



## ABOUT THE COMPANY

The Martha Graham Dance Company has been a leader in the development of contemporary dance since its founding in 1926. Informed by the expansive vision of pioneering choreographer Martha Graham, the Company brings to life a timeless and uniquely American style of dance that has influenced generations of artists and continues to captivate audiences. Graham and her Company have expanded the contemporary dance vocabulary of movement and forever altered the scope of the art form by rooting works in contemporary social, political, psychological, and sexual contexts, deepening their impact and resonance.

Always a fertile ground for experimentation, the Martha Graham Dance Company has been an unparalleled resource in nurturing many of the leading choreographers and dancers of the 20th and 21st centuries, including Merce Cunningham, Erick Hawkins, Pearl Lang, Pascal Rioult, and Paul Taylor. Graham's repertory of 181 works has also engaged noted performers such as Mikhail Baryshnikov, Claire Bloom, Margot Fonteyn, Liza Minnelli, Rudolf Nureyev, Maya Plisetskaya, and Kathleen Turner. Her groundbreaking techniques and unmistakable style have earned the Company acclaim from audiences in more than 50 countries throughout North and South America, Europe, Africa, Asia, and the Middle East.

Today, the Company continues to foster Graham's spirit of ingenuity. It is embracing a new programming vision that showcases masterpieces by Graham, her contemporaries, and their successors, alongside newly commissioned works by contemporary artists inspired by Graham's legacy. With programs that unite the work of choreographers across time within a rich historical and thematic narrative, the Company is actively working to create new platforms for contemporary dance and multiple points of access for audiences.

The Martha Graham Dance Company's repertory includes Graham masterpieces *Appalachian Spring*, *Lamentation*, *Cave of the Heart*, *Deaths and Entrances*, and *Chronicle*, among other works. The Company continues to expand its mission to present the work of its founder and her contemporaries, and remains a leader by catalyzing new works with commissions that bring fresh perspectives to dance classics, such as *American Document (2010)* and *Lamentation Variations (2009)*. Multimedia programs like *Dance is a Weapon (2010)*, a montage of several works connected through text and media, redefine the boundaries of contemporary dance composition.



# MARTHA GRAHAM DANCE COMPANY

## ABOUT MARTHA GRAHAM

Martha Graham's revolutionary vision and artistic mastery has had a deep and lasting impact on American art and culture. Her bold use of socially infused subjects and emotionally charged performances single-handedly defined contemporary dance as a uniquely American art form, which the nation has in turn shared with the world. Graham's creativity crossed artistic boundaries and embraced every artistic genre. She collaborated with and commissioned work from the leading visual artists, musicians, and designers of her day, including sculptor Isamu Noguchi and fashion designers Halston, Donna Karan, and Calvin Klein, as well as composers Aaron Copland, Samuel Barber, William Schuman, Norman Dello Joio, and Gian Carlo Menotti.

Influencing generations of choreographers and dancers including Merce Cunningham, Paul Taylor, and Twyla Tharp, Graham forever altered the scope of dance. Classical ballet dancers Margot Fonteyn, Rudolf Nureyev, and Mikhail Baryshnikov sought her out to broaden their artistry, and artists of all genres were eager to study and work with Graham – she taught actors including Bette Davis, Kirk Douglas, Madonna, Liza Minelli, Gregory Peck, Tony Randall, Eli Wallach, Anne Jackson, and Joanne Woodward to utilize their bodies as expressive instruments. Today, renowned artists remain attracted to her work; Diana Visnehva and Blythe Danner have appeared in recent performances.

Graham's groundbreaking style grew from her experimentation with the elemental movements of contraction and release. By focusing on the basic activities of the human form, she enlivened the body with raw, electric emotion. The sharp, angular, and direct movements of her technique were a dramatic departure from the predominant style of the time.

With an artistic practice deeply ingrained in the rhythm of American life and the struggles of the individual, Graham brought a distinctly American sensibility to every theme she explored. "A dance reveals the spirit of the country in which it takes root. No sooner does it fail to do this than it loses its integrity and significance," she wrote in the 1937 essay "A Platform for the American Dance".

Consistently infused with social, political, psychological, and sexual themes, Graham's choreography is timeless, connecting with audiences past and present. Works such as *Revolt* (1927), *Immigrant: Steerage, Strike* (1928), and *Chronicle* (1936) – created the same year she turned down Hitler's invitation to perform at the International Arts Festival organized in conjunction with the Olympic Games in Berlin – personify Graham's commitment to addressing challenging contemporary issues and distinguish her as a conscientious and politically powerful artist.



## MARTHA GRAHAM DANCE COMPANY

### ABOUT MARTHA GRAHAM

Martha Graham remained a strong advocate of the individual throughout her career, creating works such as *Deaths and Entrances* (1943), *Appalachian Spring* (1944), *Dark Meadow* (1946), and *Errand into the Maze* (1947) to explore human and societal complexities. The innovative choreography and visual imagery of *American Document* (1938) exemplified Graham's genius. The dramatic narrative, which included the Company's first male dancer, explored the concept of what it means to be American. Through the representation of important American cultural groups such as Native Americans, African-Americans, and Puritans and the integration of text from historical American documents, Graham was able to capture the soul of the American people.

During her long and illustrious career, Graham created 181 masterpiece dance compositions, which continue to challenge and inspire generations of performers and audiences. During the Bicentennial she was granted the United States' highest civilian honor, the Presidential Medal of Freedom, and in 1998, *TIME* magazine named her the "Dancer of the Century." The first dancer to perform at the White House and to act as a cultural ambassador abroad, she captured the spirit of a nation and expanded the boundaries of contemporary dance. "I have spent all my life with dance and being a dancer," she said. "It's permitting life to use you in a very intense way. Sometimes it is not pleasant. Sometimes it is fearful. But nevertheless it is inevitable."



