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THE WHITE HOUSE
CORRESPONDENCE TRACKING WORKSHEET

INCOMING

DATE RECEIVED: AUGUST 24, 1987

NAME OF CORRESPONDENT: THE HONORABLE MARTHA GRAHAM

SUBJECT: INVITATION TO ATTEND THE MARTHA GRAHAM CENTER
OF CONTEMPORARY DANCING'S GALA OPENING NIGHT
ON OCT 6 87 IN NEW YORK CITY

IV087
IV087
RECEIVED

Oct 16 25, 1987

SCHEDULING
OFFICE

ROUTE TO: OFFICE/AGENCY (STAFF NAME)	ACTION		DISPOSITION	
	ACT CODE	DATE YY/MM/DD	TYPE RESP	C COMPLETED D YY/MM/DD
MARY RAWLINS	ORG	87/08/24	FR	A 87/09/21 TR
REFERRAL NOTE: _____				
PM/NATS ✓ REFERRAL NOTE: _____	A	87/09/22		C 87/10/30
REFERRAL NOTE: _____			TR	
REFERRAL NOTE: _____				WS
REFERRAL NOTE: _____				
REFERRAL NOTE: _____				

COMMENTS: IV 871006 871006 NY NEW YORK

*no message per NEA - (1) no message requested (2) group may
receive a grant if legislation is passed - a controversial
issue - so NEA feels not a good time to send message, while*

ADDITIONAL CORRESPONDENTS: MEDIA:L INDIVIDUAL CODES: _____

MI MAIL USER CODES: (A) _____ (B) _____ (C) _____

- *****
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|--------------------------|----------------------|----------------------|---|
| *ACTION CODES: | *DISPOSITION | *OUTGOING | * |
| * | * | *CORRESPONDENCE: | * |
| *A-APPROPRIATE ACTION | *A-ANSWERED | *TYPE RESP=INITIALS | * |
| *C-COMMENT/RECOM | *B-NON-SPEC-REFERRAL | * OF SIGNER | * |
| *D-DRAFT RESPONSE | *C-COMPLETED | * CODE = A | * |
| *F-FURNISH FACT SHEET | *S-SUSPENDED | *COMPLETED = DATE OF | * |
| *I-INFO COPY/NO ACT NEC* | | * OUTGOING | * |
| *R-DIRECT REPLY W/COPY * | | | * |
| *S-FOR-SIGNATURE | | | * |
| *X-INTERIM REPLY | | | * |
- *****

REFER QUESTIONS AND ROUTING UPDATES TO CENTRAL REFERENCE
(ROOM 75,OE0B) EXT-2590
KEEP THIS WORKSHEET ATTACHED TO THE ORIGINAL INCOMING
LETTER AT ALL TIMES AND SEND COMPLETED RECORD TO RECORDS
MANAGEMENT.

Legislation is pending.

415259
ME002



EVENT DATE Oct. 6

REQUEST FOR FILE SEARCH

Please furnish previous Presidentials to:

____ Writer

____ Organisation

____ If no previous to this CHAPTER, then for any other

OTHER: The Martha ~~Ann~~ Graham
Dance Company

Return to: **PRESIDENTIAL MESSAGES**
18-OSOB / ext. 2941

9/24
REQUEST DATE

*NRA if we should do for opening -
Keith on 9/29 -
Keith said Chairman still winter
has not decided? 9/30*

Staff to
Courtemanche

September 21, 1987

Dear Ms. Graham:

The President and Mrs. Reagan have asked me to thank you for your personal invitation to attend the Opening Night, October 6, 1987 of the Martha Graham Center of Contemporary Dance, Inc., featuring "Appalachian Spring."

It is a great disappointment for them that they will not be able to attend this affair due to a previous commitment.

The President and the First Lady send their warm best wishes to you and your company for this gala occasion.

Sincerely,

FREDERICK J. RYAN, JR.
Director of Presidential Appointments
and Scheduling
Director of Private Sector Initiatives

Ms. Martha Graham
Martha Graham Center of
Contemporary Dance, Inc.
316 East 63rd Street
New York, NY 10021

FJR:KC/aaw 9FJRA

cc: with incoming to Msg. Unit

MEMORANDUM
OF CALL

Previous editions usable

TO:

Mary

YOU WERE CALLED BY-- YOU WERE VISITED BY--

Molly Skardon

OF (Organization)

Martha Graham ^{Dance} Studio

PLEASE PHONE FTS AUTOVON

212 832-9166

WILL CALL AGAIN IS WAITING TO SEE YOU

RETURNED YOUR CALL WISHES AN APPOINTMENT

MESSAGE

re: Oct 6 opening night
*same
Rechecked
at phone
9/11*

RECEIVED BY	DATE	TIME
	9/11	1:00

510445

MARTHA GRAHAM CENTER OF CONTEMPORARY DANCE INC

*Scheduling
10/6/87*

August 20, 1987

President and Mrs. Ronald Reagan
The White House
Washington, D.C. 20500

Dear President and Mrs. Reagan:

Mikhail Baryshnikov, Rudolf Nureyev, and Maya Plisetskaya will be joining my Company for its Gala Opening Night, October 6.

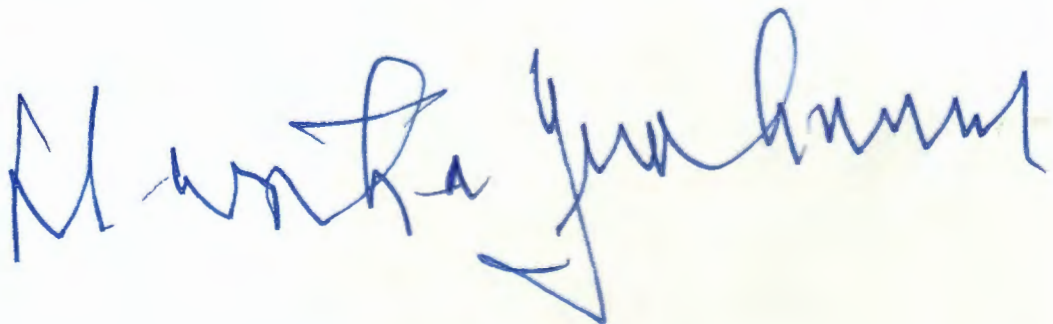
It is a terrifying time in many ways for me to have Rudolf and Misha in "Appalachian Spring," which is considered the most American of ballets. It is a far cry from the first day of rehearsal with Aaron Copland, when I still hadn't decided on a title and in frustration Aaron had written across the original manuscript "Ballet for Martha," a title it still retains.

I know it would mean so much to Misha and to me and all the artists involved in this benefit for my Company if you could attend the evening.

I know the many demands made upon you and more than understand if you cannot attend, but I so hope you will be able to.

With love and blessings,

Martha Graham



THE WHITE HOUSE

WASHINGTON

September 3, 1987

RECEIVED
SEP 10 1987
SCHEDULING OFFICE
MS
J
EP
D

RESPONSE DUE DATE: September 9, 1987

REQUEST FOR SCHEDULING RECOMMENDATION

MEMORANDUM FOR:	<u> </u> MARLIN FITZWATER	<u> </u> MARTY COYNE
	<input checked="" type="checkbox"/> JACK COURTEMANCHE	<u> </u> NANCY RISQUE
	<u> </u> GRANT GREEN	<u> </u> BOB TUTTLE
	<u> </u> JAMES MCKINNEY	<u> </u> ARTHUR CULVAHOUSE
	<u> </u> FRANK DONATELLI	<u> </u> WILLIAM BALL
	<u> </u> CARL ANDERSON	<u> </u> KENNETH CRIBB
	<u> </u> TOM GRISCOM	

FROM: FREDERICK J. RYAN, JR. *FR*
 PRESIDENTIAL APPOINTMENTS AND SCHEDULING

Please provide your recommendation on the following scheduling request:

EVENT: For the President and Mrs. Reagan to attend the Opening Night of the Martha Graham Center of Contemporary Dance Inc showing of "Appalachian Spring."

DATE: October 6, 1987.

LOCATION: New York, NY.

Additional information concerning this event is attached.

YOUR RECOMMENDATION:

Accept <u> </u>	Regret <u> </u> <i>JRC</i>	Surrogate	Message
		Priority <u> </u>	Video <u> </u>
		Routine <u> </u>	Written <u> </u>

If your recommendation is to accept, please cite reasons below:

PLEASE RETURN TO SANDY WARFIELD IN OEOB, ROOM 182 BY THE RESPONSE DUE DATE ABOVE SO THAT YOUR COMMENTS MAY BE CONSIDERED AS WE PROCEED WITH THIS REQUEST. THANK YOU.

MARTHA GRAHAM

DANCE COMPANY



Temptations of the Moon Photo: Nan Melville

OCTOBER 6-25, 1987
CITY CENTER THEATER

OCTOBER 6-25, 1987

TUESDAY 8:00 PM	WEDNESDAY 8:00 PM	THURSDAY 8:00 PM	FRIDAY 8:00 PM	SATURDAY MAT. 2:00 PM	SATURDAY EVE. 8:00 PM	SUNDAY MAT. 2:00 PM	SUNDAY EVE. 8:00 PM
October 6 OPENING NIGHT GALA <i>Curtain 7:00 PM</i>	October 7 EMBATTLED GARDEN DENISHAWN/ GRAHAM CANTICLE NIGHT JOURNEY	October 8 APPALACHIAN SPRING EMBATTLED GARDEN ERRAND TANGLED NIGHT	October 9 CANTICLE TEMPTATIONS DENISHAWN/ GRAHAM RITE OF SPRING	October 10 EMBATTLED GARDEN CANTICLE NIGHT JOURNEY	October 10 APPALACHIAN SPRING ERRAND PRIMITIVE MYSTERIES JUDITH	October 11 TEMPTATIONS ERRAND TANGLED NIGHT RITE OF SPRING	October 11 NO PERFORMANCE
October 13 CANTICLE <i>World Premiere</i> NEW WORK ACTS OF LIGHT	October 14 CLYTEMNESTRA ACT I ACT II ACT III	October 15 CIRCE DENISHAWN/ GRAHAM PRIMITIVE MYSTERIES JUDITH	October 16 EMBATTLED GARDEN CELEBRATION NEW WORK NIGHT JOURNEY	October 17 CIRCE DENISHAWN/ GRAHAM PRIMITIVE MYSTERIES TANGLED NIGHT	October 17 CANTICLE NEW WORK CELEBRATION TEMPTATIONS	October 18 CLYTEMNESTRA ACT I ACT II ACT III	October 18 EMBATTLED GARDEN CELEBRATION ERRAND NEW WORK
October 20 CIRCE HERETIC DENISHAWN/ GRAHAM ERRAND ACTS OF LIGHT	October 21 TEMPTATIONS CELEBRATION NIGHT JOURNEY APPALACHIAN SPRING	October 22 TANGLED NIGHT NEW WORK JUDITH	October 23 JUDITH NEW WORK ACTS OF LIGHT	October 24 CIRCE HERETIC NIGHT JOURNEY APPALACHIAN SPRING	October 24 CANTICLE NEW WORK RITE OF SPRING	October 25 CIRCE HERETIC JUDITH TANGLED NIGHT	October 25 TEMPTATIONS PRIMITIVE MYSTERIES NEW WORK ACTS OF LIGHT

MARTHA GRAHAM DANCE COMPANY

MARTHA GRAHAM DANCE COMPANY

mail to: City Center Box Office, 131 W. 55th St, New York, N.Y. 10019



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Box Office Information 212 246-8989 Groups 212 581-7907

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One Date

1. _____

Two Dates SAVE 25%

1. _____

2. _____

Three Dates SAVE 33%

1. _____

2. _____

3. _____

Tax-deductible Contribution \$ _____

TOTAL \$ _____

Check or Money Order (payable to City Center Box Office)

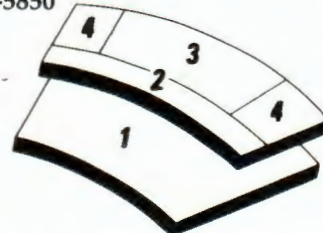
Credit Card: American Express MasterCard Visa

Card No. _____ Exp. Date _____

Signature Required _____

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TELETRON 212 947-5850

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- 2 Mezzanine
- 3 Center Balcony
- 4 Side Balcony



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One Date	\$35.00	\$35.00	\$25.00	\$15.00
Two Dates	\$52.50	\$52.50	\$37.50	\$22.50
Three Dates	\$70.00	\$70.00	\$50.00	\$30.00
Opening Night	CALL GALA OFFICE		\$75.00	\$25-\$50

Mail Orders Must Be Received By September 14th. Orders must be accompanied by a self-addressed stamped envelope. No refunds, no exchanges. Programs subject to change.

AN HISTORIC NIGHT OF DANCE

Opening Night Gala October 6, 1987

For her company's 61st season...The premiere of a lost film of *Martha Graham* dancing her solo from *Frontier*, *Rudolf Nureyev* and *Mikhail Baryshnikov* perform *Appalachian Spring*, and legendary Bolshoi ballerina *Maya Plisetskaya* makes her debut in Ruth St. Denis' solo *The Incense*...followed by a gala supper and cabaret with surprise guests and performers at The Pierre Hotel.

