players)
SETS
Jean Rosenthal
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

1968**A TIME OF SNOW**

PREMIERE
May 25,
George Abbot Theatre, NYC
MUSIC
Norman Dello Joio
SETS
Rouben Ter-Arutunian
COSTUMES
Martha Graham
LIGHTING
Rouben Ter-Arutunian

PLAIN OF PRAYER

PREMIERE
May 29,
George Abbot Theatre, NYC
MUSIC
Eugene Lester
SETS
Jean Rosenthal
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

THE LADY OF THE HOUSE OF SLEEP

PREMIERE
May 30,
George Abbot Theatre, NYC
MUSIC
Robert Starer
SETS
Ming Cho Lee
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

**1969****THE ARCHAIC HOURS**

PREMIERE
April 11, New York City Center, NYC
MUSIC
Eugene Lester
SETS
Marion Kinsella
COSTUMES
Martha Graham
LIGHTING
Jean Rosenthal

1973**MENDICANTS OF EVENING²¹**

PREMIERE
May 2, Alvin Theatre, NYC

MUSIC
David Walker
SETS
Fanger
COSTUMES
Martha Graham
LIGHTING
William Batchelder

MYTH OF A VOYAGE

PREMIERE
May 3, Alvin Theatre, NYC
MUSIC
Alan Hovhaness
SETS
Ming Cho Lee
Patricia Woodbridge
associate designer
COSTUMES
Martha Graham
LIGHTING
William Batchelder

1974**HOLY JUNGLE**

PREMIERE
April,
Mark Hellinger Theatre, NYC
MUSIC
Robert Starer
SETS
Dani Karavan
COSTUMES
Martha Graham

JACOB'S DREAM

PREMIERE
July,
Jerusalem, Israel
MUSIC
Mordecai Seter
SETS
Dani Karavan
COSTUMES
Martha Graham

1975**LUCIFER**

PREMIERE
June 19,
Uris Theatre, NYC
MUSIC
Halim El-Dabh
SETS
Leandro Locsin
COSTUMES
Halston
(Jewelry: Elsa Peretti)
LIGHTING
Ronald Bates

ADORATIONS

PREMIERE
December 8,
Mark Hellinger Theatre, NYC
MUSIC
Classical Guitar
SETS
Leandro Locsin
COSTUMES
Halston
LIGHTING
Ronald Bates

POINT OF CROSSING²²

MUSIC
Mordecai Seter
SETS
Leandro Locsin
COSTUMES
Halston
LIGHTING
Ronald Bates

THE SCARLET LETTER

PREMIERE
December 22,
Mark Hellinger Theatre, NYC.
MUSIC
Hunter Johnson
SETS
Marisol
COSTUMES
Halston
LIGHTING
Ronald Bates

1977

O THOU DESIRE WHO ART ABOUT TO SING

PREMIERE
May 17,
Lunt-Fontanne Theatre, NYC
MUSIC
Meyer Kupferman
(Fantasy for Violin and Piano)
SETS
Marisol (for 1978 Season)
COSTUMES
Martha Graham
LIGHTING
Nicholas Cernovitch

SHADOWS

PREMIERE
May 24,
Lunt-Fontanne Theatre, NYC
MUSIC
Gian-Carlo Menotti
(Cantilena e Scherzo)
SETS
Frederick Kiesler
COSTUMES
Halston
LIGHTING
Nicholas Cernovitch

1978

THE OWL AND THE PUSSYCAT

PREMIERE
June 26,
Metropolitan Opera House, NYC
MUSIC
Carlos Surinach
SETS
Ming Cho Lee
COSTUMES
Martha Graham and Halston
LIGHTING
Gilbert V. Hemsley, Jr.

ECUATORIAL

PREMIERE
June 27,
Metropolitan Opera House, NYC
MUSIC
Edgard Varèse (Ecuatorial)
SETS
Marisol
COSTUMES
Marisol and Halston
LIGHTING
Gilbert V. Hemsley, Jr.

FLUTE OF PAN²³

MUSIC
Traditional
SETS
Leandro Locsin
COSTUMES
Halston
LIGHTING
Gilbert V. Hemsley, Jr.

FRESCOES

PREMIERE
December 9,
Metropolitan Museum of Art,
NYC²⁴
MUSIC
Samuel Barber
(Two Arias from "Antony and
Cleopatra")
COSTUMES
Halston

1980

JUDITH

PREMIERE
April 29,
Metropolitan Opera House, NYC
MUSIC
Edgar Varese
SETS
Isamu Noguchi
COSTUMES
Halston
LIGHTING
Gilbert V. Hemsley, Jr.