## ARTISTIC DIRECTOR BIOGRAPHY

JANET EILBER has been the Martha Graham Center's artistic director since 2005. Her direction has focused on creating new forms of audience access to the Martha Graham masterworks. These initiatives include designing contextual programming, educational and community partnerships, use of new media, and commissions and creative events such as the *Lamentation Variations* and *Prelude and Revolt*. In recent projects, she has created new arrangements of classic Graham choreography for such wide ranging projects as the Martha Graham Google Doodle and the Italian theater production of *Cercando Picasso* starring Giorgio Albertazzi. Earlier in her career, as a principal dancer with the Martha Graham Dance Company, Ms. Eilber worked closely with Martha Graham. She danced many of Graham's greatest roles, had roles created for her by Graham, and was directed by Graham in most of the major roles of the repertory. She soloed at the White House, was partnered by Rudolf Nureyev, and starred in three segments of *Dance in America*, and has since taught, lectured, and directed Graham ballets internationally. Apart from her work with Graham, Ms. Eilber has performed in films, on television, and on Broadway, directed by such greats as Agnes de Mille and Bob Fosse, and has received four Lester Horton Awards for her reconstruction and performance of seminal American modern dance. She has served as Director of Arts Education for the Dana Foundation, guiding the Foundation's support for Teaching Artist training and contributing regularly to its arts education publications. Ms. Eilber is a Trustee Emerita of the Interlochen Center for the Arts. She is married to screenwriter/director John Warren, with whom she has two daughters, Madeline and Eva.



# MARTHA GRAHAM DANCE COMPANY

TOURING REPERTORY 2012–2013

In this season, the repertory again offers moving and authentic Graham experiences for a range of audiences and venues. Programs available include the company's popular thematic programming, some performances using media, as well as Essential Graham programs for smaller venues. Two different multimedia events are available: *Prelude and Revolt*, which charts the era when Martha Graham burst on the scene, and *Dance is a Weapon*, which evokes the time when modern dance was spurred by political activism. A Noguchi/Graham program includes three of Graham's greatest masterworks with sets by the sculptor Isamu Noguchi. The 12-13 theme of "Inner Landscape" includes works created with psychological themes such as *Deaths and Entrances* and *Errand into the Maze*. The Company also regularly customizes programs for a specific venue, an anniversary or campus-wide theme drawing from the classic repertory. Local celebrities often provide narration for these venue-specific performances. The company offers several different programs and events that center on the creation of *Appalachian Spring*. The available classic repertory spans eight decades, showing the staggering scope and beauty of Martha Graham's work, from the power and simplicity of the all-woman group works and early solos to the acclaimed classics. Her ballets were inspired by a wide variety of sources, including modern painting, heroic women, the American frontier, and Greek mythology. Performances feature Isamu Noguchi's most beautiful sets, original lighting, and costumes by Martha Graham, Donna Karan and Calvin Klein, and original scores by American composers Aaron Copland, Gian-Carlo Menotti, Norman Dello Joio, and Samuel Barber. Collaborations with local orchestras on programs featuring these important scores are extremely well received.

Touring program to be designed from our current repertory listed in alphabetical order:

Appalachian Spring  
Appalachian Spring Suite  
Cave of the Heart  
Chronicle  
Clytemnestra  
Deaths and Entrances  
Deep Song  
Diversion of Angels  
El Penitente  
Embattled Garden  
Errand into the Maze  
Lamentation  
Lamentation Variations  
Maple Leaf Rag  
Night Journey  
Satyric Festival Song  
Serenata Morisca  
Snow on the Mesa (by Robert Wilson)  
The Early Solos (Serenata Morisca, Lamentation, Satyric Festival Song, Deep Song)

and

American Document (2010)  
A theater work directed by Anne Bogart and created by the Martha Graham Dance Company, the SITI Company, and playwright Charles Mee.  
Dance is a Weapon  
A montage of several works connected through text and media, highlighting classics with timeless messages of social activism.  
Prelude & Revolt  
A montage of media and live performance capturing Graham's indelible influence on American dance and theater.



## NOTES ABOUT THE DANCES

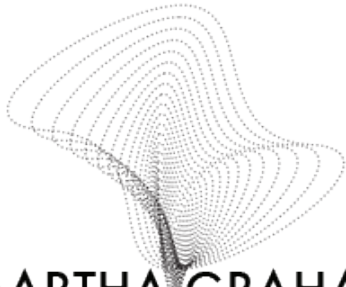
### APPALACHIAN SPRING (1944)

In 1942, Martha Graham received a commission from the Elizabeth Spargue Coolidge Foundation for a new ballet to be premiered at the Library of Congress. Aaron Copland was to compose the score. Graham called the new dance *Appalachian Spring*, after a poem by Hart Crane, but for Copland it always remained "Ballet for Martha." Choreographed as the war in Europe was drawing to end, it captured the imagination of Americans who were beginning to believe in a more prosperous future, a future in which men and woman would be united again. With its simple tale of a new life in a new land, the dance embodied hope. Critics called *Appalachian Spring* "shining and joyous," "a testimony to the simple fitness of the human spirit." The ballet tells the story of a young couple and their wedding day; there is a Husbandman, his Bride, a Pioneer Woman, a Preacher and his Followers.