For \$500 and \$1000 gala tickets and information call
Christopher Herrmann 212 832-9166



GRAHAM NUREYEV PLISETSKAYA BARYSHNIKOV

MARTHA GRAHAM ARTISTIC DIRECTOR

ASSOCIATE ARTISTIC DIRECTORS
LINDA HODES • RON PROTAS

THE COMPANY

Takako Asakawa • Thea Nerissa Barnes

Jacquelyn Buglisi • Terese Capucilli • Christine Dakin

Donlin Foreman • Judith Garay • Julian Littleford

Peggy Lyman • Steve Rooks • Maxine Sherman

Peter Sparling • George White Jr. • Larry White

Lyndon Branaugh • Joyce Herring • Debra Kantor

Kim Stroud • Kenneth Topping • Denise Vale

Mark Borneman • Camille Brown

Kathy Buccellato • Mario Camacho • Christopher Dolder

Floyd Flynn • Theresa Maldonado • Miki Orihara • Pascal Rioult

Regisseurs • Martha Graham • Linda Hodes • Bert Terborgh • Yuriko

Rehearsal Director: David Hochoy

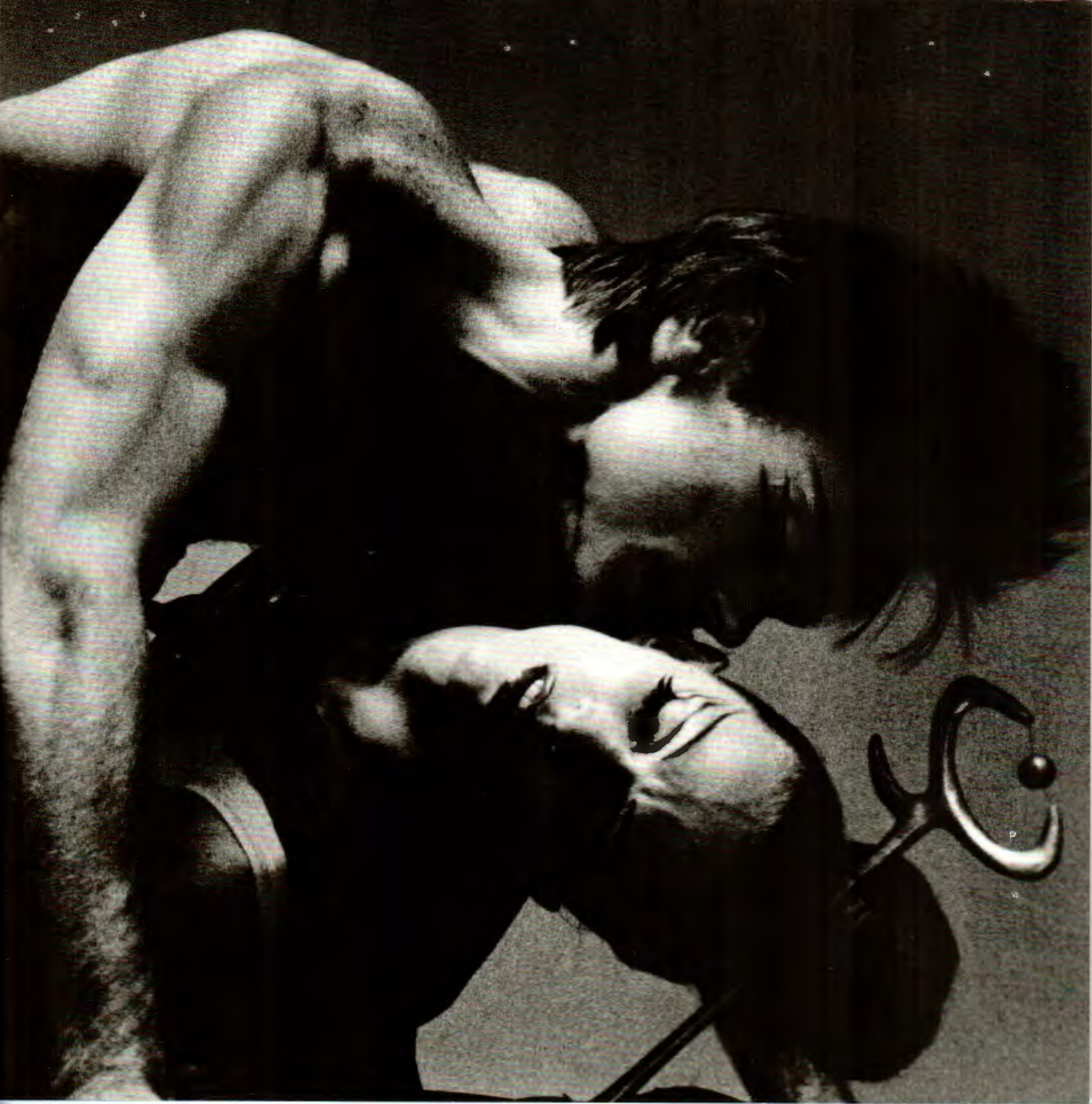
Principal Conductor: Stanley Sussman

Associate Conductor: Jonathan McPhee

General Manager: James D. Nomikos

Photo: © Max Waldman





R E P E R T O I R E

New this season

NEW WORK (Stravinsky Symphony in C) The World Premiere of Martha Graham's newest ballet (#177) is scheduled for Tuesday, October 13, 1987. As yet still untitled, this full company work is set to Stravinsky's Symphony in C.

CANTICLE FOR INNOCENT COMEDIANS A major revival not seen by New York audiences since 1968. "Canticle for Innocent Comedians" is composed of solos, duets and interludes which, like the songs of St. Francis, praise the earth, the sun, wind, fire, water and stars, the world of created things and the mystery of death."—Company Program Notes

CELEBRATION A major revival for the season, not seen since 1937! This joyful group dance of bounding energy and youthful vigor was created in 1934 with a score by Graham's mentor Louis Horst.

ACTS OF LIGHT "Created in 1981, *Acts of Light* is a stunning evocation of Graham's choreographic past and present..."—Janice Berman, *Newsday*

APPALACHIAN SPRING "Appalachian Spring is quintessential Graham and now quintessential Americana, as much a part of our 20th century as the ballet's famed Aaron Copland score."—*Winston-Salem Journal*

CLYTEMNESTRA A full evening work in three acts. "Here is ritual drama acted out to its fullest."—Anna Kisselgoff, *The NY Times*

CIRCE "...expands Miss Graham's oriental and erotic manner."—*Variety*

DENISHAWN/GRAHAM SOLOS: *Frontier, The Incense, Lamentation, Serenata Morisca, Tunagra.* "These three solos grouped with Miss Graham's familiar *Lamentation* and *Frontier* come across as a vibrant theatrical success. These early revivals have turned into a smash hit!"—Anna Kisselgoff, *The NY Times*

EMBATTLED GARDEN "Martha Graham's comedy of manners... Adam and Eve will never be the same after this encounter."—Anna Kisselgoff, *The NY Times*

ERRAND INTO THE MAZE "In this still-daring masterpiece, Graham takes the legend of Theseus and the Minotaur and transforms it into an experience of a woman battling fear, and sexual fear in particular."—Anna Kisselgoff, *The NY Times*

HERETIC "Everything about the piece is shocking—from the ruthlessness with which it reduces dance to its essentials to the evidence it offers of choreographic genius."—Tobi Tobias, *New York Magazine*

JUDITH "The moral truths that burn so incandescently through the splendor of the capes and cloaks here are so sharply presented that the work exerts a profound spell."—Anna Kisselgoff, *The NY Times*

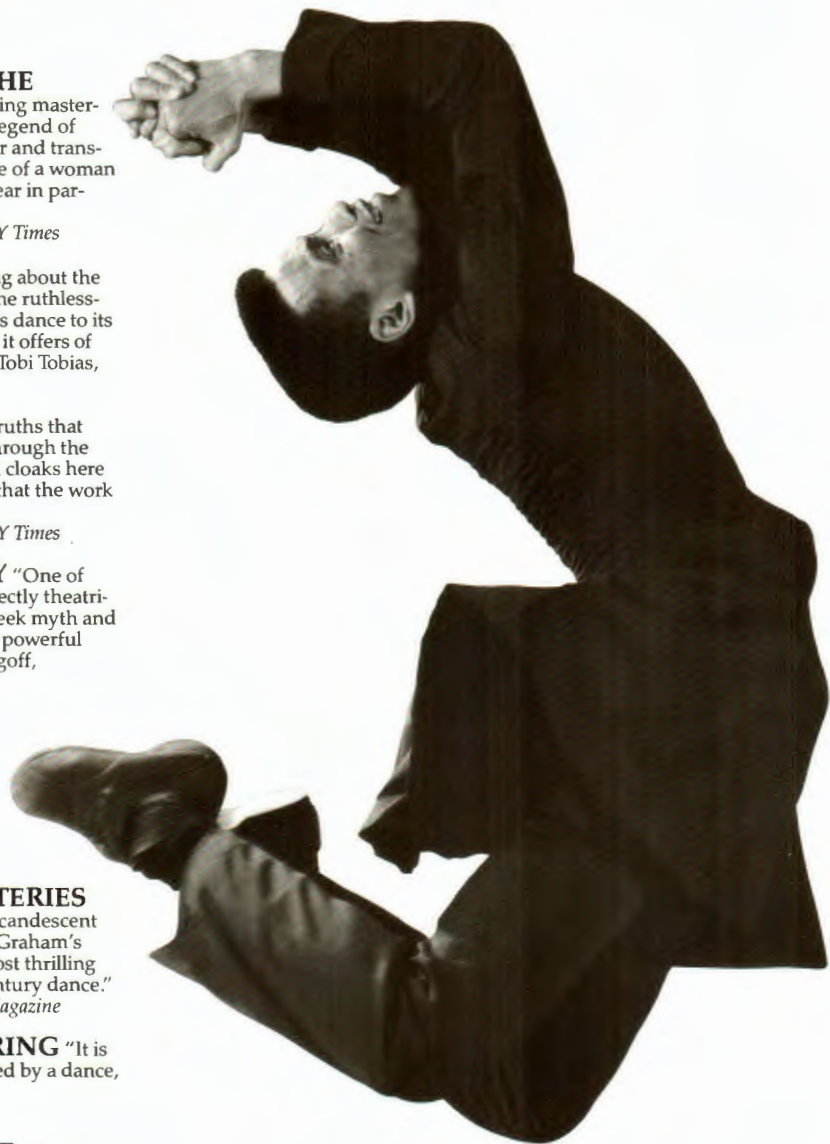
NIGHT JOURNEY "One of Miss Graham's most perfectly theatrical probings into both Greek myth and the modern psyche... It is powerful and deep."—Anna Kisselgoff, *The NY Times*

PRIMITIVE MYSTERIES "This radically simple, incandescent work alone would prove Graham's genius. It is one of the most thrilling passages in twentieth-century dance."—Tobi Tobias, *New York Magazine*

THE RITE OF SPRING "It is glorious to be so exhausted by a dance, a gift from a genius..."—*The Ann Arbor News*

TANGLED NIGHT "Tangled Night is cunningly conceived and beautifully executed. A brilliantly sinuous duet for Forman and Dakin, both of whom are luminous."—Clive Barnes, *New York Post*

TEMPTATIONS OF THE MOON "Temptations of the Moon set to Bartok's 1923 Suite for Dance, is one of the best new works of the entire dance season."—Anna Kisselgoff, *The NY Times*



Martha Graham Center
316 East 63rd Street
New York, NY 10021

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Photo: © Max Waldman

**“THE MOST SIGNIFICANT THEATRE OF
OUR TIME...AS NEAR TO BEING THE
IDEAL DANCE COMPANY AS WE HAVE
ANY HOPE OF SEEING.”** Anna Kisselgoff,
The New York Times

AN HISTORIC SEASON OF DANCE

The world premiere of Martha Graham's 177th ballet, the premiere of a lost film of Martha Graham performing her solo Frontier and two major revivals, Canticle for Innocent Comedians and Celebration.

CC: Mrs. May Unit

Dear Ms. Graham.

The President and Mrs. Reagan have asked me to thank you for your personal invitation to attend the Opening Night, October 6, 1987 of the Martha Graham Center of Contemporary Dance, Inc., featuring "Appalachian Spring."

It is a great disappointment for them that they will not be able to attend this affair due to a previous commitment.

The President and the First Lady send their warm best wishes to you and your company for this gala occasion.

Sincerely,

FJR:kc



MARTHA
GRAHAM
DANCE COMPANY

60TH
ANNIVERSARY



"Acts of Light", photo by Elian Bachini

This printing of the Martha Graham Dance Company 60th Anniversary Journal has been made possible, in part, by a contribution from Philip Morris Companies Inc.



THE
MARTHA
GRAHAM
DANCE
COMPANY

60th Anniversary
Diamond Jubilee Season

MARTHA GRAHAM

CENTER OF CONTEMPORARY DANCE, INC.

The Martha Graham Center of Contemporary Dance, Inc. has as its permanent home a garden-flanked building at 316 East 63rd Street in Manhattan—the gift of Martha Graham's visionary and devoted friend and patroness, Lila Acheson Wallace. The Center houses both the Martha Graham Dance Company, the oldest and most celebrated American dance company and the Martha Graham School, the original and only authorized school of Graham Technique. The Center's operating budget is \$3.2 million with ticket income, touring fees, tuition, and other earned income accounting for approximately 50% of its operating expenses. The balance is provided through public support and contributions and grants from corporations, foundations, and individuals.

During its 60 year history the Martha Graham Dance Company has received international acclaim from audiences in over fifty countries throughout North America, Europe, Africa, Asia and the Middle East. The Company has performed at the Metropolitan Opera House, the Paris Opera House, Covent Garden, the John F. Kennedy Center for the Performing Arts, as well as the base of the Great Pyramids of Egypt, and the ancient Herod Atticus Theatre on the Acropolis in Athens, Greece. In addition to live performances, the Company has also produced several films and videotapes that are broadcast on PBS and then around the world.

The Martha Graham School perpetuates the instruction of Graham Technique and prepares students to become professional dancers in the Martha Graham Company and other major dance companies throughout the world. Four hundred students from 41 countries are currently enrolled at the Martha Graham School, which is fully accredited by the National Association of Schools of Dance and has been heralded for outstanding education and artistic contribution to the field of dance. Alumnae of the School include: Gregory Peck, Bette Davis, Robin Williams, Tony Randall, Betty Ford, Diane Keaton, Joanne Woodward and Woody Allen in addition to many Graham trained choreographers, such as Paul Taylor, Merce Cunningham and Twyla Tharp. The Martha Graham School is presently in the second phase of establishing a school in Florence, Italy in response to the many requests from the Cultural Ministers throughout Europe for an authorized Martha Graham School in Europe. The school is scheduled to open in the Fall of 1986.

Under Martha Graham's direction, the Associate Artistic Directors of the Martha Graham Center, Linda Hodes and Ron Protas, and six generations of Graham trained dancers and teachers are dedicated to the continuing performance of her ballets and instruction of her Technique.

MARTHA GRAHAM'S DANCE CHALLENGE

"It is impossible to measure the profound impact your work has had on the development of modern dance not only in this nation but throughout the world... The numerous tributes and awards bestowed upon you by institutions and governments all over the world attest to the appreciation and acknowledgement of your contribution to dance.

I know I speak for all Americans when I express how proud and privileged we feel to be living at the same time as one of the greatest artists America has ever produced."

—President Ronald Reagan

Since Martha Graham's first dance concert in 1926 she has been recognized as a pioneer and an innovative artist of extraordinary talent. Her monumental body of works includes 176 ballets, many of which are considered to be masterpieces of American dance, and a unique technique of movement—Graham Technique—that has trained some of the twentieth century's finest dancers, choreographers and actors.

For years Martha Graham has sacrificed and stunted for her art and has understood that if subsidy came too soon it would weaken her and prevent her from practicing dangerously her craft. But the pioneering days of modern dance are long over and today, 60 years later, Martha Graham's work is recognized as one of the treasures of world art.

Frank Lloyd Wright, Charles Ives and Martha Graham have come to be recognized as our three native American geniuses, but unlike Ives and Wright, Martha Graham's creative canvas is dancers and their performances. Hers is the most dynamic and alive art form, but without adequate support it can also be the most ephemeral. The Martha Graham Dance Company and School, as the oldest major dance institution in America, would seem to be a permanent part of our national cultural heritage, but they can not continue to be without the financial support to perpetuate the structures and processes of the institution that is the Martha Graham Center.