1981

"ACTS OF LIGHT"

PREMIERE
February 26,
Kennedy Center, Washington, D.C.
MUSIC
Carol Nielsen
COSTUMES
Halston
LIGHTING
Beverly Emmons

1982

DANCES OF THE GOLDEN HALL

PREMIERE
June 9,
City Center Theater, NYC
MUSIC
Andrzej Panufnik
COSTUMES
Halston
LIGHTING
Beverly Emmons

ANDROMACHE'S

LAMENT

PREMIERE
June 23,
City Center Theater, NYC
MUSIC
Samuel Barber
COSTUMES
Halston
LIGHTING
Beverly Emmons

1983

PHAEDRA'S DREAM

PREMIERE
July 1,
Herod Atticus Theatre, Athens,
Greece
MUSIC
George Crumb
SETS
Isamu Noguchi
COSTUMES
Halston

1984

RITE OF SPRING

PREMIERE
February 28,
New York State Theatre, NYC
MUSIC
Igor Stravinsky
COSTUMES
Halston
LIGHTING
Tom Skelton



1) In June 1929 these three pieces (*Frigitellae*, *Lugubre*, *Poem Ailé*), along with *Danse Languide* and *Désir* were presented under the title *Five Poems*.

2) "Ceremonial" was first performed five days earlier (November 15, 1932) at the Broad Street Theatre, Philadelphia.

3) "Chorus for Furies" was first performed as part of the opening bill of Radio City Music Hall on December 27, 1932.

4) The costumes for *Praeludium* were redesigned in 1938 by Edythe Gifford.

5) *Frontier*, with music by Louis Horst, was later made a solo dance.

6) Arch Lauterer utilized mobiles created especially for *Panorama* by Alexander Calder.

7) Recitation of texts selected from the Scriptures and from American historical documents by Martha Graham.

8) Isamu Noguchi later added a mask and redesigned the sets for *El Penitente*.

9) Recitation of selected poems of Emily Dickinson.

10) Recitation of text selected from Gordon Craig's introductions to his *Tom Fool* puppet plays.

11) A recited text was later omitted.

12) A preview performance with improvised costumes was given in the Bennington College Theatre on July 18, 1943.

13) At the first performance only, this work was titled *Mirror Before Me*.

14) Originally titled *Serpent Heart*, the dance was revised and retitled for performance at the Ziegfeld Theatre on February 27, 1947.

15) At the first performance only, the work was called *Wilderness Stair: Diversion of Angels*. The decor was also dropped after the first performance.

16) The set was revised for presentation at the opening ceremonies of Berlin's Congress Hall in 1957.

17) This piece was completely revised and presented with new sets by Isamu Noguchi in May, 1955, as *Seraphic Dialogue*.

18) Revised this became *Theatre for a Voyage* in 1955.

19) The work was revised and presented on March 7, 1962 with the title *Samson Agonistes*.

20) The set used elements of Isamu Noguchi's set for *Theatre for a Voyage*.

21) This work was later revised and presented, April 1974, under the title *Chronique*, with new music by Carlos Surinach.

22) *Point of Crossing* was based on the 1974 production of *Jacob's Dream*.

23) Leandro Locsin's set used a portion of his 1975 set for *Lucifer*.

24) Performed for the dedication of the Sackler Wing of the Metropolitan Museum of Art.



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Gregory Peck



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—Ambassador Evan Galbraith on the occasion
of Miss Graham's receiving
the French Legion d'Honneur on Monday,
January 23, 1984 at the Paris Opera.