In a letter to Aaron Copland, Graham wrote that she wanted the dance to be "a legend of American living, like a bone structure, the inner frame that holds together a people." As Copland later recalled, "After Martha gave me this bare outline, I knew certain crucial things—that it had to do with the pioneer American spirit, with youth and spring, with optimism and hope. I thought about that in combination with the special quality of Martha's own personality, her talents as a dancer, what she gave off and the basic simplicity of her art. Nobody else seems anything like Martha, and she's unquestionably very American." Themes from American folk culture can be found throughout the dance. Copland uses a shaker tune, "Simple Gifts," in the second half of his luminous score, while Graham's choreography includes square dance patterns, skips and paddle turns and curtsies, even a grand right and left. The set by Isamu Noguchi features a Shaker rocking chair. *Appalachian Spring* is perhaps Martha Graham's most optimistic ballet, yet it does contain a dark side. The fire and brimstone Preacher and his condemnation of earthly pleasures recalls the repressive weight of our Puritan heritage, while the solemn presence of the Pioneer Woman hints at the problems of raising families in remote and isolated communities. In this newly cleared land life was not simple, and Graham's vision pays homage to that as well.

### APPALACHIAN SPRING SUITE (1944)

*Appalachian Spring Suite* is a narrated presentation of highlights from *Appalachian Spring* that gives the audience an inside look at the remarkable collaboration between Martha Graham and Aaron Copland. The dancing is introduced by text borrowed from Graham's letters to Copland. Her eloquent and intimate descriptions of the characters, setting and atmosphere for the work are matched with the end result – the music and dance they inspired. Copland's Pulitzer Prize winning score and the clean, athletic Graham choreography clearly embody her early writings about the dance. *Appalachian Spring Suite* offers the audience unique insight into the creative process of these two geniuses.



## MARTHA GRAHAM DANCE COMPANY

### NOTES ABOUT THE DANCES

#### CAVE OF THE HEART (1946)

Premiered at Columbia University in 1946 and originally entitled *Serpent Heart*, this dance is a psychological study of the destructive powers of love, the dark passions that guard that human heart, coiled like a serpent ready to strike when attacked. Medea, princess of the kingdom of Colchis, was known as a sorceress. Pierced by Cupid's bow, she fell in love with the adventurer Jason and used her magical powers to help him gain the Golden Fleece. Sacrificing all that was dear to her, she fled with him to his home in the kingdom of Corinth, where they lived as man and wife and had two small children. But Jason was ambitious, and when offered the Princess of Corinth in marriage, he abandoned Medea. This is the moment in which Martha Graham's dance begins. Betrayed and exiled from her home, Medea plots a course that will end with death of her rival, the Princess, and the murder of her own two children. The Chorus, foreseeing the tragedy about to be enacted, tries to prevent it, and suffers its unfolding. Graham's dance confronts us with the horror of a woman betrayed, so crazed by vengeance that she commits the unthinkable, murder not only of her lover's new wife, but of her own children. She is the most detestable of beings, but she is not alien to us. In her exploration of these dark and primal passions Graham reveals the full range of what it is to be human. Ultimately this is a dance of transformation, as the Sorceress (Medea), cleansed by flames, is returned to her father the Sun.

#### CHRONICLE (1936)

*Chronicle* premiered at the Guild Theater in New York City on December 20, 1936. The dance was a response to the menace of fascism in Europe; earlier that year, Graham had refused an invitation to take part in the 1936 Olympic Games in Germany, stating; "I would find it impossible to dance in Germany at the present time. So many artists that I know and respect have been persecuted, have been deprived of the right to work for ridiculous and unsatisfactory reasons, that I should consider it impossible to identify myself, by accepting the invitation, with the regime that has made such things possible. In addition, some of my concert group would not be welcomed in Germany" (a reference to the fact that many members of her group were Jewish). According to the original program note, "*Chronicle* does not attempt to show the actualities of war; rather does it, by evoking war's images, set forth the fateful prelude to war, portray the devastation of spirit which it leaves in its wake, and suggest an answer."

This is one of the very few dances Martha Graham made which can be said to express explicitly political ideas, but, unlike *Immediate Tragedy* (1937) and *Deep Song* (1937), dances she made in response to the Spanish Civil War, this dance is not a realistic depiction of events. The intent is to universalize the tragedy of war. The original dance with a score by Wallingford Riegger, was forty minutes in length, divided into three sections: "Dances before Catastrophe—Spectre 191 and Masque." "Dances after Catastrophe—Steps in the Streets and Tragic Holiday" and "Prelude to Action." The Company has reconstructed and now performs "Spectre 1914," "Steps in the Street," and "Prelude to Action."



## NOTES ABOUT THE DANCES

### CLYTEMNESTRA (1958)

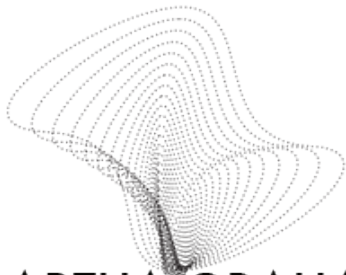
*Clytemnestra*: Martha Graham's only full-evening work is recognized as a masterpiece of 20th Century American modernism. This ground-breaking psycho-drama has three acts with two intermissions. Its cast of 21 dancers brings to life the classic characters, Clytemnestra, Agamemnon, Electra, Orestes, Cassandra, Iphigenia, Helen of Troy, and the timeless plot of betrayal, adultery, murder, revenge and redemption..

Considered to be masterworks of Japanese/American sculptor, Isamu Noguchi, the onstage set pieces shift in each act to represent tangible props: beds, thrones, palace chambers. At the same time, the organic shapes of the Noguchi structures evoke the inner spaces of mind and memory and accentuate the emotional themes of the work.

The score was created in a close collaboration between Graham and the young Egyptian composer, Halim El-Dabh. Its evocative orchestration, including two voices, references the sounds of the Middle-East while serving the modernism of Graham's approach to the psychological themes. It is scored for Baritone, Soprano and 31 instruments.