The National Endowment for the Arts recognized its responsibility to perpetuate this uniquely American art form when, in 1984, it awarded the Martha Graham Center a \$500,000 Challenge Grant to begin the first phase of the Endowment Campaign that would ensure the financial support necessary for the continued performance and preservation of Martha Graham's ballets and the in-



President & Mrs. Reagan congratulate Martha Graham on receiving one of the first National Medals of Art, 1985. Photo The White House.

struction of Graham Technique. The Challenge Grant must be matched on a 3:1 basis with private funds, which means the Martha Graham Center must raise \$1.5 million by December 1987.

The Endowment Fund income will support the following key elements of the Martha Graham Dance Company and School:

THE COMPANY

PERFORMANCE is the ultimate expression of Martha Graham's art. Aspects of these ballets are preserved through filming and the archives, but they can only live through performance, in what Martha Graham calls the divine dialogue between the dancer and audience. It is an expensive and demanding communication, performances are the lifeblood of the Martha Graham Center.

FILM is the media for the ongoing documentation of Martha Graham's ballets and Technique as well as the recording of Martha Graham coaching ballets. Films and videotapes are used by dance students to master the Graham Technique and by Company members to prepare their roles in Martha Graham ballets.

THE ARCHIVE augments the preservation and training process by providing photographs, notated scores, books and interviews with past and present dancers and musicians. The archive materials are resources for dancers, students and scholars and play a vital role in the revival of Graham ballets.

PENSION FUND gives a sense of financial security to the dancers who have devoted themselves to performing the ballets and to the administrative staff which has created the framework in which artists function.

THE SCHOOL

SCHOLARSHIPS support the training of talented dancers, who Martha Graham calls "acrobats of God." Twice a year scholarship auditions are held, but the School can afford to help only a small percentage of those gifted students. Diane Gray, twenty years a member of the Graham organization, both as a principal dancer and teacher, is Director of the School.

MARTHA GRAHAM ENSEMBLE is a select group of advanced and professional level students from the Martha Graham School. The Ensemble performs excerpts from Graham ballets for school audiences in the Metropolitan area. The Ensemble dancers are the next generation of Martha Graham Dance Company dancers. Yuriko, the Ensemble Director, has been associated with Martha Graham for 38 years and has danced leading roles in classic Graham ballets, teaches at the School and serves as Rehearsal Director.

STUDENT PERFORMANCES/CHOREOGRAPHERS SERIES gives young Graham trained artists a chance to present their own choreography. Students performances are given twice annually.

"Her theater is 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. Hers is the single greatest contribution in the history of dancing.

Agnes De Mille

Imagine a world without Shakespeare or Picasso. Imagine a world without Martha Graham. St. John Perse's statement, "We have so little time to be born to this instant" has a special meaning for Martha Graham. We as Americans now face such an instant. We have it within our power at this moment to ensure that the unique American art form Martha Graham has created will continue to be a part of our cultural heritage through our support of the Martha Graham Endowment Fund.

Your contribution to the first phase of the Martha Graham Endowment Fund will give greater life to the vision that Martha Graham has for the future of her ballets and Technique that have so enriched the cultural life of not only America but the world. The Martha Graham Center must raise \$1,500,000 by December 1987 to match the \$500,000 Challenge Grant. Your contribution will enable us to meet this challenge.

THE MARTHA GRAHAM CENTER

The Martha Graham Center's charming building and lovely gardens, whose studios and grounds vibrate with the unique energy and spirit of its occupants, are located on Manhattan's Upper Eastside. Historically, this building has played an important role in the community and its historic role in the development of American contemporary dance is indisputable. As the professional home of Martha Graham, some of the greatest dance works created have been formed within the Center's walls and some of the greatest dancers and choreographers of our time have perfected their craft in its studios. At any time one might peer through a studio door and find, perhaps, Takako Asakawa practicing her 'Cave' turns or Rudolf Nureyev mastering a new Graham role. If Martha Graham is in town you will find her here twice a day



As the home of the Martha Graham Dance Company and the only authorized school to teach Graham Technique,[™] the Center attracts dancers from around the world to study with Martha Graham. Photo by Martha Swope Associates/Susan Cook, 1985

were reborn in these studios on 63 Street. Visitors to the building might be greeted with the pounding of Martha's movements echoing in the halls to Stravinsky's pounding 'The Rite of Spring,' or Jeremy Brett's resonant vocal accompaniment to the vernal 'Song.' Every year over 400 students from forty-one countries come to the Center for the Martha Graham School's daily classes in Graham Technique,[™] the basis for modern dance training, and to benefit from the proximity of "the most celebrated American dance company in the world" that also calls the building home. The building is one of the most important centers of dance in the world. It is a special place of dedication, stimulation and creativity cherished and preserved as one of our great cultural resources and a living monument to one of the glories of world art.

The Martha Graham Center occupies three lots that were originally part of the Devoore Farm. After passing into the Beekman family the Devoore Farm was parcelled into lots, in 1837, and structures began appearing along East 63rd Street in the 1840's. A creek, now long since filled in, ran through the property in the 18th century. The present building, built around the turn of the century, replaces several smaller buildings that were constructed on the lots in the mid-1800's. The three-storied, red brick building has been home to the Slovak National Home (1916), the Children's House of Lenox Hill Settlement (1924), a Montessori School, a dance school and a training school for show dogs before it was purchased for Martha Graham by Lila Acheson Wallace and became the Martha Graham Center in 1952. Martha Graham's earlier studio at 66 Fifth Avenue is now part of the Parsons School of Design.



Martha Graham School Students enjoy one of the gardens that flank the Center. Board Chairman Emeritus, Evelyn Sharp, provides for the maintenance of the beautiful gardens, a rare and welcome asset in Manhattan, with fresh plantings of summer annuals and spring flowering bulbs. Photos by Martha Swope Associates/Susan Cook, 1985.

teaching a class, rehearsing the Company or creating the next Graham ballet. Since 1952 every Martha Graham ballet has been choreographed here. It is a formidable list that includes the masterpieces "Seraphic Dialogue," 'Embattled Garden,' 'Acrobats of Gods' and "Acts of light." And those legendary ladies, Clytemnestra, Phaedra, Judith & Circe

STATEMENT FROM MARTHA GRAHAM



Martha Graham with Chairman of the Board Lee L. Traub. Mrs. Traub first met Martha Graham when she was a young dance student in 1942. Over the years she has been a staunch supporter of the Martha Graham Dance Company and School. An active Board member for over a decade, she was Chairman of the 50th Anniversary Gala in 1975. Today she is Chairman of the Board of Trustees, a post she has held for three years. Photo by Joan Tedeschi.

"The faith in the future of the Martha Graham Center—the Company and the School—that has been exhibited by the National Endowment for the Arts is a faith long held by the Center's Board of Trustees. Our belief, shared by so many others, is that this great art form—this unique language of movement and this extraordinary body of work—be preserved and continue to entertain and instruct future generations.

We cannot alone preserve this very American art form. We must call on those of you who understand Martha Graham's significance in the Twentieth Century, who share our pride in her as a great American, to work side by side with us to accomplish this task. When you contribute to the Martha Graham Center Endowment Fund you personally involve yourself in one of America's noblest accomplishments, and future generations will thank you."

—Lee L. Traub
Chairman
Board of Trustees

"When I first wrote 'I am a dancer,' I little thought the act of faith of an Endowment would ever be more than a remote possibility for my Company. Now, 35 years later, the possibility approaches a reality with perfect timing.

The last decade has been a time of phenomenal growth for the Company and School. It has been a time in which my concern for the future life of the body of ballets and the Technique which I have created has been much in my consciousness. It is in part because of my concern and my sense of responsibility to those dancers who have dedicated themselves to my works, and to those who have supported me in the past and present, I have devised a future plan for my Company and School.

Much of this plan has already evolved from practical needs during the past sixty years. From the School scholarships and Ensemble to the Films and Archive and Company, I feel it is a process that has stood the test of time. The missing element for this plan and its structure has been the continuing financial support to allow it to function at its most effective level. Now with the Challenge Grant from the National Endowment for the Arts, it is possible to go forward and build the first phase of the instrument of support, the Endowment Fund.

I was deeply touched when Ed Acker agreed to serve as the Endowment Campaign Chairman. The Plan has had my participation in its inception, as I developed it with my Associate Artistic Directors, Linda Hodes and Ron Protas, and with the Center's Board of Trustees, led by Lee Traub, Chairman.

The Endowment Campaign has my belief and full support and I appeal to you to join us in our efforts and make this plan a reality."

—Martha Graham
March 1, 1985



"I believe so strongly in the importance of Martha Graham's contribution to world art and to American culture that I have agreed to serve as Chairman of the Martha Graham Center Endowment Campaign. The Endowment Fund will support the activities of the Martha Graham Company and School—allowing future generations to be trained in Graham Technique and to experience the virtuosity and awesome vitality of this exceptional company of dancers. Part of the funds raised through this campaign will match a \$500,000 Challenge Grant recently awarded to the Graham Center by the National Endowment for the Arts in recognition of Martha Graham's many achievements.

I invite you to join me in supporting this most American of artists and enabling the continued performance and preservation of her extraordinary works."

C. Edward Acker
Chairman
Pan American Corporation

MARTHA GRAHAM

by Joseph H. Mazo

Martha Graham, like the Colorado River, seems too small to have changed the face of the world. Onstage, magnified by the passion of her dancing, Graham was a figure as monumental as the tragic heroines she portrayed;

in her living room, surrounded by art objects gathered during a lifetime of traveling, she is a tiny, fine-boned woman with a rich, seductive voice and dark eyes deep enough to hold the answers to all the questions of the universe. The Colorado River required eons in which to carve out the Grand Canyon; Graham has needed only sixty years since making her first independent work of choreography to reshape the art of dance. At ninety-two, she ranks with Picasso, Stravinsky, and Joyce as an artist who formed the taste, the vision, and the style of the twentieth century—who changed the way we see the world. She not only altered the subject matter of dance, she devised and codified a technique that has become as widely recognized and used as the academic technique of ballet. She has commissioned major composers and sculptors to provide music and decor for her works; she has invented a complete dance-theater that, for all its opulence, admits no extraneous elements. Moreover, she has created an image of modern dance that still holds the popular imagination. The young woman who sometimes prances through Jules Pfeiffer's cartoon in a black leotard and tights dresses that way because, in the late 1920s and 1930s, Martha Graham made black tights, pulled-back hair, and intensity of performance synonymous with modern dance.

"Life today is nervous, sharp, and zigzag," she asserted in 1929. "It often stops in midair. That is what I aim for in my dances." Graham was a rebel then: modern dance was an angry, young art; ballet was the aging, effete enemy—an adversary to be raged against. The real problem with ballet, the choreographer said recently, was that "back then, it was



Martha Graham in 'Lamentation', her iconoclastic dance acknowledged as her first masterpiece. Choreographed in 1930, just four years after Martha Graham's first independent concert, 'Lamentation' shows the stripping away of the theatricality and decorative influences of Denishawn and the emergence of the first phase of her mature dramatic expression. 'Lamentation' is an expression of grief, distilled and abstracted. Photo by Barbara Morgan.

pretty terrible ballet; it was facetious. I had to find something to dance about and the about was myself and the world around me."

That need set Graham—and a few of her contemporaries—apart and led to the development of modern dance as a major art form. It is an art invented in the United States and exported to the world—a distinction shared only with jazz. Graham has taken her dances to Europe and to Asia—beginning under the auspices of the State Department in 1954, when the brilliant English critic

Richard Buckle was moved to write: "She is one of the great creators of our time...She has enlarged the language of the soul." When the Martha Graham Company embarks on a foreign tour, carrying the choreographer's latest works to new audiences, it will be continuing Graham's work as an ambassador of American art.

Although the choreographer's great, mythic dance dramas pose universal questions, the underlying concerns of her work are distinctively American. Her dances pit Puritanism against sensuality; they are at once theatrical and austere; they deal with individuality, with violence, with vision, and with faith. This is the stuff of Graham's own heritage.

Graham was born in 1894 in Allegheny, Pennsylvania. She is a tenth-generation American, a direct descendant of Miles Standish. Her father was an alienist—what we would call a psychiatrist—and may well have influenced her in her lifelong preoccupation with emotional conflicts and spiritual combats. One of her favorite stories involves standing on books in her father's office—she was only about four—so as to peer through his microscope. "My father showed me a drop of water," she recalls, "and asked me if it was clear. 'Yes,' I said, 'it is.' Then he put the water on a slide and let me look at it under the microscope. 'It has wiggles in it!', I said. 'Martha', my father told me, 'you must always look for the truth.' I think that was my first real lesson." She has been seeking the truth ever since.

Martha Graham in 'Every Soul is a Circus.' Photo by Barbara Morgan.





In 1920 Ted Shawn choreographed the Toltec extravaganza 'Xochitl' with Martha Graham in mind for the title role, a role that displayed all of her fiery acting ability and the power of her dancing. Premiered in June 1920 in Long Beach, California, the success of the ballet and Martha Graham's characterization carried the show on a vaudeville tour that gave three performances a day, four on Saturday and Sunday. Photo courtesy Dance Collection, New York Public Library.

Ruth St. Denis (center) surrounded by members of the Denishawn Company c. 1923. Martha Graham is second from right. Photo courtesy Dance Collection, New York Public Library.



When Graham was eight her family left strict, rural Pennsylvania for sensual Southern California; the tension between the characters of the two environments eventually provided a theme for dancing. "You must remember," Graham says, "that I was raised with two religions—the Presbyterian and the Roman Catholic—so I have a heritage both of Puritanism and of ritual."

Her serious dance training began in 1916 when she enrolled in the new Denishawn School established by the founding grandparents of American modern dance. Although the exotic, mystical opulence of St. Denis' productions influenced Graham, the young woman needed to advance beyond the decorative Denishawn style. St. Denis and Shawn modeled many of their dances on those of Asia, ancient Greece, Spain, and every other intriguing culture they could discover. Graham, however, needed "something to dance about"; form was not enough for her—she required substance. The movement technique she has invented has never been an end in itself, but a method of communicating emotions and ideas. "Dance," Graham has explained, "is another way of putting things...If it could be said in words, it



Martha Graham in 'Tanagra', a dance she performed in her first independent concert on April 18, 1926. Inspired by the Greek terra cotta figurines of the same name, the solo was danced to the music of Erik Satie. Essentially a decorative Denishawn-inspired music interpretation, the astounding development of Martha Graham's art is vividly illustrated when this dance is compared with her solo 'Lamentation' choreographed just four years later. Both solos have been revived for the 60th anniversary season. Photo courtesy of Dance Collection, New York Public Library.

would be; but outside of words, outside of painting, outside of sculpture, *inside* the body is an interior landscape which is revealed in movement." After two seasons of appearances in the Greenwich Village Follies, she set out to work as an independent choreographer. On April 18, 1926, she gave her first recital. She was thirty-two years old.