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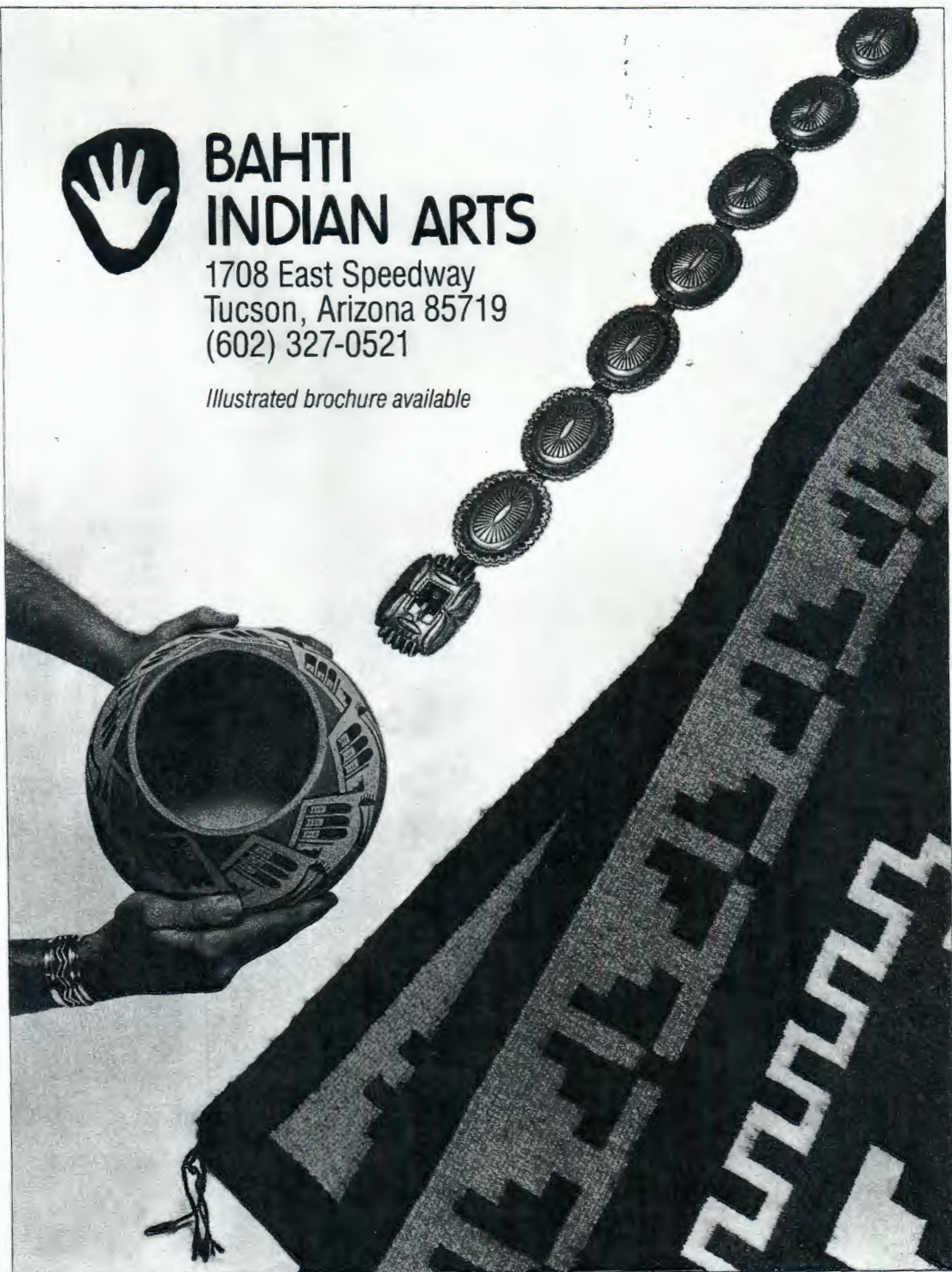
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In 1974 Martha Graham broke a barrier between modern dance and ballet by inviting Margot Fonteyn and myself to dance with her company. Ten years later, as Artistic Director of the Paris Opera Ballet and on the occasion of Martha Graham receiving the Legion of Honor from the French government, I had the privilege to invite the Graham Company, as the first American modern dance company, to appear on the Paris Opera stage. We must continue to break the barriers.

-Rudolf Nureyev



The Dance History of America, and indeed of the world, would be incalculably different and inconceivably poorer without Martha Graham's effect upon it. Her contributions are now a part of the body and language of that art. With an extraordinary and innovative vision, she has given us a new technique, a new theatre, a new spirit and beauty, and for that and more, we are, blessedly, in her debt.

Jerome Robbins



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TAIARI

January 20, 1984

May I respectfully wish many,
many more productive years to
our national treasure, Martha Graham.

Blessings,

Helen Hayes



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January 23, 1984

In the beginning days there was Martha Graham discovering her way of dance. I watched. In 1929, recently returned from two years in Paris, I did two heads of her. She insisted I do the second to be more as she wished; the first was too close to a reality which she aspired to rise above. A drive motivated her to strip the dance to its stark rudiment.

In 1935 I was inspired to do the set for FRONTIER with which I thought to catch the essential sculpture of space--a limitless illusion. This is the path I continued to investigate whenever Martha would call on me to rise to the occasion. By the 60's there had come to be twenty collaborations between us. She is the one who always came to me with her requirements and the myth she wished to encompass. My role was to respond.

Isamu

Isamu Noguchi



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