*Clytemnestra* takes place largely within the mind of its Queen and is a prime example of Graham's pioneering approach to time and space on stage. In this epic drama, Graham creates a sympathetic protagonist out of one of literature's most reviled women while providing a riveting modernist approach to the themes underlying generations of conflict. The production embodies a call for forgiveness and redemption and gives audiences new ways of examining the political, religious and social conundrum of today's Middle-East. A wide range of contextual connections for University and cultural partners can be made to gender studies, the classics, American history, modernism, etc.

50th Anniversary Production: This production restores the brilliance of the original while taking advantage of the newest stagecraft and technical innovation. The production provides context and access to today's audiences using methods which have reinvigorated opera in recent years - super-titles. Though the sung passages of the score are in English, the language of this opera is dance, and the work is operatic in scope. Each scene is introduced by a short super-title similar to the scene titles used in Graham's original printed program notes.



## MARTHA GRAHAM DANCE COMPANY

### NOTES ABOUT THE DANCES

#### DEATHS AND ENTRANCES (1943)

*Deaths and Entrances* was previewed at Bennington College in the summer of 1943 and premiered in New York in December of that year. The country was at war, and Graham was grappling with questions of faith and despair. In a letter to David Zellmer, a Company member serving in the Air Force at the time, she wrote, "There are so many little deaths, those moments of doubt, loneliness, fear . . . moments when one ceases to be for a short time. Then there is the entrance again into the real world of energy that is the source of life, that is the immortality." Graham was obsessed with her new work. She had been through a year of change, and of fear, afraid that her creative impulses were dried up, "that the wild thing was gone out of her heart," as she put it.

Set to a score by Hunter Johnson, with sets and lighting by Arch Lauterer, *Deaths and Entrances* was inspired by the lives of the three Brontë sisters (originally Sophie Maslow, Jane Dudley and Graham herself) and the struggle of women to follow their deepest impulses in the face of convention and tradition. "The dancing is some of the most articulate and significant I have done," she wrote Zellmer. Audiences, however, found the work mysterious. "The public seems baffled," Graham observed, "but moved in some way they do not understand." In the *New York Times* John Martin wrote "at first seeing it is perfectly safe to say that not a single spectator can honestly report that he knows what the work is all about, though he must acknowledge that it is gripping and emotionally moving." Objects in the dance have mysterious resonance; a shell, a goblet, a vase, inspire memories of past experience and create a stage for the sisters to revisit childhood memories, imagined lovers. The dance follows its own subconscious logic. Questioned about why she choreographed a sequence of falls while dressed in evening clothes, Graham posed her own question. "Haven't you ever been in a room where someone you loved, who no longer loved you, walked in, and your heart fell to the floor?"

The brooding, restless quality of the work, and its concerns with the female experience continue to move audiences, "slipping in through the sensory perceptions without ever touching on the accustomed areas on intellection," as Martin observed long ago.

#### DEEP SONG (1937)

*Deep Song* premiered at the Guild Theater in New York in 1937. Set to music by Henry Cowell, the dance was composed in response to the Spanish Civil War. *Deep Song* was a cry of anguish, an embodiment of Martha Graham's fears for a world torn apart by man's inhumanity to man. "The fierce, fighting anguish of *Deep Song* is as objective as a shout," wrote one critic. According to program notes, "the forms of the dance – its swirls, crawls on the floor, contractions and falls – are kinetic experiences of the human experience in war... It is the anatomy of anguish from tragic events." The tragedy of Spain is universalized through the choreography. "It is not Spain that we see in her clean impassioned movements: it is the realization that Spain's tragedy is ours, is the whole world's tragedy." The dance disappeared from the repertory in the 1940s, and it was not until 1989 that it was reconstructed by Martha Graham with Terese Capucilli.



MARTHA GRAHAM  
DANCE COMPANY

## NOTES ABOUT THE DANCES

### DIVERSION OF ANGELS (1948)

*Diversions of Angels*, originally titled *Wilderness Stair*, premiered at the Palmer Auditorium of Connecticut College on August 13, 1948. The title as well as set piece designed by Isamu Noguchi suggestive of desert terrain, was discarded after the first performance, and the dance was reconceived as a plotless ballet. *Diversion of Angels* is set to a romantic score by Norman Dello Joio and takes its themes from the infinite aspects of love. The Couple in Red embodies romantic love: and the Couple in Yellow, a flirtatious and adolescent love.

Martha Graham recalled that when she first saw the work of the modern artist Wassily Kandinsky, she was astonished by his use of color, a bold slash of red across a blue background. She determined to make a dance that would express this. *Diversions of Angels* is that dance, and the Girl in Red, dashing across the stage, is the streak of red paint bisecting the Kandinsky canvas.

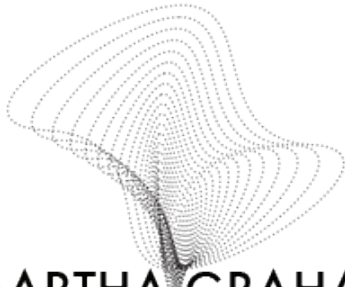
### EL PENITENTE (1940)

"I tried to show the three aspects of all women in *El Penitente*. Every woman has that quality of being a virgin, of being the temptress-prostitute, of being the mother. I feel that these, more than anything, are the common life of all women."

-Martha Graham.

*El Penitente* has the look of primitive folk art come to life. Born out of Martha Graham's fascination with the American southwest and specifically a sect of Penitents who believed in purification through severe penance, the dance has a simple formalism, episodic structure and naïve, archaic gestures.

Constructed as a play within a play, *El Penitente* opens with the entrance of a troupe of strolling players. They don their costumes and enact a series of vignettes from the Bible. We see a childlike pageant that includes flagellation, revelation, seduction, repentance, crucifixion, and salvation – a wonderfully stylized meshing of dance, theater, and American and Catholic ritual. The players end their performance with a dance of celebration perhaps meant to inspire the generosity of the onlookers.