Her first inventions were pretty, decorative dances that owed much to Denishawn; but in 1929, after only two years of independent work, she produced *Heretic* a group dance in which the choreographer portrayed the rebel rejected by society—a role she often chose thereafter. The women of the ensemble (there were no men in the Company) wore black; Graham dressed in white and, unlike ballet dancers, she never, ever smiled. The movement was percussive; the theme was deeply serious. It was her first great dance.

Even then, Graham was her most severe critic. "Many times, in the early days, when I was making solos," she remembers, "I would come off-stage and say, 'That was a bad dance; I will never perform it again.' And I never did." Even

so, one dance from that time when Graham was creating a style still remains in the Company's repertory. It is *Lamentation*—in which a woman, swathed in stretch fabric that expands and contracts with her swaying torso, is transformed into a living statue of Grief. Now that so many of her innovations have become commonplace, viewers sometimes forget that Graham has been a pioneer in costume design as well as in choreography. Until the 1970's, she devised the costumes for all of her works and (during the first, struggling years of her company) she and her dancers sewed them as well.

The most essential and obvious element of the Graham technique is the contraction and release: the body curves in upon itself, making a concave surface of the chest and abdomen, then expands again in a stylization of the natural action of respiration. Classes at the Martha Graham School in New York begin with the students seated on the floor, not standing at the barre as ballet students do. Graham's use of the floor and of falls may have shocked audiences in the 1930s, but "floor work" has since been incorporated into the technique of contemporary ballet—which is not surprising, since many ballet choreographers also have studied and worked with Graham.

"Technique," says Graham, "is a joy and a terror, a bore at times, and a necessity always. Those who do not have order and discipline can never be dancers." Neither, she insists, can those who are uncertain of their vocation. "If a student comes to me and asks, 'Should I be a dancer?', I tell her or him, 'If you have to ask, you should not.'" For Graham, dance is a calling.

As she continued in her own calling, she found more and more to dance about. A trip through the American Southwest with her friend and mentor—the musician, critic, and theorist Louis Horst—inspired her masterpiece of 1931, *Primitive Mysteries*, a dance that shows at once the earthy and eternal springs of ritual.

Ritual, Graham has explained, is form. "It can be comedy, it can be tragedy, it can be religious or pagan, but it's always built around the protection of the tribe. When people misuse the arts and just mimic current behavior patterns, that is not a protection—it's a justification for one's own carelessness."

Primitive Mysteries (with its ceremonial processions of women and its central, white-clad figure) uses stark, stylized groupings and steps that seem to sink deep into the earth. It is a harsh dance placed in a harsh landscape, yet

its theme of initiation and sanctification is one of trust and hope.

The investigation of America continued with *American Document* (1938), in which Graham added a male dancer, Erick Hawkins, to her company; *El Penitente* (1940); and *Letter to the World* (1940),



The contraction and release, one of the basic movements upon which Martha Graham built her technique, reflects the fundamental life action of inhaling and exhaling. Here Martha Graham demonstrates the percussive execution and sensation of the movement to one of her most famous students, Rudolf Nureyev. Photo by Ron Protas.

the ultimate battle between the Puritan ancestor and the yearning heart—reaching its culmination in *Appalachian Spring* (1944), Graham's great hymn to the pioneering spirit.

Graham then began her great series of dances based on myth and legend, presenting Medea, Clytemnestra, and other heroic women—often having them look back over their lives from a moment of crisis. Americans were becoming fascinated by the teachings of Freud and Jung and were searching for the meanings of their actions. This look into the self became a major theme of Graham's work.

"The myths," Graham says, "came to me as nursery rhymes. They contain truths—the constancy of return to the essentials of life."

The old tales of heros, she explains, will change their form and focus as each generation shapes them to explain its own concerns, but they always will have a lesson to teach. That is one reason that in her most recent dance, *Song* (1985), she turned again to biblical source material—in this case, *The Song of Songs*. "I thought of it as a joyous thing," Graham said shortly before the work's premiere in April 1985. "I want it to be very young, part of the generation that was dancing it. It's a dream world, filled with beauty and joy."

During the past twenty years, choreographers (and critics) have become less concerned with meaning and more interested in formal values. The choreographers who worked at Judson Memorial Church in Greenwich Village during the 1960s (the founders of postmodern dance) divested themselves of qualities that Graham has always cherished—virtuosity, theatricality, and the communication of emotion. The new dance rebellion—which had actually started, quietly, more than ten years earlier with the experimental works of Merce Cunningham—was directed against the style of Martha Graham. This was log-

Martha Graham and Company in *'Heretic,'* 1929, the dance that established her fame as a modern dancer. Martha Graham has referred to this as her "long woollens" period.

Photo by Soichi Surname, Courtesy Dance Collection, New York Public Library.





'Song' with Thea Nerissa Barnes and Julian Littleford. Martha Graham's 1985 ballet called by *Women's Wear Daily*, "...a dance that is as vibrant and vernal as young goats frisking in a field ... beautifully realized and beautifully executed, the stage seems filled with warm breezes and spring light ...". Photo by Mark Ellidge, *London Times*.

'Appalachian Spring' with Martha Graham as the Bride and Stuart Hodes as the Husband. Martha Graham's signature piece, the ballet has a Pulitzer Prize winning score by Aaron Copland, one of the brilliant products of Martha Graham's collaboration with and commissioning of young composers for which she was presented the Laurel Leaf of the Composer's Alliance and the Aspen Award in the Humanities.



ical enough, because to generations of dance fans, modern dance was Martha Graham. If it is true that a person may be judged by the quality of his adversaries, then Graham's greatness may be measured by the talents of Merce Cunningham, Paul Taylor, Twyla Tharp, and the other major artists who found a need to go beyond what she had accomplished, just as she had been impelled to go beyond the work of St. Denis and Shawn.

Graham herself, however, continues to make dances on themes she believes to be important. She sees no need to cater to fashion. "Many people don't want the responsibility of deep feeling," she has said. "You have to go very deep, into the heart and the emotions and you have to respect the ancestor. People want merely to mimic daily life in the arts, and the arts are a glorification of life, not a mimicry."

She wants her audiences—and her dancers—"to be glorified by experiencing everything—except indifference." "You have to look for the truth," she insists. "You eat the truth in your mouth. Sometimes it is bitter and sometimes sweet, but you have to eat life. Everyone needs to discover the hidden room inside himself."

Ninety-two she may be, but Graham



has not lost her own need to search, to savor, and to work. "There is much to find, so much to do, so much to read, so much to study. I have an intense curiosity; that's how I keep going," she remarked a few years ago. When she is making a dance or preparing a season, Graham can still put in eight-hour workdays, and she is continually involved in the regular activities of her company and her school.

Calling on her is a bit like dropping in for tea with the Delphic oracle. One is in the presence of greatness and can't help hoping that just a little bit of it will rub off; perhaps wisdom and genius can be catching, like the flu. Graham herself, however, does not trust the word *genius* because she never has been quite certain what it means, and she is as precise in her use of language as she is in her arrangements of steps and gestures. "I'm not sure what *genius* is," she remarked recently. "Edgard Varèse, the composer, once told me, 'Everyone is born with genius, Martha. The sad thing is that most people only keep it for a few minutes.' We exist in space—that is the energy of the world, and each of us is a recipient of that energy if he so wills. Some people get old and sit on the porch (in their minds) at sixteen, and other people are willing to seek out the energy of the world at sixty and beyond. There has to be about you a transparency to receive the energy around you—maybe that's what *genius* is—I don't really know."

She does know the importance of instinct and discipline. "If you lose instinct," she explains, "it will never come back. A child's instinct, an animal's instinct, are present in our bodies—in the pores of our skins. It is instinct that lets



"Some people are old at 16 and others still young in old age," says Martha Graham. Her vitality she believes comes from the constant searching and probing into life and the quest for deep feeling. Always at the helm of her company here she demonstrates high release during a Company rehearsal. Photo © 1985 Ron Protas.

we feel the common pulse of humanity and of history."

To turn instinct into art requires discipline. Graham gave her last performance in 1969, but she retains her proud, erect dancer's carriage and she has no patience with passive posture or with disorderly dress. One of her favorite exhortations is Honor Your Body.

"The body is the only thing we have that is intrinsically our own," she explained. "The body tells us the meaning of love—you don't know that in your mind. Think of how many thousands of people have gone into making you—all those drops of blood, all those bones and tissues. We should do them, and ourselves, honor by presenting ourselves as unique beings." She points out, that "otherwise, other people will not honor you."

Graham can talk in almost mystical terms at one moment and be absolutely concrete the next—but then she has always been both a truth-seeking artist and a severely practical woman. In order to maintain her company, she has to be. Currently, she and her associates are trying to make certain that those who claim to teach "Graham Technique" are doing exactly that. Teacher training is a major project of the Graham School, and only those who have studied there are permitted to bill themselves as "Graham" instructors. The farther a style of movement is removed from its source, the more diluted it becomes, and Graham has no intention of allowing the method she has codified to become corrupted.

Furthermore, the Company is recording on video the dances Graham has made—performed in the proper style.

Meanwhile, of course, Graham continues to work and plan new dances. She never discusses a new project "because if you talk about it, you don't do it," and on every opening night, she is afflicted with stage fright. She regards fear as an ally, not an enemy.

Fearfully, searchingly, joyously, lovingly, Graham continues to work, enriching American art. St. Denis and Shawn spent much of their careers dancing in vaudeville houses; the Graham Company has danced in Broadway theatres and at Covent Garden, the Paris Opera, the New York State Theater, and the Metropolitan Opera House. Choreographers once devoted themselves almost entirely to form; Graham taught them to found form upon substance. Dance—except for European ballet—was, only fifty years ago, considered a minor art, of interest only to dilettantes and, perhaps bohemians; with her certain knowledge that dance could be exciting, emotional theater, and with her invention of new techniques, Graham has invested it with major importance. Before feminism came into fashion, Graham told her stories from the heroine's—not the hero's—point of view and filled her stage with women of power. She has dared to stylize on stage human frailties, fantasies, and fears as well as human hopes and loves. She has created a unique theater that combines form and passion. She has reinvented an art.

Joseph H. Mazo is the dance critic for WOMEN'S WEAR DAILY.



Martha Graham today. Photo by Ron Protas.

*Martha Graham Dance Company
60th Anniversary Journal design by
Nancy Hanover. Edited by Allen Wallace*

'The Rite of Spring', created in Martha Graham's 90th year, clearly illustrates her unabated creative powers and undiminished sense of drama and choreographic genius. Photo by Beatriz Schiller, 1984.





Martha Graham in 'Lever to the World', her 1940 homage to Emily Dickinson that included the recitation of the poetess' verses. When Barbara Morgan took this photograph in 1940, this ballet, along with 'El Penitente', were Martha Graham's newest works. Referred to as 'The Kick' this photograph was taken for Barbara Morgan's photographic essay, Martha Graham; Sixteen Dances in Photographs. It took an eight hour photo session to capture this movement, and today this photograph is considered one of the most famous of dance images.

"I am a dancer..."

By Martha Graham

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

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 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."

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.

Choreographed 55 years ago 'Primitive Mysteries' is still acknowledged as one of the greatest works in modern dance. It is a dance of ritual inspired by the American Southwest. On the morning of the world premiere of the ballet Martha Graham shopped the fabric stores of lower Manhattan and bought navy blue jersey for 19¢ a yard, returned to her studio and she and her dancers executed her design for the Company's costumes in time for the curtain that evening. 'Primitive Mysteries' is danced to a simple score for piano, flute and oboe composed especially for the ballet by Martha Graham's early mentor, Louis Horst. Louis Horst met Martha Graham at Denishawn, where he was musical director, and exerted the greatest artistic influence on her career. Photo by Barbara Morgan.



MARTHA GRAHAM DANCE COMPANY

THE DANCERS
1926-1986

6 DECADES OF
MARTHA GRAHAM
TRAINED DANCERS

COMPILED BY LOUIS HORST
AND ALICE HELPERN

The compilers of these names have made every effort to make this listing complete and the omission of any dancer from this list is not intentional. The Center appreciates notification of any oversight.

Martha Graham

IN A
DANCE RECITAL

WITH

Louis Horst, Pianist.

ASSISTED BY

The Martha Graham Concert Group

AND

Mabel Zoeckler, Soprano

APRIL 18, 1926

Forty-Eighth Street Theater

FORTY-EIGHTH STREET EAST OF BROADWAY

1926-1929:

*Thelma Biracree 1926
Virginia Briton 1929-1931
Hortense Bunsick 1929-1931
Louise Creston 1929-1934
Irene Emery 1929-1930
*Betty Macdonald 1926-1930
Lillian Ray 1929-1934
Kitty Reese 1929-1930
Mary Rivoire 1929-1933
Sylvia Rosenstein 1929
Ethel Rudy 1929-1934
*Evelyn Sabin 1926-1930
Rosina Savelli 1926-1930
Lillian Shapero 1929-1934
Sylvia Wasserstrom 1929-1930
Ruth White 1929-1932



*Thelma Biracree, Betty Macdonald and Evelyn Sabin danced with Martha Graham in her first independent concert on April 18, 1926.

Programme

PRELUDE (Piano)
CHORALE

César Franck

MARTHA GRAHAM
and THELMA BIRACREE, EVELYN SABIN, BETTY MACDONALD

NOVELETTE (op.99, no.9)

Schumann

MARTHA GRAHAM

TANZE

Schubert

BETTY MACDONALD, THELMA BIRACREE, EVELYN SABIN

INTERMEZZO (op.119, no.3)

Brahms

MARTHA GRAHAM

MAID WITH THE FLAXEN HAIR

Debussy

MARTHA GRAHAM

ARABESQUE NO. I

Debussy

EVELYN SABIN, THELMA BIRACREE, BETTY MACDONALD

CLAIR DE LUNE

Debussy

MARTHA GRAHAM

and THELMA BIRACREE, EVELYN SABIN, BETTY MACDONALD

DANSE LANGUIDE

Scriabine

BETTY MACDONALD, THELMA BIRACREE, EVELYN SABIN

DÉSIR (op.57, no.1)

Scriabine

MARTHA GRAHAM

DEUX VALSES

Ravel

MARTHA GRAHAM

FOUR SONGS

Louis Horst

a. HARVEST DIRGE (Poem by Alfred Kreymsborg)

b. TOYS (Poem by Arthur Symons)

c. CHANGE (Poem by Witter Bynner)

d. BLIND WEAVERS (Poem by Lucile Rice)

MABEL ZOECKLER

MASQUES

Louis Horst

MARTHA GRAHAM

Intermission

TROIS GNOSIENNES

Erik Satie

MARTHA GRAHAM

and EVELYN SABIN, THELMA BIRACREE, BETTY MACDONALD

FROM A XII CENTURY TAPESTRY

Rachmaninoff

MARTHA GRAHAM

A STUDY IN LACQUER

Bernheim

MARTHA GRAHAM

THE THREE GOPI MAIDENS

Cyril Scott

THELMA BIRACREE, BETTY MACDONALD, EVELYN SABIN

DANSE ROCOCO

Ravel

MARTHA GRAHAM

THE MARIONETTE SHOW

Eugene Goossens

BETTY MACDONALD, EVELYN SABIN, THELMA BIRACREE

PORTRAIT—AFTER BELTRAN-MASSES

de Falla

MARTHA GRAHAM

Thelma Biracree, Betty Macdonald and Evelyn Sabin are members of Martha Graham's Concert Group at the Eastman School of Music, Rochester, N. Y.

