

N.Y. "Times."

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FINAL GRAHAM RECITAL.

Dancer's Program Last Night Proves Most Interesting of All.

In her final program of the season at the Little Theatre last night, Martha Graham proved once again that she is a dancer extraordinary. The program, the most interesting she has given, revealed a new vigor and animation with a correspondingly increased effectiveness in the projection of the inner mood. In place of the introspective quality that has in times past approached moroseness, there was visible last night a full-bodied and almost maliciously gay vitality.

Miss Graham is one of the few dancers who can achieve an exquisite lyricism without danger of mere prettiness. On the other hand, in her newer dances she has deliberately sought out ugliness and clothed it with deep and satisfying beauty. Under the surface of all her work lies a glint of biting humor. Of the ten dances presented last night, six were new, and a new spirit seemed to animate the more familiar four, especially the "Deux Valses Sentimentale." "Complaint," to music by Koechlin, revealed an especially beautiful concept of archaic movement. The "Immigrant" group was more successful in its first movement, entitled "Steerage," than in its second, called "Strike," which seemed self-conscious in its revolt against orthodox form and consequently did not quite come off.

The Ornstein group, "Poems of 1917," are likely to provide much subject for discussion. Highly provocative in conception, they produce a striking dramatic effect, whether they are to be classified as dancing or not. In feeling they suggest modern reproductions of ancient wood sculptures, and are deeply moving by their very sparseness.

The "Tragedy" and "Comedy" group is extraordinarily well built and requires a virtuosity of execution which Miss Graham met with ease. "Resonances" was the least successful of the new numbers, being somewhat obvious in its first movement and none too well designed in its second. The costumes were more than adequate, especially that worn in "Steerage."

Louis Horst at the piano and Quinto Maganini with a flute made excellent musical contributions to a program which was of unusual quality.