## MARTHA GRAHAM DANCE COMPANY

### NOTES ABOUT THE DANCES

#### EMBATTLED GARDEN (1958)

*Embattled Garden* premiered at the Adelphi Theater in New York City on April 3, 1958. Set to a score commissioned from Carlos Surinach, and in an environment designed by Isamu Noguchi consisting of a forest of supple poles and a stylized tree, Martha Graham created her own Garden of Eden. It was a garden of highly charged and a stylized tree, amorousness rather than biblical solemnity, according to critic Walter Terry. Choreographed the same year as the glorious full-length epic *Clytemnestra*, it inspired critics to marvel at the breadth of Graham's talents.

In a frankly erotic romp, this tragic comedy explores scared and profane love. Seduced by the worldly Stranger and his companion, Lilith (Adam's first wife), the innocence of the Garden of Eden is shattered. According to Bertram Ross, who danced the originally role of Adam, "it started in rehearsal with sweet and gentle little primitive images of Adam and Eve." Clearly, this did not last long. Both Ross and Glen Tetley, who danced the stranger, recall how Graham quickly stripped the work-in-progress of any sentimentality, preferring to plunge directly into the violent passions, which lurked just beneath the pastoral surface. The innocence of Adam and Eve was never to be restored; in one of the final tableaux of the dance a wiser but sadder Eve cradles Adam in a moment of tenderness, a comforting mother as well as an erotic playmate.

#### ERRAND INTO THE MAZE (1947)

*Errand into the Maze* premiered in 1947 at the Ziegfeld Theater in New York City. With a score by Gian Carlo Menotti, and set design by Isamu Noguchi, the dance was choreographed as a duet for Martha Graham and Mark Ryder. It is loosely derived from the myth of Theseus, who journeys into the labyrinth to confront the Minotaur, a creature who is half man and half beast. In *Errand into the Maze*, Martha Graham retells the tale from the perspective of Ariadne who descends into the labyrinth to conquer the Minotaur. Substituting a heroine for the hero of Greek mythology in her dance. Martha Graham created a female protagonist who would confront the beast of fear, not just once, but three times, before finally overpowering him. Noguchi designed a set that consisted of a shaped frame, like the crotch of a tree or the pelvic bones of a woman. A long rope curves its way through the performance space and ends at this symbolic doorway. Influenced by the theories of the great psychologist Carl Jung, Martha Graham was exploring the mythological journey into the self in this dance.



## NOTES ABOUT THE DANCES

### LAMENTATION (1930)

*Lamentation* premiered in New York City on January 8, 1930, at Maxine Elliot's Theater, to the music by the Hungarian composer Zoltán Kodály. The dance is performed almost entirely from a seated position, with the dancer incased in a tube of purple jersey. The diagonals and tensions formed by the dancer's body struggling within the material create a moving sculpture, a portrait which presents the very essence of grief. The figure in this dance is neither human nor animal, neither male or female: it is grief itself.

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

### LAMENTATION VARIATIONS (2007)

*Lamentation Variations* is an event that was originally conceived to commemorate the anniversary of 9/11. It was premiered on that date in 2007. The work opens with a film from the early 1930s of Martha Graham. We see her dancing movements from her then new, and now iconic, solo, *Lamentation*. The variations that follow were developed under specific creative conditions by choreographers Richard Move, Larry Keigwin, and Bulareyaung Pagarlava. Each was asked to create a spontaneous choreographic sketch of their reaction to the Graham film, and was required to adhere to the following conditions: 10 hours of rehearsal, public domain music or silence, basic costumes and lighting design. Though it was planned to be performed on only one occasion, the audience reception for *Lamentation Variations* was such that it has been added to the permanent repertory of the Martha Graham Dance Company.

### MAPLE LEAF RAG (1990)

*Maple Leaf Rag* premiered in 1990 at the City Center Theater in New York City. The last complete ballet to be choreographed by Martha Graham, the dance takes a sly look at the foibles of a contemporary choreographer (such as Graham herself) and gently mocks the plight of the artist in the throes of creation. With costumes by fashion designer Calvin Klein and a score featuring the music of Scott Joplin, the dance was immediately a favorite for Graham audiences. A ridiculous boomerang-shaped barre dominates the stage, the perfect prop for the cast of unruly characters that inhabit this ballet. Like figments of the imagination, these dancers enter and exit at will in a parody of movement themes drawn from classic Graham repertory.

*Maple Leaf Rag* is Martha Graham's humorous and loving tribute to the choreographic muse. It is also a fond tribute to the Scott Joplin music of her youth and to her long association with Louis Horst, her one-time mentor and lover. "Louis," she says at the very beginning of the dance, "play me the 'Maple Leaf Rag.'"



## MARTHA GRAHAM DANCE COMPANY

### NOTES ABOUT THE DANCES

#### NIGHT JOURNEY (1947)

Commissioned by the Elizabeth Sprague Coolidge Foundation, *Night Journey* was first performed in Cambridge, MA as part of Harvard University's Symposium on Music Criticism. The dance is part of Graham's Greek cycle and like *Cave of the Heart* (1946), based upon Medea, and *Clytemnestra* (1958), inspired by the *Oresteia*, Graham's interpretation makes the woman's experience central. When the dance premiered in New York City, Walter Terry wrote that Graham had succeeded in "transfer[ing] the action to the area where only Jocasta's heart and mind are real."

According to the myth, 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, his real father. Oedipus traveled on to Thebes, solved the riddle of the Sphinx, and was rewarded with the throne and the murdered King's widow, 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. When the truth was discovered and the incestuous relationship revealed, Jocasta took her own life. Oedipus blinded himself and wandered the earth an outcast.