Choreography by Martha Graham

Masks by Robert Howard

Costumes for XII Century Tapestry and Danse Rococo by Erle Franke

Costumes for Three Gopi Maidens by Norman Edwards

Morris Colman, Personal Representative

STEINWAY PIANO

1930-1939:

Anita Alvarez 1934-1939
Thelma Babitz 1936-1939
Bonnie Bird 1933-1937
Dorothy Bird 1931-1937
Sydney Brenner 1931-1933
Ethel Butler 1933-1944
Grace Cornell 1931
Merce Cunningham 1939-1945
Jane Dudley 1935-1946, 1953, 1970
Jean Erdman 1938-1945, 1970, 1974-1976
Nelle Fisher 1937-1941
Frieda Flier 1936-1941
Nina Fonaroff 1937-1946
Beatrice Gerson 1931-1932
 * **Ailes Gilmour** 1930-1933
 ** **Georgia Graham** 1931
Mattie Haim 1931-1934
Elizabeth Halpern 1938-1942
Natalie Harris 1937-1939
Erick Hawkins 1938-1950
Martha Hill 1930-1931
Lil Liandre 1934-1936
Marie Marchowsky 1934-1940, 1944
Sophie Maslow 1931-1944
Marjorie Mazia 1936-1946
Lily Mehlman 1931-1936
Freema Nadler 1931-1932
Pauline Nelson 1931-1933
May O'Donnell 1932-1938, 1943-1953
Mary Raoin 1932-1934
Florence Schneider 1934-1936
Bessie Schonberg 1930-1931
Catherine Selby 1932
Gertrude Shurr 1930-1938
Kathleen Slanle 1935-1938
Anna Sokolow 1930-1938
Housely Stevens, Jr. 1938-1940
Martha Todd 1931
Mildred Wile 1934-1936
Joan Woodruff 1930-1933

Workshop Group: Bennington College 1935 (Panorama)

Miriam Blecher, Prudence Bredt, Nadia Chilkovsky, Evelyn Davis, Nancy Funston, Alice Gates, Mildred Glassberg, Mary Anne Goldwater, Marie Heghinian, Merle Hirsh, Gussie Kirshner, Edith Langbert, Naomi Lubell, Mary Moore, Helen Priest, Pearl Satlien, Muriel Stuart, Maxine Trevor, Theodora Wiesner, Collin Wilsey, Marian Van Tuyl, Florence Verdon

Assistant Dance Group: 1938 (American Document)

*** *Betty Bloomer, Jean Campbell, Charlotte Chandler, Betty Garrett, Miriam Korngold, Jane McLean, Kaya Russell, Elizabeth Sherbon, Margaret Strater, Lillian Willis, Collin Wilsey, Mildred Wirt*

* *Ailes Gilmour is the sister of Isamu Noguchi.* ** *Georgia Graham is the sister of Martha Graham and was also a Denishawn Dancer.* *** *Betty Bloomer is better known today as former First Lady Betty Ford.*



Martha Graham in "Satyric Festival Song"
 Photo by Barbara Morgan.



Martha Graham in "Deep Song", a solo against
 the Spanish Civil War. Photo by Barbara Morgan.

MARTHA GRAHAM DANCE COMPANY*

(Name changed from Martha Graham and Dance Group to Martha Graham and Dance Company in summer of 1941)

1940-1949:

Sara Aman 1949-1950
Richard Astor 1945
Barbara Bennion 1949-1950
Dorothy Berea 1948
Graham Black 1946-1947
Barbara Bray 1944
John Butler 1943-1953
Nina Caiserman 1944
David Campbell 1940-1944
Robert Cohan 1946-1969
Nina Crown 1942
Dorothea Douglas 1946-1950
Eleanore Goff 1949-1950
George Hall 1940
Stuart Hodes 1946-1958
Robert Horan 1942-1944
Phyllis Kahan 1944
Angela Kennedy 1943-1948
Pearl Lang 1941-1954, 1970-1978
Marie-Louise Louchheim 1949-1950
David Mann 1945
Lili Mann 1944
Helen McGehee 1944-1972
Natanya Neumann 1946-1953
Miriam Pander 1944
Bertram Ross 1949-1973
Mark Ryder 1941-1949
Dale Sehnert 1948
Joan Skinner 1947-1949
William Swatzell 1945
Douglas Watson 1946
Ethel Winter 1944-1968, 1973
Judith Yanus 1949-1950
Yuriko 1944-1967
David Zellmer 1940-1946



Wider dramatic themes availed themselves to Martha Graham's probing theatrical explorations with the admission of male dancers into the Company. Male/female relationships and life forces are a central theme in the seemingly disparate works 'Deaths and Entrances' 1943; 'Cave of the Heart', 1946; 'Night Journey', 1947; 'Diversion of Angels', 1948 and Martha Graham's signature piece, the luminous 'Appalachian Spring' of 1944. Martha Graham with her original cast for 'Appalachian Spring,' Erick Hawkins (left) as the Husbandman, Merce Cunningham (standing) as the Preacher and May O'Donnell as the Pioneer Woman. The Pulitzer Prize winning score was by Aaron Copland and the sets by Isamu Noguchi. Costumes by Martha Graham.

Here as the Girl in Red in 'Diversion of Angels,' Ethel Winter today is in demand around the world as a teacher of Graham Technique.™



A principal and soloist for 23 years, Yuriko continues to play a vital role in the Center as a regisseur, rehearsal director, teacher and Director of the Martha Graham Ensemble. She and other former Company members are an important link in passing on the Graham legacy to the next generation of dancers. Here she is seen in the 1958 ballet 'Embattled Garden.'

1950-1959:

Lillian Biersteker 1954-1957
Patricia Birch 1950-1970
Miriam Cole 1952-1958
Donya Feuer 1955
Paul Gannon 1950
Ellen Graff 1958-1962
Mary Hinkson 1952-1973
Akiko Kanda 1958-1962
Dorothy Krooks 1952
Richard Kuch 1958-1970
Christine Lawson 1955
Linda Margolies (Hodes) 1952-1969, 1975-1976
Camera McCosh 1954
Gene McDonald 1958-1968
Donald McKayle 1955
Jack Moore 1953
Carol Payne 1958-1960
Luisa Pierce 1954
Bette Shaler 1958-1960
Lois Schlossberg 1958-1960
Eileen Siegel 1955-1958
Leslie Snow 1953
Paul Taylor 1955-1962
Glen Tetley 1958
Matt Turney 1952-1973
Ellen Van Der Hoeven 1955
Dan Wagoner 1958-1968
David Wood 1953-1967



Martha Graham in the original production of 'Clytemnestra' with Paul Taylor as Aegisthus. Joining the Martha Graham Dance Company in 1955, Paul Taylor danced leading roles with the Company until he left to form his own company in 1962. Photo by Martha Swope.

Martha Graham's phenomenal physical powers permitted her to dance an entire evening's program and so it was not until 'Diversion of Angels' in 1948 that she created a ballet without a role for herself. The 1950's saw the beginning of a series of great company pieces, which continues to this day.

Below: Martha Graham set many of the central roles in these early company pieces on Linda Hodes including the role of St. Joan in 'Seraphic Dialogue.' Linda Hodes, here seen as Cassandra in 'Clytemnestra,' began studying with Martha Graham at age 9 and remains with the Company today as Associate Artistic Director. Her work of developing and coaching Company members in the interpretation and performance of the ballets and overseeing productions is perpetuating the great Graham legacy. Photo by Martha Swope.



No matter place of origin—Asia, Africa, America—Martha Graham has often said of dancers, "I am interested in only one thing—talent," and she has evidenced this conviction by being among the first to integrate her company. A great artist, it is little known that Martha Graham is also a great humanitarian of courage and conviction. In 1936 she refused Adolf Hitler's invitation to perform at the opening of the Berlin Olympics and later refused to perform at Constitution Hall because the black singer Marian Anderson had been denied the stage. Several of her black students at Spelman College got to see Martha Graham perform only because she had invited them and threatened to cancel her performances if her invited guests were not admitted to the "White Only" local auditorium. Matt Turney () was one of the first black dancers to star with a major modern dance company. Photo by Martha Swope.



1960-1969:

- Hugh Appet** 1968-1970
- Takako Asakawa** 1962-1986
- Frank Ashley** 1969
- Moss Cohen** 1965-1970
- Robert Dodson** 1968-1969
- Juliet Fisher** 1962-1967
- Carol Fried** 1962-1967
- Richard Gain** 1962-1970
- James Gardner** 1960
- Guillermo Gonzalez** 1968
- Diane Gray** 1964-1979
- Phyllis Gutelius** 1962-1977
- Judith Hogan** 1967-1975
- Yuriko Kimura** 1967-1985
- Lynne Kothera** 1961-1962
- Noemi Lapsezon** 1965-1969
- Judith Leifer** 1967-1970
- William Louthier** 1964-1971
- Jeanne Nuchtern** 1965
- Ross Parkes** 1965-1975
- Kenneth Pearl** 1967-1969
- Robert Powell** 1960-1976
- Peter Randazzo** 1962-1967
- Lar Roberson** 1969-1973
- Chase Robinson** 1968
- Mable Robinson** 1962
- Rachamin Ron** 1968
- Gus Solomons, Jr.** 1965
- Nancy Stevens** 1960
- Dawn Suzuki** 1968-1972
- Marnie Thomas** 1960-1967
- Olive Thompson** 1962-1969
- Dudley Williams** 1960-1968

Augmented Company for Primitive Mysteries (1964-1965): Janet Aaron, Penny Frank, Marcia Lerner, Juanita Londono, Ionia Saiman, Rozzann Stephens



Diane Gray as Jocasta in 'Night Journey,' Martha Graham's 1947 retelling of the legend of Oedipus. Tim Wengerd as Oedipus. In her fifteen years as a principal dancer with the Company, Diane Gray performed in almost every major work in the repertoire. Today she is Director of the Martha Graham School. Photo by Max Waldman.

In the 1960's two dancers from Japan, Takako Asakawa and Yuriko Kimura, entered the Company and today are considered among the most powerful interpreters of Martha Graham's roles.



Above: Yuriko Kimura in 'Errand into the Maze,' Martha Graham's 1947 study of fear loosely based on the legend of the Minator with a score by Gian-Carlo Menotti and sets by Isamu Noguchi. Photo by Max Waldman

Left: Takako Asakawa displays the perfect form of her incredible extension as the Girl in Red in 'Diversion of Angels.' Photo by Martha Swope.

1970-1979:

Thea Nariss Barnes 1979-1986
Mary Barnett 1976
Fred Bratcher 1976
Roger Briant 1973
Charles Brown 1978-1983
David Brown 1978-1983
Jacquelyn Buglisi 1977-1986
Terese Capucilli 1979-1986
William Carter 1973-1977
Holly Cavrell 1973-1974
Jessica Chao 1975-1976
David Chase 1974-1977
Christine Dakin 1976-1986
Ann DeGange 1972-1973
Mario Delamo 1974-1978
Janet Elber 1972-1985
Ralph Farrington 1975
Wesley Fata 1976
***Margot Fonteyn** 1975-1977*
Donlin Foreman 1977-1986
Judith Garay 1977-1986
Diana Hart 1974-1977
Evind Harum 1975
Linda Hayes 1975-1976
Helen Jones 1977-1978
Kevin Keenan 1978-1983
Susan Kikuchi 1978-1984
Sherry Linn 1974
Peggy Lyman 1973-1986
Daniel Maloney 1973-1976
Susan McGuire 1973-1976
Susan McLain 1977-1983
***Liza Minnelli** 1978-1980*
Lucinda Mitchell 1972-1978
Elisa Monte 1974-1983
Traci Musgrove 1972-1973
Ohad Naharin 1975-1976
Eric Newton 1973-1977
***Rudolf Nureyev** 1975-1984*
Bonnie Oda (Homsey) 1974-1978, 1981
Olabayo 1973
Carl Paris 1973-1974
Jeanne Ruddy 1977-1985
Philip Salvatori 1978-1985
Barry Smith 1975-1976
Peter Sparling 1973-1986
Keiko Takeya 1975-1976
Bert Terborgh 1976-1983
Sharon Tyers 1977-1980
Armgard von Bardeleben 1973-1976
Allen Von Hackendahl 1978-1979
David Hatch Walker 1970-1984
Shelley Washington 1974-1976
Tim Wengerd 1973-1985
George White, Jr. 1977-1986
Henry Yu 1974-1977

*Augmented Company for Primitive Mysteries (1977):
 Mary Collins, Sharon Filone, Sally Trammell*



In the 1970's Martha Graham bridged the ballet and modern dance worlds by inviting guest artists Rudolf Nureyev and Dame Margot Fonteyn to perform with her company. For the occasion, the 50th Anniversary of the Martha Graham Dance Company, she choreographed a new ballet, 'Lucifer,' with the two ballet stars in the central roles.

Above: Rudolf Nureyev in the title role of 'Lucifer.' Photo by Martha Swope.

Pearl Lang first danced with Martha Graham in 1941. Here she dances the role of the Virgin in the 1977 revival of 'Primitive Mysteries.' Photo by Martha Swope.



For her company's historic first performance at Lincoln Center's Metropolitan Opera House Martha Graham choreographed two ballets. 'Equatorial' featured Rudolf Nureyev in a return to the Company and, for her whimsical and witty dance, 'The Owl and the Pussycat,' she created the role of the Narrator for Liza Minnelli who recited the lines of the Edward Lear children's poem. Liza Minnelli as the Narrator and Tim Wengerd as the Owl in 'The Owl and the Pussycat.' Photo by Martha Swope.

