N.Y. "World." Apr. 23. 1930.

The presentation of Schoenberg's "opera" was marred by inappropriate staging. Though the quality of the music and the composer's own libretto is fevered, ugly, spasmodic, with a strain of hysteria running through it, the setting of Robert Edmond Jones and the staging of Rouben Mamoulian are flowing, decorative and mild. Their eye-pleasing qualities are their own undoing. The costumes, particularly of the men, are also unfortunate. Against this handicap, Doris Humphrey labored devotedly and to some purpose. Her plastique was beautiful and eloquent. Charles Weidman had little or nothing to do, and Olin Howland, while he may have followed instructions, was wholly misrepresentative in costume and in action of the composer's printed directions concerning the "chimera." Theatrically speaking, the surface of the Schoenberg work was scarcely scratched.

N.Y. "Times." Apr. 24. 1930.

DANCING BY MASSINE RICH IN INVENTION

He and Martha Graham Outstanding in Choreography at Stokowski's Farewell.

With a second performance at the Metropolitan Opera House last night before a crowded house, the joint production by the League of Composers and the Philadelphia Orchestra Association of Schoenberg's "Die Glückliche Hand" and Stravinsky's "Le Sacre du Printemps" in full theatrical form came to an end. This was also the end of the Philadelphia Orchestra's New York concert season. The event proved to be of major importance in the realms of the theatre and dance, as well as in musical circles, and made a noteworthy contribution to the movement for a synthetic theatre art which shall include all the contributory arts on equal terms.

Under the general directorship of Leopold Stokowski, the production naturally laid its chief emphasis upon music, but there were other artists whose share in the venture were of more than inconsiderable value. Leonide Massine and Martha Graham were foremost among them. In his choreography of "Le Sacre," Massine achieved brilliant results, and in her performance of the maiden chosen for the sacrifice Miss Graham was seen at the pinnacle of her powers. If she has been inclined of late to withdraw more and more into the psychological aspects of the dance, here in the frenzied choreography designed for her by Massine she revealed once more her technical virtuosity without losing in the smallest degree the dramatic and emotional integrity which have characterized her highly individual art as unique. It was a performance of the first magnitude, compelling, poignant, sure-footed even when scaling the treacherous rhythmic heights of Stravinsky's music.

Unfortunately, Massine did not receive the same sort of cooperation from the corps de ballet, which was vigorous and enthusiastic, but neither technically nor inspirationally equal to the task he set them. This was more especially true of the girls than of the boys, for the latter, except for occasional inexactness, acquitted themselves with credit. Especially admirable was their support of Miss Graham during the dramatic closing scenes.

In this, his first important appearance as a choreographer in America, Massine covered himself with glory. His mass designs and the individual movements that comprised them were endlessly inventive and filled with the same pagan fire and rapture that surges through the music. Not only in the second act, where the dramatic episode of the sacrifice occupies the action, but more particularly in the first act, which is built on movement alone with no narrative program, was his figuration rich with character and ingenious in the beauty of its devices. Of outstanding brilliance was the "round dance of Spring," the high moment of the evening except for Miss Graham's sacrificial dance.