In her retelling of the Oedipus myth, Graham was almost certainly influenced by contemporary interest in psychology and the emerging (in America) theories of Freud and Jung, theories which explored the darker recesses of the human psyche, including erotic passion and the powerful sexual dynamics operating within the family. In Sophocles' *Oedipus Rex*, Jocasta's experience is largely unexamined. But in *Night Journey*, the complex interweaving of emotions between mother and son, between mother and lover are paramount; in the central duet between Oedipus and Jocasta, passionate lovemaking is interrupted by maternal memories; the infant suckling at Jocasta's breast, the child cradled in her arms. And Graham's command of symbolic language is never more powerfully expressed; the rope which is the instrument of her death evokes both the marriage vows which tie Jocasta to Oedipus the King and the umbilical cord which once bound her to her son.

#### SATYRIC FESTIVAL SONG (1932)

*Satyrical Festival Song* premiered in 1932 at the Guild Theater in New York City, part of a suite of solo dances entitled *Dance Songs*. The dance was inspired by American Indian Pueblo culture and the clowns who satirize and mock the sacred rituals. Set to a score by Imre Weiss Haus, with a costume designed by Martha Graham, the dance disappeared from the repertory for many years and was best known through the series of photographs published in Barbara Morgan's 1942 book on Martha Graham. It was reconstructed by Diane Grey and Janet Eilber in 1994, to music by Fernando Palacios, for a season at the Brooklyn Academy of Music in New York.



## NOTES ABOUT THE DANCES

### SERENATA MORISCA (1916)

In 1916, claiming that a twenty-two her new pupil was too old to ever become a good dancer, Ruth St. Denis took on Martha's early training, after being astonished by the ferocity of her performance in a classroom exercise he developed, the solo *Serenata Morisca*.

The dance is a sort of a sensual "serenade" performed by the favorite of a king or Shah of some unspecified country and is a classic example of Denishawn orientalist style and early American modern dance. The steps have no ethnic authenticity. They are Shawn being exotic and what he called "barbaric", with overtones of East Indian technique. The costume is a voluminous sheer copper or gold skirt with a bejeweled hem and bodice. The dancer's ankles are encircled with bells, and a large red flower sits behind her ear. She is arrogant, self confident, elegant, and sensual, dancing as much for her own pleasure as for the King's. Graham performed the solo on Denishawn Tours '23 and in the Greenwich Village Follies 1923-25.

### SNOW ON THE MESA (1995)

Only after an artist dies can we make out the true dimensions of her work. Only then can we see the complete parabola of a life lived in art: the energy and exultation of youth, the mastery and power of maturity, the angers of fears—the bleak wisdom—of old age. Few women ever attain that wholeness. Martha Graham was one of them, and it enabled her to perform for us the pain and triumph of the human heart. She gave a new face and new gestures to our common mythologies.

There is a hard difference between artists who work serenely into their old age—think of Matisse in his eighties, with a brush strapped to his wrist—and those like Martha Graham, whom old age deprived of the tools of her art. Her fate is shared by all artists—singers, dancers, actors—who rely on their bodies. A dancer, cannot, say as Horace said of his poems, "I have built myself a monument of bronze and last forever."

A dancer herself is all the monument she has, and she is frail flesh and bone. Only in human memory does a dancer endure, and never forever.

*Snow on the Mesa* is our homage to Martha's memory, a dance/theater piece in twelve sections. It uses abstract forms and movements to recall the American images that gave meaning to Martha's work and her life: elements from Shaker life, and the deserts of the American southwest, the designs and myths of its aboriginal inhabitants.



# MARTHA GRAHAM DANCE COMPANY

## NOTES ABOUT THE DANCES

### AMERICAN DOCUMENT (2010)

*American Document (2010)* is not a dance by Martha Graham, but it is closely tied to one of her seminal works, *American Document* from 1938. Inspired by filmed excerpts, photos and Graham's handwritten notes from the original dance, the creative team, has reinvented *American Document* for the 21st century. The new theatrical work probes the same issues as Graham's original: What is an American?

### DANCE IS A WEAPON

*Dance is a Weapon* is a montage that explores the political context surrounding early modern dance. Isadora Duncan's 1917 solo, *The Revolutionary*, created in response to the struggle of the proletariat in the Russian Revolution, opens the program. The following dances in this suite were choreographed by members of the New Dance Group, a working class dance academy formed in 1932, when economic and political upheaval, ushered in by the crash of the stock market, caused radical American artists to declare "Art is a Weapon." *Workers Theater Magazine* became a creative hub. Musicians announced, "Music is a Weapon," and the New Dance Group proclaimed "Dance is a Weapon in the Revolutionary Class Struggle."

Eve Gentry's *Tenant of the Street* (1938) is an unflinching look at the cost of hunger and homelessness. Amidst a soundscape of street noises, a hunched figure slowly enters. She turns her head and stares at us. She dares us to feel sorry for her.

The devastation in rural America is the subject of Sophie Maslow's "I Aint Got No Home," from *Dust Bowl Ballads* (1941). Agribusiness and dust storms had depleted the soil in the Midwest and small farmers became domestic refugees. Maslow creates a new mythic American in her dance; poor, battered, always on the move, yet tough and plucky.

In *Time is Money* (1934), Jane Dudley portrays the dehumanization of the factory worker. Runs in place, distorted gesture and relentless repetition suggest the essence of a worker's experience, while the tyranny of the clock is omnipresent. But, as the dance ends the solo figure confronts the audience with clenched fists, poised to break the shackles of oppression.

*Panorama* (1935), a signature work by Martha Graham, closes the program. The dance features student dancers (the original, choreographed in Bennington also included student dancers – part of the emphasis on participation in the revolutionary dance culture) and expresses the power of the people to make change.