1980-1986:

- Tali Ben David** 1982
- Mark Borneman** 1985-1986
- Lyndon Branaugh** 1984-1986
- Kathy Buccellato** 1986
- Mario Camacho** 1986
- Christopher Dolder** 1986
- Stephen Fant** 1980
- Floyd Flynn** 1986
- Sophie Giovanola** 1981-1986
- Joyce Herring** 1982-1986
- David Hochoy** 1980-1986
- Debra Kantor** 1984-1986
- Julian Littleford** 1984-1986
- Theresa Maldonado** 1986
- Carol Mead** 1982-1985
- Miguel Moore** 1984-1985
- Jean-Louis Morin** 1980-1985
- Anthony Morgan** 1982-1983
- Donald Prosch** 1980-1981
- Pascal Rioult** 1986
- Steve Rooks** 1982-1986
- Kenneth Scott** 1980
- Maxine Sherman** 1984-1986
- Andrea Smith** 1980-1983
- Tom Smith** 1982-1984
- Gregory Stewart** 1984-1986
- Kim Stroud** 1982-1986
- Kenneth Topping** 1985-1986
- Helen Tran** 1984-1985
- Denise Vale** 1984-1986
- Kimberly Wisner** 1982-1984
- Larry White** 1980-1986
- Mina Yoo** 1980
- Ed Zujkowski** 1982-1985



Augmented Company for Primitive Mysteries (1982):

- Lisa Barnett, Cheryl Crowley, Jean Ference, Lonn MacDougal, Pamela Risenhoover*

The Company today is an unequalled concentration of dance talent shaped by Martha Graham for powerful, dramatic works such as 'Song' (below) with Thea Nerissa Barnes and 'The Rite of Spring' (right) with Terese Capucilli and George White, Jr. (top).

*Photo by Martha Swope.
Photo by John R. Johnsen*

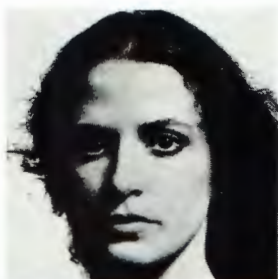


THE COMPANY

* 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



TERESE CAPUCILLI
Principal since 1983, joined the
Company in 1979*
Birthplace: Syracuse, New York



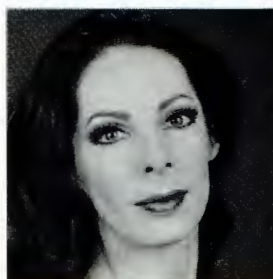
CHRISTINE DAKIN
Principal since 1979, joined the
Company in 1976*



DONLIN FOREMAN
Principal since 1981, joined the
Company in 1977.
Birthplace: Campbellsville,
Kentucky



JUDITH GARAY
Principal since 1983, joined the
Company in 1978*
Birthplace: Kamloops, British
Columbia, Canada



PEGGY LYMAN
Principal since 1976, joined the
Company in 1973*
Birthplace: Cincinnati, Ohio



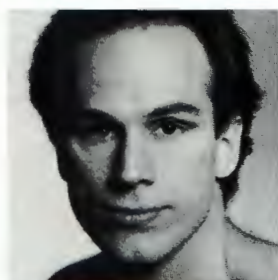
JULIAN LITTLEFORD
Principal. Joined the Company
in 1983*
Birthplace: Hertford Herts,
England.



KIM L. STROUD
Soloist since 1984, joined the
Company in 1982.
Birthplace: New York,
New York



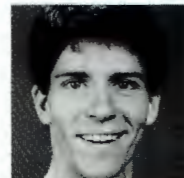
MAXINE SHERMAN
Principal since 1985, joined the
Company in 1983.
Birthplace: Pittsburgh,
Pennsylvania



PETER SPARLING
Principal since 1976, joined the
Company in 1973*
Birthplace: Detroit, Michigan



GEORGE WHITE, JR.
Principal since 1979, joined the
Company in 1977*
Birthplace: Kansas City,
Missouri



**KENNETH
TOPPING**
Joined the Company in
1985*
Birthplace: Boston,
Massachusetts. Chorus



**DENISE
VALE**
Joined the Company in
1985*
Birthplace: Westchester,
Pennsylvania. Chorus



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



THEA NERISSA BARNES
Principal since 1982, joined the
Company in 1979*
Birthplace: Columbus, Georgia



JACQUYLN BUGLISI
Principal since 1982, joined the
Company in 1977*
Birthplace: New York City,
New York



JOYCE HERRING
Soloist since 1982, joined the
Company in 1981*



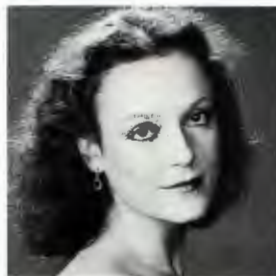
KATHY BUCCELLATO
Joined the Company in
1986*
Birthplace: Fairfield,
Connecticut. Chorus



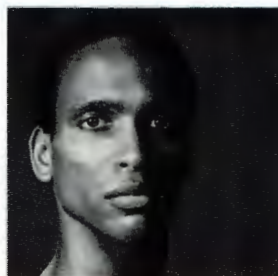
MARK BORNEMAN
Joined the Company in
1985*
Birthplace: Washington,
D.C. Chorus



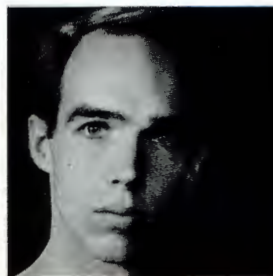
DEBRA KANTOR
Joined the Company in
1986*
Birthplace: Los Angeles,
California. Chorus



SOPHIE GIOVANOLA
Soloist since 1982, joined the
Company in 1981*
Birthplace: Monthey Valais,
Switzerland



STEVE ROOKS
Soloist since 1983, joined the
Company in 1981*
Birthplace: Chattanooga,
Tennessee



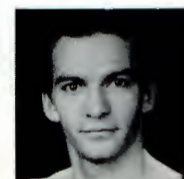
LARRY WHITE
Principal since 1983, joined the
Company in 1980*
Birthplace: Moline, Illinois



FLOYD FLYNN
Joined the Company in
1986*
Birthplace:
Chattanooga, Tennessee
Chorus



MARIO CAMACHO
Joined the Company in
1986*
Birthplace: Port Lavaca,
Texas. Chorus



PASCAL RIOULT
Joined the Company in
1986*
Birthplace: Caen,
France. Chorus



**THERESA
MALDONADO**
Joined the Company in
1986*
Birthplace: New York,
New York. Chorus



**CHRISTOPHER
DOLDER**
Joined the Company in
1986*
Birthplace: Arlington,
California. Chorus

THE DANCES

WORK	PREMIERE	MUSIC	SETS
1926			
CHORALE	April 18, 48th St. Theatre, NYC	César Franck (from Prelude, Chorale and Fugue)	
NOVELETTE		Robert Schumann (from Bunte Blätter, Op. 99)	
TÄNZE		Franz Schubert	
INTERMEZZO		Johannes Brahms (Intermezzo No. 18 in C Major for Piano, Op. 119 No. 3)	
MAID WITH THE FLAXEN HAIR		Claude Debussy (Preludes for Piano, Book 1 No. 8)	
ARABESQUE NO. 1		Claude Debussy (Arabesque No. 1 for Piano)	
CLAIR DE LUNE		Claude Debussy (Suite Bergamasque: Clair de Lune)	
DANSE LANGUIDE		Alexander Scriabin (Danse Languide for Piano, Op. 51 No. 4)	
DÉSIR		Alexander Scriabin (Désir for Piano, Op. 57 No. 1)	
DEUX VALSES SENTIMENTALES		Maurice Ravel (Valse Nobles et Sentimentales, No. 2 & 3 for Piano)	
MASQUES		Louis Horst (Masques for Piano)	
TROIS GNOSSIENNES (Gnoissienne/Frieze/Tangara)		Erik Satie (Trois Gnossiennes for Piano)	
FROM A XII CENTURY TAPESTRY (retitled: A Florentine Madonna)		Sergei Rachmaninoff	
A STUDY IN LACQUER		Marcel Bernheim	
DANSE ROCOCO		Maurice Ravel	
THE THREE GOPI MAIDENS (excerpted from The Flute of Krishna)		Cyril Scott	
THE MARIONETTE SHOW		Eugene Goossens	
PORTRAIT—AFTER BELTRAM MASSES (retitled: Gypsy Portrait)		Manuel de Falla	
SUITE FROM "ALCESTE"	May 27, Kilbourn Hall, Rochester, N.Y.	C. W. von Gluck	
SCÈNE JAVANAISE		Louis Horst	
DANZA DE GLI ANGELI		Ermanno Wolf-Ferrari	
BAS RELIEF		Cyril Scott	
RIBANDS	August 20, Mariarden, Peterboro, N.H.	Frederic Chopin	
SCHERZO	November 28, Klaw Theatre, NYC	Felix Mendelssohn (Op. 16 No. 2)	
BAAL SHEM		Ernest Bloch (Baal Schem)	
LA SOIRÉE DANS GRENADE (retitled: The Moth)		Claude Debussy (Soirée dans Grenade from "Estampes")	
ALT-WIEN		Leopold Godowsky, arranged by Louis Horst	
THREE POEMS OF THE EAST		Louis Horst	
1927			
PEASANT SKETCHES (Dance/Berceuse/In the Church)	February 27, Guild Theatre, NYC	Vladimir Rebikov, Alexander Tansman, Peter Tchaikovsky	
TUNISIA (SUNLIGHT IN A COURTYARD)		Eduard Poldini	
LUCREZIA		Claude Debussy	
LA CANCIÓN		René Defossez	
ARABESQUE NO. 1 (Revised)	August 2, Anderson-Milton School, NYC	Claude Debussy (Arabesque No. 1 for Piano)	
WALSE CAPRICE		Cyril Scott (Op. 74 No. 7)	
SPIRES	October 16, The Little Theatre, NYC	J.S. Bach (Chorale "Schwing dich auf zu deinem Gott")	
ADAGIO (retitled: Madonna)		George Frederick Handel (Adagio from Second Suite)	
FRAGILITÉ ¹		Alexander Scriabin (Op. 51 No. 1)	
LUCUBRE ¹		Alexander Scriabin (Op. 51 No. 2)	
POÈM AILÉ ¹		Alexander Scriabin (Op. 51 No. 3)	
TANZSTÜCK		Paul Hindemith (Reihe kleiner Stücke, Op. 37)	
REVOLT (originally: Danse)		Arthur Honegger (Danse section from Trois Pièces)	
ESQUISSE ANTIQUE		Désiré-Emile Inghelbrecht (from Esquisse Antique No. 2 Driades)	
RONDE		Rhené-Baton (Ronde from Au Pardon de Rumengol)	
SCHERZA	December 10, Cornell Un., Ithaca, N.Y.	Robert Schumann	
1928			
CHINESE POEM	February 12, Civic Repertory Theatre, NYC	Louis Horst	
TROVERES (The Return of Spring/ Complaint/A Song, Frank and Gay)	April 22, The Little Theatre, NYC	Charles Koechlin	
IMMIGRANT (Steerage/Strike)		Joseph Slavenski (from Suite Aus dem Balkan)	
POEMS OF 1917	April 22, The Little Theatre, NYC (continued)	Leo Ornstein (Poems of 1917)	
FRAGMENTS (Tragedy/Comedy)		Louis Horst	
RESONANCES (Matins/Gamelan/Tocsin)		Gian Francesco Malipiero	
1929			
DANCE	January 20, Booth Theatre, NYC	Arthur Honegger	
THREE FLORENTINE VERSES		Domenico Zipoli	
FOUR INSINCERITIES (Penitence/Remorse/Politeness/Vivacity)		Serge Prokofiev (Visions fugitive, Op. 22 No. 14, 12, 6, 11)	

COSTUMES

LIGHTING

Earle Franke

Earle Franke

Norman Edwards

Norman Edwards

Norman Edwards

Norman Edwards

Norman Edwards

Norman Edwards



'Serenata Morisca' was originally conceived by Ted Shawn in 1916 as a studio lesson for his students. He first recognized the performing potential of Martha Graham when he saw her dance this solo and later gave it to her to perform as her first solo appearance with Denishawn. Photo by White, Courtesy of Dance Collection, New York Public Library.

Martha Graham in "Frontier". Photo by Barbara Morgan.



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, unless noted, began to share these responsibilities with others. Also in 1935 set designs began to appear for specific works.

WORK	PREMIERE	MUSIC	SETS*
CHANTS MÁGICS (Farewell/Greeting)		Fédérico Mompou (Chants mágics)	
TWO VARIATIONS (Country Lane/City Street)		Alexander Gretchaninoff (Sonatina in G., Op. 110 No. 1 Movements 1 & 3)	
FIGURE OF A SAINT	January 24, Bennett School, Millbrook, N.Y.	George Frederick Handel	
RESURRECTION	March 3, Booth Theatre, NYC	Tibor Harsányi	
ADOLESCENCE		Paul Hindemith (Prelude & Song from Reihe kleiner Stücke, Op. 37)	
DANZA		Darius Milhaud	
VISIONS OF THE APOCALYPSE (Theme and Variations)	April 14, Booth Theatre, NYC	Herman Reutter (Variations on Bach's Chorale, Komm' Süßer Tod)	
MOMENT RUSTICA		Francis Poulenc (Sonata for piano, four hands, second movement "Rustique")	
SKETCHES FROM THE PEOPLE		Julien Krein (Eight Preludes, Op. 5 No. 4, 2, 7)	
HERETIC		Anonymous ("Breton Tetus" in collection Chansons de la Fleur de Lys, arr. De Sivry)	
1930			
PRELUDE TO A DANCE (Retitled: Salutation)	January 8, Maxine Elliott's Theatre, NYC	Arthur Honegger (Counterpoint No. 1 for Piano)	
TWO CHANTS (Futility/Ecstatic Song)		Ernst Křenek (Piano Sonata No. 2, Op. 59)	
LAMENTATION		Zoltán Kodály (Piano Piece Op. 3 No. 2)	
PROJECT IN MOVEMENT FOR A DIVINE COMEDY		No musical accompaniment	
HARLEQUINADE		Ernst Toch (Klavierstücke Op. 32)	
1931			
TWO PRIMITIVE CANTICLES	February 2, Craig Theatre, NYC	Heitor Villa-Lobos	
PRIMITIVE MYSTERIES (Hymn to the Virgin/Crucifixus/Hosanna)		Louis Horst	
RHAPSODICS (Song/Interlude/Dance)		Béla Bartók	
BACCHANALE		Wallingford Riegger	
DOLOROSA		Heitor Villa-Lobos	
DITHYRAMBIC	December 6, Martin Beck Theatre, NYC	Aaron Copland (Piano Variations)	
SERENADE		Arnold Schoenberg	
INCANTATION		Heitor Villa-Lobos	
1932			
CEREMONIALS	February 28, Guild Theatre, NYC	Lehman Engel	
OFFERING	June 2, L. Mendelssohn Theatre, Ann Arbor, Mich.	Heitor Villa-Lobos	
ECSTATIC DANCE		Tibor Harsányi	
BACCHANALE NO. 2		Wallingford Riegger (Bacchanale)	
PRELUDE	November 20, Guild Theatre, NYC	Carlos Chavez	
DANCE SONGS (Ceremonial/ Morning Song/Satyrical Festival Song/ Song of Rapture) ²		Imre Weisshaus	
CHORUS OF YOUTH-COMPANIONS		Louis Horst	
1933			
TRAGIC PATTERNS (Chorus for Suplicants/Chorus for Maenads/ Chorus for Furies) ³	February 20, Fuld Hall, Newark, N.J.	Louis Horst	
ELEGIAC	May 4, Guild Theatre, NYC	Paul Hindemith (Music for Unaccompanied Clarinet)	
EKSTASIS		Lehman Engel (Ekstasis)	
DANCE PRELUDE	November 19, Guild Theatre, NYC	Nikolas Lopatnikoff (from Fünf Kontraste, last movement)	
FRENETIC RHYTHMS (Three Dances of Possession)		Wallingford Riegger	
1934			
TRANSITIONS (Prologue/Saraband/Pantomime/Epilogue)	February 18, Guild Theatre, NYC	Lehman Engel	
PHANTASY (Prelude/Musette/Gavotte)		Arnold Schoenberg (Phantasy)	
CELEBRATION	February 25, Guild Theatre, NYC	Louis Horst	
FOUR CASUAL DEVELOPMENTS		Henry Cowell	
INTÉGRALES (Shapes of Ancestral Wonder)	April 22, Alvin Theatre, NYC	Edgard Varèse (Intégrales)	
DANCE IN FOUR PARTS (Quest/Derision/Dream/Sportive Tragedy)	November 11, Guild Theatre, NYC	George Antheil	
AMERICAN PROVINCIALS (Act of Piety/Act of Judgment)		Louis Horst	
1935			
PRÆLUDIUM (NO. 1)	February 10, Guild Theatre, NYC	Paul Nordoff	
COURSE		George Antheil	
PERSPECTIVES (Frontier/Marching Song) ⁵	April 28, Guild Theatre, NYC	Louis Horst (Frontier), Lehman Engel (Marching Song)	
PANORAMA (Theme of Dedication/ Imperial Theme/Popular Theme)	August 14, Vermont State Armory, Bennington, Vt.	Norman Lloyd	Arch Lauterer ⁶
FORMAL DANCE (retitled: Præludium No. 2)	November 10, Guild Theatre, NYC	David Diamond	
IMPERIAL GESTURE	April 7, Philharmonic Auditorium, Los Angeles, Cal.	Lehman Engel	

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New York, New York 10021

Martha Graham⁴ Martha Graham

Martha Graham Martha Graham

Martha Graham Martha Graham

Martha Graham Arch Lauterer

Martha Graham Martha Graham

Martha Graham Martha Graham

WORK	PREMIERE	MUSIC	SETS
1936			
HORIZONS	February 23, Guild Theatre, NYC	Louis Horst	Alexander Calder
SALUTATION		Lehman Engel	
CHRONICLE	December 20, Guild Theatre, NYC	Wallingford Riegger	Isamu Noguchi
1937			
OPENING DANCE	July 30, Vermont State Armory, Bennington, Vt.	Norman Lloyd	
IMMEDIATE TRAGEDY		Henry Cowell	
DEEP SONG	December 19, Guild Theatre, NYC	Henry Cowell	
AMERICAN LYRIC	December 26, Guild Theatre, NYC	Alex North	
1938			
AMERICAN DOCUMENT⁷	August 6, Vermont State Armory, Bennington, Vt.	Ray Green	Arch Lauterer
1939			
COLUMBIAD	December 27, St. James Theatre, NYC	Louis Horst	Philip Stapp
EVERY SOUL IS A CIRCUS		Paul Nordoff	Philip Stapp
1940			
EL PENITENTE	August 11, College Theatre, Bennington, Vt.	Louis Horst	Arch Lauterer
LETTER TO THE WORLD⁹		Hunter Johnson	Arch Lauterer
1941			
PUNCH AND THE JUDY¹⁰	August 10, College Theatre, Bennington, Vt.	Robert McBride	Arch Lauterer
1942			
LAND BE BRIGHT	March 14, Chicago Civic Opera House, Chicago, Ill.	Arthur Krentz	Charlotte Trowbridge
1943			
SALEM SHORE¹¹	December 26, 46th Street Theatre, NYC	Paul Nordoff	Arch Lauterer
DEATHS AND ENTRANCES¹²		Hunter Johnson	Arch Lauterer
1944			
IMAGINED WING	December 30, Library of Congress, Washington, D.C.	Darius Milhaud (Jeux du Printemps)	Isamu Noguchi
HERODIADE¹³		Paul Hindemith	Isamu Noguchi
APPALACHIAN SPRING		Aaron Copland	Isamu Noguchi
1946			
DARK MEADOW	January 23, Plymouth Theatre, NYC	Carlos Chavez (Hija de Colquide)	Isamu Noguchi
CAVE OF THE HEART¹⁴	May 10, McMillan Theatre, Columbia University, NYC	Samuel Barber	Isamu Noguchi
1947			
ERRAND INTO THE MAZE	February 28, Ziegfield Theatre, NYC	Gian-Carlo Menotti	Isamu Noguchi
NIGHT JOURNEY	May 3, Cambridge High School, Cambridge, Mass.	William Schuman	Isamu Noguchi
1948			
DIVERSION OF ANGELS¹⁵	August 13, Palmer Auditorium, New London, Conn.	Norman Dello Joio	Isamu Noguchi
1950			
JUDITH¹⁶	January 4, Columbia Auditorium, Louisville, Ky.	William Schuman	Isamu Noguchi
EYE OF ANGUISH	January 22, 46th Street Theatre, NYC	Vincent Persichetti	Henry Kurth
GOSPEL OF EVE		Paul Nordoff	Oliver Smith
1951			
THE TRIUMPH OF SAINT JOAN¹⁷	December 5, Columbia Auditorium, Louisville, Ky.	Norman Dello Joio	Frederick Kiesler
1952			
CANTICLE FOR INNOCENT COMEDIANS	April 22, Juilliard School of Music, NYC	Thomas Ribbink	Frederick Kiesler
1953			
VOYAGE¹⁸	May 27, Alvin Theatre, NYC	William Schuman	Isamu Noguchi
1954			
ARDENT SONG	March 18, Saville Theatre, London	Alan Hovhaness	
1955			
SERAPHIC DIALOGUE¹⁷	May 8, ANTA Theatre, NYC	Norman Dello Joio	Isamu Noguchi
1958			
CLYTEMNESTRA	April 1, Adelphi Theatre, NYC	Halim El-Dabh	Isamu Noguchi
EMBATTLED GARDEN	April 3, Adelphi Theatre, NYC	Carlos Surinach	Isamu Noguchi
1959			
EPISODES: PART I	May 14, City Center, NYC	Anton Webern (Passacaglia Op. 1/Six Pieces for Orchestra Op. 6)	David Hays
1960			
ACROBATS OF GOD	April 27, 54th Street Theatre, NYC	Carlos Surinach	Isamu Noguchi
ALCESTIS	April 29, 54th Street Theatre, NYC	Vivian Fine	Isamu Noguchi
1961			
VISIONARY RECITAL¹⁹	April 16, 54th Street Theatre, NYC	Robert Starer	Rouben Ter-Arutunian
ONE MORE GAUDY NIGHT	April 20, 54th Street Theatre, NYC	Halim El-Dabh	Jean Rosenthal

COSTUMES	LIGHTING
Martha Graham	Martha Graham
Martha Graham	Martha Graham
Martha Graham	Martha Graham
Martha Graham	Arch Lauterer
Martha Graham	Arch Lauterer
Martha Graham	Martha Graham
Edythe Gilfond	Martha Graham
Martha Graham	Arch Lauterer
Martha Graham	Philip Stapp
Martha Graham	Philip Stapp
Martha Graham	Arch Lauterer
Edythe Gilfond	Arch Lauterer
Martha Graham	Arch Lauterer
Charlotte Trowbridge	
Martha Graham	Jean Rosenthal
Edythe Gilfond	Jean Rosenthal
Martha Graham	Jean Rosenthal
Martha Graham	Jean Rosenthal
Martha Graham	Jean Rosenthal
Martha Graham	Jean Rosenthal
Martha Graham	Jean Rosenthal
Martha Graham	Jean Rosenthal
Martha Graham	Jean Rosenthal
Martha Graham	Jean Rosenthal
Fred Cuning	Jean Rosenthal
Miles White	Jean Rosenthal
Martha Graham	Jean Rosenthal
Martha Graham	Jean Rosenthal
Martha Graham	Jean Rosenthal
Martha Graham	Jean Rosenthal
Martha Graham	Jean Rosenthal
Martha Graham	Jean Rosenthal
Martha Graham	Jean Rosenthal
Barbara Karinska	David Hays
Martha Graham	Jean Rosenthal
Martha Graham	Jean Rosenthal
Martha Graham	Rouben Ter-Arutunian
Martha Graham	Jean Rosenthal

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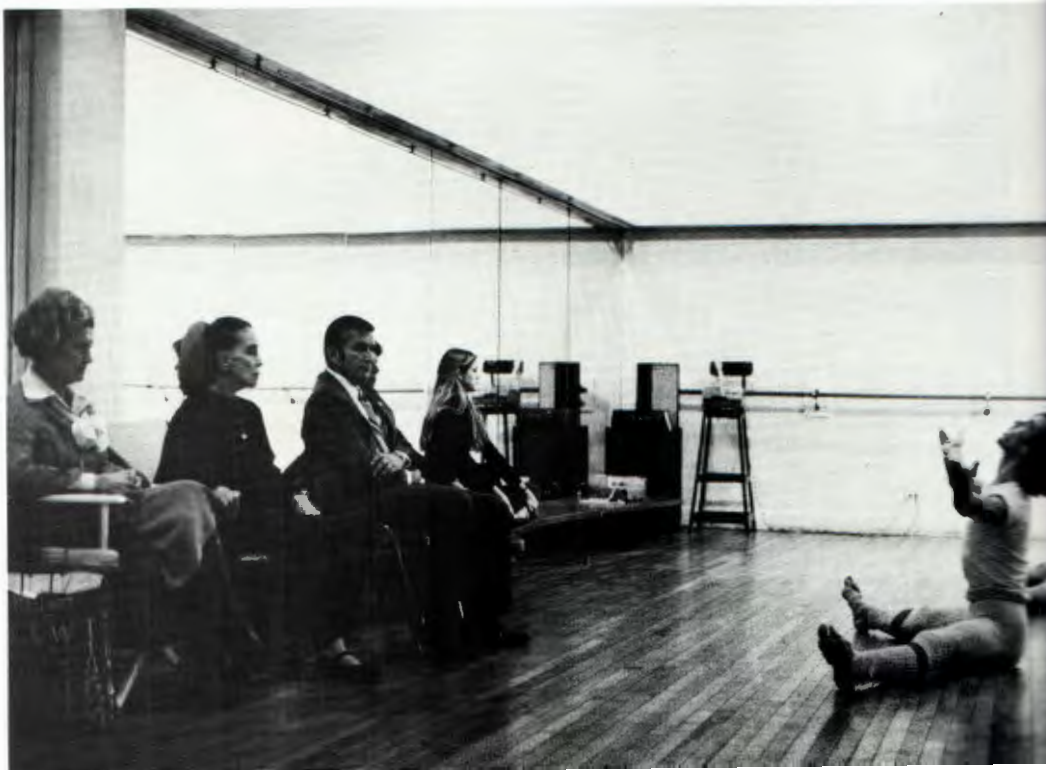
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Former student and Company member Betty Ford observing a Martha Graham master class at the Martha Graham School. Photo © Ron Protas, 1982.



WORK	PREMIERE	MUSIC	SETS,
1962			
PHAEDRA	March 4, Broadway Theatre, NYC	Robert Starer	Isamu Noguchi
A LOOK AT LIGHTNING	March 5, Broadway Theatre, NYC	Halim El-Dabh	Ming Cho Lee
SECULAR GAMES	August 17, Palmer Auditorium, New London, Conn.	Robert Starer (Concerto a Tre)	Marion Kinsella
LEGEND OF JUDITH	October 25, Habima Theatre, Tel Aviv, Israel	Mordecai Seter	Dani Karavan
1963			
CIRCE²⁰	September 6, Prince of Wales Theatre, London, England	Alan Hovhaness	Isamu Noguchi
1965			
THE WITCH OF ENDOR	November 2, 54th Street Theatre, NYC	William Schuman	Ming Cho Lee
PART REAL-PART DREAM	November 3, 54th Street Theatre, NYC	Mordecai Seter	Dani Karavan
1967			
CORTEGE OF EAGLES	February 21, Mark Hellinger Theatre, NYC	Eugene Lester	Isamu Noguchi
DANCING GROUND	February 24, Mark Hellinger Theatre, NYC	Ned Rorem (Eleven Studies for Eleven Players)	Jean Rosenthal
1968			
A TIME OF SNOW	May 25, George Abbott Theatre, NYC	Norman Dello Joio	Rouben Ter-Arutunian
PLAIN OF PRAYER	May 29, George Abbott Theatre, NYC	Eugene Lester	Jean Rosenthal
THE LADY OF THE HOUSE OF SLEEP	May 30, George Abbott Theatre, NYC	Robert Starer	Ming Cho Lee
1969			
THE ARCHAIC HOURS	April 11, New York City Center, NYC	Eugene Lester	Marion Kinsella
1973			
MENDICANTS OF EVENING²¹	May 2, Alvin Theatre, NYC	David Walker	Fangor
MYTH OF A VOYAGE	May 3, Alvin Theatre, NYC	Alan Hovhaness	Ming Cho Lee Patricia Woodbridge, associate designer
1974			
HOLY JUNGLE	April, Mark Hellinger Theatre, NYC	Robert Starer	Dani Karavan
JACOB'S DREAM	July, Jerusalem, Israel	Mordecai Seter	Dani Karavan
1975			
LUCIFER	June 19, Uris Theatre, NYC	Halim El-Dabh	Leandro Locsin
ADORATIONS	December 8, Mark Hellinger Theatre, NYC	Classical Guitar	Leandro Locsin
POINT OF CROSSING²²		Mordecai Seter	Leandro Locsin
THE SCARLET LETTER	December 22, Mark Hellinger Theatre, NYC	Hunter Johnson	Marisol
1977			
O THOU DESIRE WHO ART ABOUT TO SING	May 17, Lunt-Fontanne Theatre, NYC	Meyer Kupferman (Fantasy for Violin and Piano)	Marisol (for 1978 Season)
SHADOWS	May 24, Lunt-Fontanne Theatre, NYC	Gian-Carlo Menotti (Cantilena e Scherzo)	Frederick Kiesler
1978			
THE OWL AND THE PUSSYCAT	June 26, Metropolitan Opera House, NYC	Carlos Surinach	Ming Cho Lee
ECUATORIAL	June 27, Metropolitan Opera House, NYC	Edgard Varèse (Ecuatorial)	Marisol
FLUTE OF PAN²³		Traditional	Leandro Locsin
FRESCOES	December 9, Metropolitan Museum of Art, NYC ²⁴	Samuel Barber (Two Arias From "Antony and Cleopatra")	
1980			
JUDITH	April 29, Metropolitan Opera House, NYC	Edgard Varèse	Isamu Noguchi
1981			
"ACTS OF LIGHT"	February 26, Kennedy Center, Washington, D.C.	Carl Nielsen	
1982			
DANCES OF THE GOLDEN HALL	June 9, City Center Theater, NYC	Andrzej Panufnik	
ANDROMACHE'S LAMENT	June 23, City Center Theater, NYC	Samuel Barber	
1983			
PHAEDRA'S DREAM	July 1, Herod Atticus Theatre, Athens, Greece	George Crumb	Isamu Noguchi
1984			
RITE OF SPRING	February 28, New York State Theatre, NYC	Igor Stravinsky	
1985			
SONG	April 2, New York State Theater, NYC	Traditional	
1986			
UNTITLED	May 27, City Center Theater, NYC	Bela Bartok	
UNTITLED	June 4, City Center Theater, NYC	Klaus Egge	Ming Cho Lee