## NOTES ABOUT THE DANCES

### PRELUDE AND REVOLT: DENISHAWN TO GRAHAM (1906–1936)

Martha Graham came to the Denishawn School as a student in 1916 and performed with the group until 1924. *Prelude and Revolt* is a suite of dances that traces the emergence of Graham's unique theater and distinctive movement vocabulary from these Denishawn beginnings to the stark, explosive imagery of "Steps in the Street" from 1936.

A trio made up of solo works by Ted Shawn, Ruth St. Denis, and Martha Graham sets the stage for *Prelude and Revolt*. This montage includes excerpts from *Gnossienne* (1917), *Tanagra* (1926), and *Incense* (1906). Martha Graham would have undoubtedly seen Miss Ruth perform *Incense*, as it remained a signature work throughout her long career. Its evocation of private ritual, as well as its dramatic use of stage effects, surely interested the young Graham. This influence can be seen in *Tanagra*, one of Graham's earliest compositions. Ted Shawn's choreography drew upon ritual as well. *Gnossienne*, also known as *A Priest of Knossos*, was inspired by a series of bas reliefs depicting a ritual to the Snake Goddess from the Temple of Knossos in Crete.

The Denishawn-style is full force in *Serenata Morisca* (1916), the next dance in this suite. The dance is best known for its quick turns, high kicks and fiery rhythms. The dancer is dressed in a tight fitting bodice and an ankle length skirt, weighted to ensure that the folds of the skirt will swing out as the dancer turns, making the movement of the fabric an integral part of the choreography.

By 1930, when Graham made *Lamentation*, she was in revolt against her Denishawn past, against ballet, and against the conventions of theatricality. *Lamentation* is performed almost entirely from a seated position, with the dancer encased in a tube of purple jersey. The diagonals and tensions formed by the dancer's body struggling within the material create a moving sculpture, a portrait that presents the very essence of grief. The fabric is again integral to the choreography, but in ways that Ruth St. Denis could never have foreseen.

"Steps in the Street" (1936) was a response to contemporary problems threatening the world, the rise of fascism in Europe. This dance required a new vocabulary, one that Graham had been developing over the previous decade. The female body is cast as an instrument of force; joints, muscles, and sinews at the ready. The dancers in "Steps in the Street" are prepared to speak out with an expressive vocabulary in order to make an impact upon a modern world.



# MARTHA GRAHAM DANCE COMPANY

## LIVE MUSIC

“What a joy to have a live orchestra.”

Doris Hering, *Dance Magazine*

“The live music made all the difference in the world, inspiring the dancers’ performances to new heights.”

Frederick W. Winship, *United Press International*

“An even greater joy was the live music... to which the company performed this feast of choreography.”

Jennifer Dunning, *New York Times*

“Dancers perform differently- about twice as interestingly- to live music.”

Joan Acocella, *The New Yorker*

“... it’s a special joy to have live music.”

Deborah Jowitt, *Village Voice*

Critics and audiences agree: dance is better with live music.

Live music has long been an important part of the Martha Graham Dance Company’s performances. Graham had an unmatched record of commissioning new scores for dance; over a period of 40 years, all but a handful of her dances used music that was written especially for her.

The composers who wrote for Graham include Aaron Copland, Samuel Barber, Paul Hindemith, Gian Carlo Menotti, William Schuman, Carlos Chavez, Darius Milhaud, Norman Dello Joio, Henry Cowell, and Alan Hovhaness.

All of the dances in the Company’s current repertory can be performed with live music, greatly enhancing the impact of the performances. Programs can be designed for as few as 16 musicians, and company Music Director Aaron Sherber will conduct all rehearsals and performances.



# MARTHA GRAHAM DANCE COMPANY

## COLLATERAL OFFERINGS

### Pre-performance movement workshop for audience members

A Company artist introduces the dances being performed and leads audience members in learning movements that they will recognize in the program.

20-30 minutes

### Master Classes

Senior Members of the Company work with beginning, intermediate or advanced dance students in intensive sessions introducing them to the Martha Graham Technique and excerpts from the repertory.

1.5 hours

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### Weekday Performance/Demonstration for Students Grade 3 and up

Company members present a one-hour performance with demonstrations of how emotion is conveyed through Martha Graham's "body language" and introducing the works to be performed. This presentation includes information about Martha Graham, demonstration of her revolutionary technique and the performance of excerpts from the Company's repertory.

(depending upon scheduling within/around the engagement period)

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### "A Dancer's Journal:" Website and Study Guide

to accompany Performance/Demonstration for Students

The Martha Graham Center of Contemporary dance and The John F. Kennedy Center for the Performing Arts developed a website (<http://artsedge.kennedy-center.org/marthagraham/index.htm>) and an eight-page, four-color "CueSheet" study guide that has won kudos from arts educators across the country. Available exclusively through the Martha Graham Dance Company, the study guides (see enclosed in this package) can be available three weeks before the Company's performance/demonstration to assist student to preparing for the event, along with a one-page outline for teachers about how to use the website resource in conjunction with the students' study guides.

in conjunction with Company performance/demonstration for students

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### Professional Development Workshop for Teachers

Two separate workshops introduce teachers to new ways to use the arts to implement innovative lessons based on two of Martha Graham's seminal works: "Steps in the Street" from *Chronicle* (1936) and *Appalachian Spring* (1944).



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### Moving Still: Martha Graham in Photography

#### Original Casts to Today's Artists

A 40-image photographic exhibition includes works by Barbara Morgan, André Kertész, Phillippe Halsman, Arnold Eagle, Martha Swope, and Soichi Sunami. The photography spans the years 1931 to 2005 with black and white photographs of the original casts of eleven dances choreographed by Martha Graham between the years 1931 and 1978 and color photographs by John Deane of the dancers of today's Company who now inhabit these roles.