COSTUMES * LIGHTING

Martha Graham	Jean Rosenthal
Martha Graham	Jean Rosenthal
Martha Graham	Jean Rosenthal
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Martha Graham	Jean Rosenthal
Martha Graham	William Batchelder
Martha Graham	William Batchelder
Martha Graham	
Martha Graham	
Halston (Jewelry: Elsa Peretti)	Ronald Bates
Halston	Ronald Bates
Halston	Ronald Bates
Halston	Ronald Bates
Martha Graham	Nicholas Cernovitch
Halston	Nicholas Cernovitch
Martha Graham and Halston	Gilbert V. Hemsley, Jr.
Marisol and Halston	Gilbert V. Hemsley, Jr.
Halston	Gilbert V. Hemsley, Jr.
Halston	
Halston	Gilbert V. Hemsley, Jr.
Halston	Beverly Emmons
Halston	Beverly Emmons
Halston	Beverly Emmons
Halston	
Halston	Tom Skelton
Halston	Tom Skelton
Halston	Tom Skelton
Halston	Tom Skelton

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ADVISOR
DIANE GRAY
STAGE MANAGER
JOSEPH PETRILLO JR.
ENSEMBLE COORDINATOR
DEBORAH HANNA

DANCERS
MIKI ORIHARA
MYRA WOODRUFF
ADMUNDUR ADMUNDSSON
YOUNG HA YOO
TOBIN GREEN
CAMILLE BROWN
DANIELA STASI
VIVIEN ENG
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SHAHAB NAHVI
LONÈ LARSEN

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FOOTNOTES TO DANCES

- 1) In June 1929 these three pieces (*Fragilité, 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 designed 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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Janet Eilber in the solo 'Frontier'.
Photo by Max Waldman.

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From her first concert in 1926 Martha Graham has been dependent upon the acts of light of not only many Board members and contributors, but also a few extraordinary individuals who through their generosity have, to this day, enabled her to pursue her artistic endeavors and to maintain the standard of excellence that has become synonymous with her name.

On the occasion of the 60th anniversary of her company, the oldest dance institution in America, Martha Graham and her company salute those visionary patrons whose belief has made it possible to reach this historic moment and whose continued belief propels us into the coming years:

FRANCES STELOFF—whose backing raised the curtain on the first performance at the 48th Street Theater on April 18, 1926.

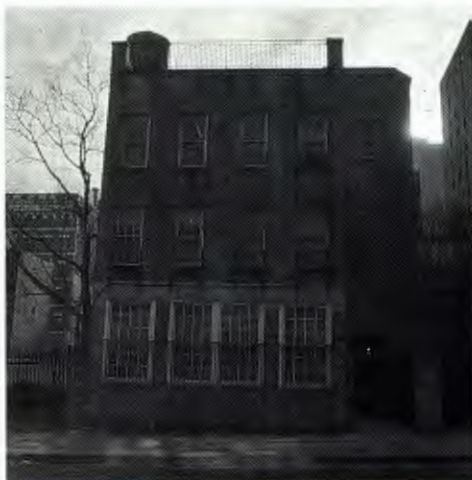
BATSHEVA de ROTHSCHILD—student, friend and patron, whose gifts commissioned many of the classic Graham ballets including *Clytemnestra*, *Canticle for Innocent Comedians*, *Judith* and *Embattled Garden*, and ensured their performances throughout the world.

LILA ACHESON WALLACE—who foresaw that the great institution Martha Graham was creating must continue to live long into the future and gave the Center the 63 Street building in which to dwell with a permanent endowment.

EVELYN SHARP—whose generosity is more than just financial. She is always there to work with the Center, whether for a gala fundraiser or overseeing the annual plantings in the Center's gardens.

HALSTON—a dear friend and one of the Company's greatest patrons, he is also an artistic collaborator who has created costumes for 18 Martha Graham ballets and whose contributions have made possible productions and performances throughout the world.

PAN AMERICAN WORLD AIRWAYS, INC. and its Chairman **C. EDWARD ACKER**—whose belief in the unique American artform of Martha Graham fostered a bond between the corporate and dance world that has enabled the Martha Graham Dance Company to perform to a worldwide audience. Through its contributions Pan Am has made financially possible the Company's historic 1984 performance at the Paris Opera House and 6 subsequent European tours. The 60th Anniversary International Tour is brought to you by Pan Am.



The gift of this building was made to Martha Graham and the Company by friend and patron Lila Acheson Wallace. Photo by Martha Swope Associates/Susan Cook.

January 23, 1984. The Martha Graham Dance Company became the first American modern dance company to perform at the Paris Opera House, at the invitation of Paris Opera Ballet Artistic Director Rudolf Nureyev. Martha Graham and the Company with Halston and Rudolf Nureyev in the Grand Foyer of the Paris Opera House following the opening night. These performances were made possible, in part, by Pan American World Airways, Inc.



Martha Graham conducting rehearsal on the stage of the Herod Atticus Theater on the Acropolis in Athens. The world premiere of the ballet, *'Phaedra's Dream'*, in Greece was made possible at this theater through the sponsorship of Pan American World Airways, Inc. for the Company's 1983 European tour. Photo by Ron Protas.



With the assistance of Pan American World Airways, Inc. the Martha Graham Dance Company was able to return to France for performances in Paris in September 1985. Here Martha Graham talks with Company members at a reception at the American Embassy in Paris.

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For further information about «Norway Salutes Liberty» please contact:

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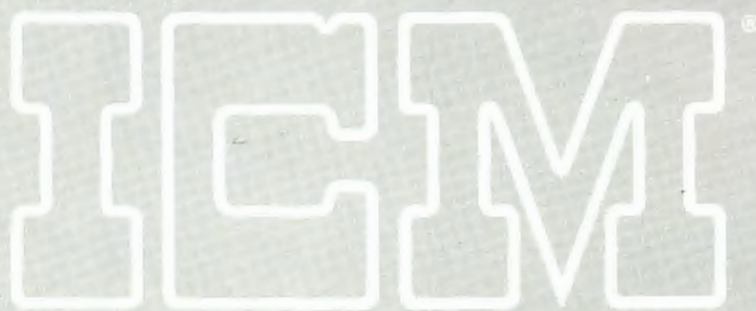
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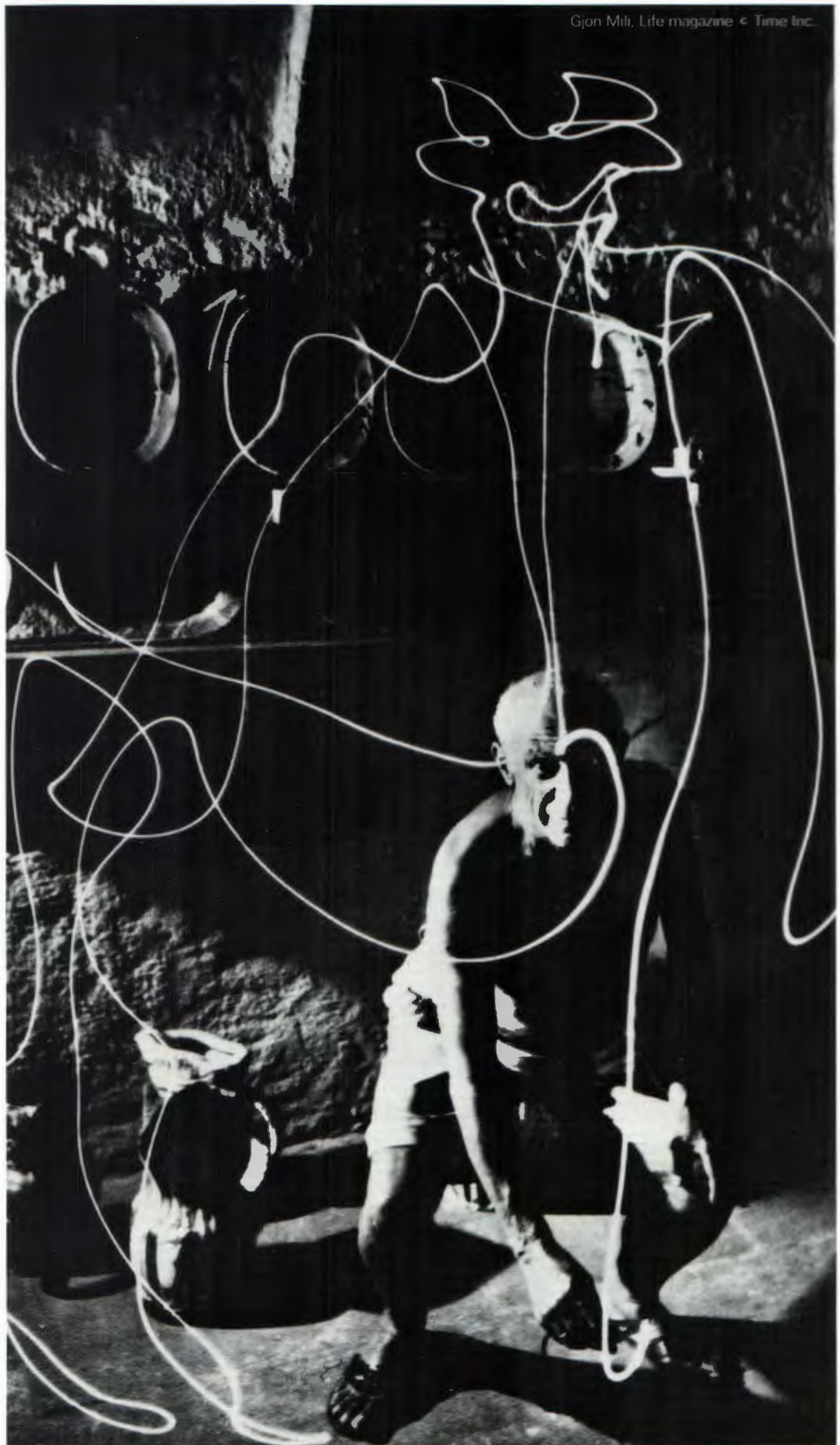
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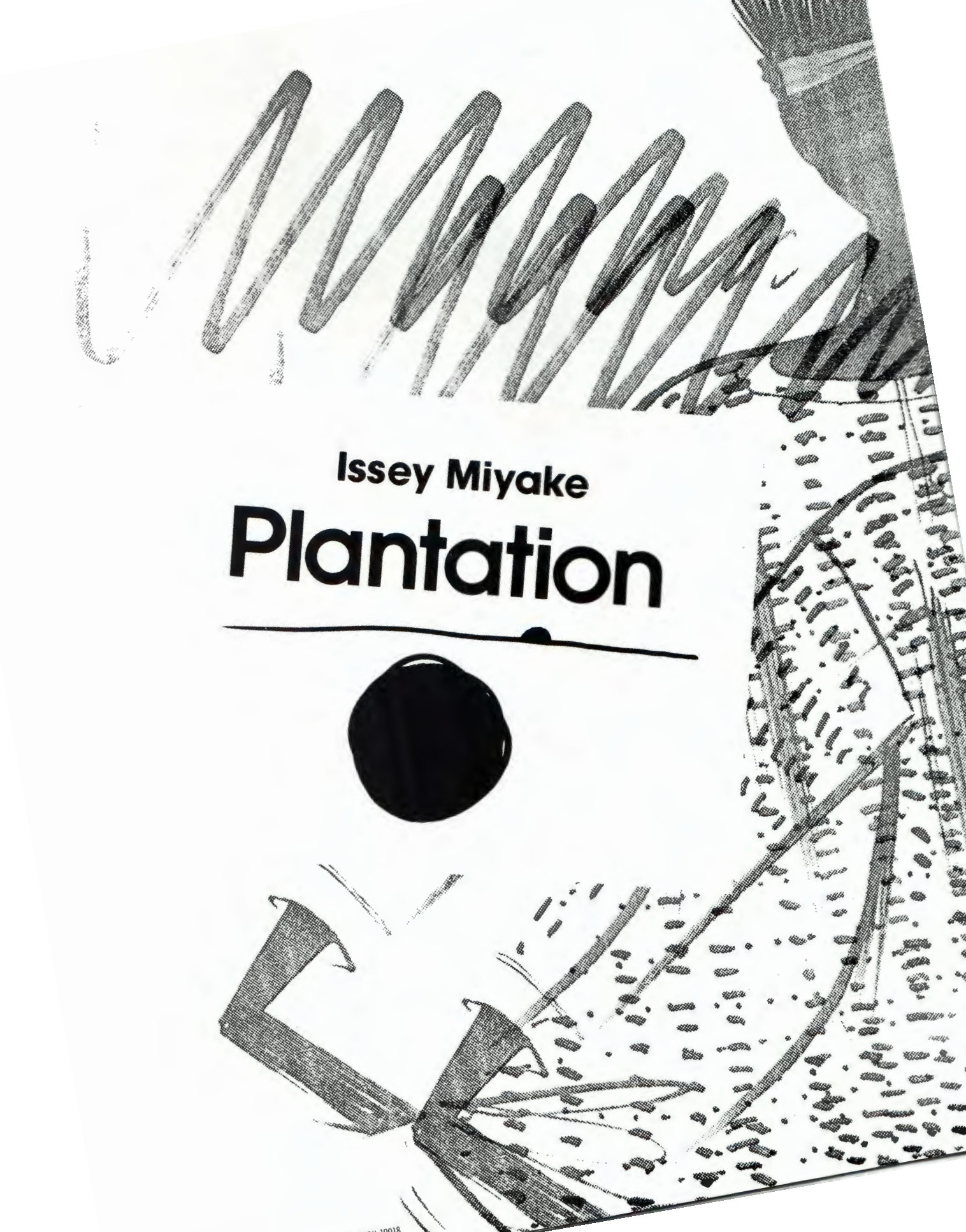
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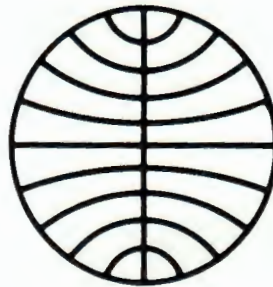
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