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### Film Screenings

Two films to which Martha Graham Center has exclusive rights are available to be screened with commentary from an artist, regarding the work and how it relates to Martha's contribution to American culture. Choose between "An Evening of Conversation and Dance with Martha Graham," which includes *Cave of the Heart*, *Errand into the Maze*, and *Acts of Light*, or "The Martha Graham Dance Company: Five Dances by Martha Graham," which includes *El Penitente*, *Diversion of Angels*, "Steps in the Street" from *Chronicle*, *Hérodiane*, and *Maple Leaf Rag*.

Approximately 2 hours

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### Genesis of a Masterpiece: The Graham-Copland Collaboration

A deep legendary correspondence took place between Martha Graham and composer Aaron Copland, reflecting their artistic collaboration and lifelong friendship. Their exchange has been edited to create a riveting theatrical reading that includes exclusive material from the Graham archives and encompasses multi-media (archival films, photographs, audio clips) and live dance performance.

1 hour and 20 minutes, including Q & A

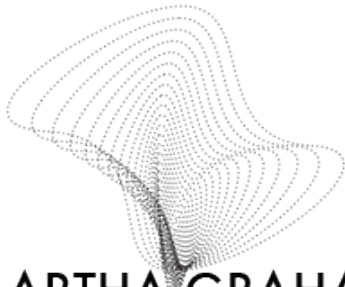
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### Customized Events for Presenters and Cultural/ Education Partners

Through the Martha Graham Dance Company, Graham II, and our roster of Teaching Artists and Company Alumni, the Martha Graham Center has a wide range of offerings available for presenters, communities, schools and universities. In addition, we are eager to foster collaborations nation-wide to develop new resources – from theatrical presentations to curricula for student of all ages.

The Graham legacy provides almost limitless possibilities for events, performances and curricula that can enhance a range of subjects for a range of audiences. The following list includes some suggestions for projects that can be tailored for specific audiences. They may be presented as stand-alone events or in conjunction with main stage Martha Graham Dance Company performances.

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# MARTHA GRAHAM DANCE COMPANY

## COLLATERAL OFFERINGS

### Martha Graham School Teaching Artists

Senior teaching artists are available for sequential workshops in elementary and secondary school classrooms. Graham II, the pre-professional troupe of the Martha Graham School of Contemporary Dance, is available to tour schools throughout a district with lecture-demonstrations either in conjunction with or prior to a Martha Graham Dance Company engagement.

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### Unique topics for Lecture-Demonstrations

Lecture-Demonstration can be customized for any size venue by adding dancers and stagecraft.

- Martha Graham and the Revolution in American Dance
  - Reinventing Theater: The theatrical innovations of Martha Graham
  - Speaking Without Words: The dance technique created by Martha Graham
  - Martha Graham and...
    - American Music
    - American poetry and literature
    - The Greek Tragedies
    - Feminism and the rise of the individual
    - Abstract Expressionism
    - American Psychology, and many others.
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### Panel Discussions coordinated with experts from the community

Graham Artists are available to participate with organizations such as corporations, libraries, museums and civics groups in seminars and panel discussions that are of specific interest within a community. Discussions might revolve around topics other than dance. For example, a panel of scientist, executives and artists exploring “the importance of risk” or a corporate gathering focusing on “growth through collaboration” or “elements of creativity.”

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### Of Special Interest to University Presenters

Although the above offerings are designed for all types of presenters, many of them also offer opportunities for interdepartmental collaborations within a University setting. Some additional examples:

- Dance Department: Prior to the Martha Graham Dance Company’s main performances, teaching artists are available to provide a “Graham Intensive” course with the dance department. This would include a semester of the Graham technique, staging of Graham excerpts and a student production of one of the Graham masterworks. These student productions can be coordinated with a mainstage performance of the Company. In recent years performances of the company that include a short performance by local students have been enormously popular.



## COLLATERAL OFFERINGS

- **Theater Department:** Theater students of the University might prepare monologues and scenes from the classics of theater that Graham has used as inspiration for many of her works. Collaborative events such as a production of *Medea* or *Oedipus Rex* meshed with excerpts from Graham's *Cave of the Heart* (the work based on *Medea*) and/or *Night Journey* could be developed.

- **Music Department:** The Martha Graham Center and the Music Department could develop curriculum for student composers and choreographers based on the work of Graham and her collaborators, e.g., the use of ritual in composition, social political themes expressed through art, etc. The Music Department might also perform an evening of music commissioned by Graham (without dance performed), provide live music for the main Company performances and for lectures on Graham's influence American music.

- **Regional Outreach—Seminar for Dance Educators:** The University could host a statewide seminar for dance educators. Graham Teaching Artists would provide a 2-½ day workshop introducing the dance teachers to Graham's legacy, her technique and repertory excerpts. Audio/visual materials would be provided for the educator's use with their own students.

- **Media Department:** This department might consider exploring new ways to document classic dance. Documentation of the University dance students rehearsing and performing a Graham work might be interspersed with use of archival photos, films, and interviews to create a documentary and a method of preserving an ephemeral art form. Student filmmakers might also provide innovative projections (using new and archival footage) for a Graham performance, lecture demonstration or other event.

- **American History/Women's Studies:** American Modern Dance as the voice of the new American woman. This department could work with Graham Artists to research and explore the historical context that gave rise to specific Graham works. They could study and create events that explore the revolution—led almost entirely by woman—that forged America's identity and our unique form of self-expression.

- **Multi-Department Collaboration:** The University of Michigan created a residency for Martha's Centenary which focused many university departments and campus events on one of Martha Graham's masterworks: *Appalachian Spring*. Similar campus-wide involvement could be designed for a number of Graham's works. This involvement would explore specific thematic material from the approach of many different disciplines.

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For more information or to discuss specific collaborations, please contact Faye Rosenbaum (frosenbaum@marthagraham.org) or Janet Eilber (jeilber@marthagraham.org) or call the Martha Graham Center at 212.838.5886 ext. 205