

MARTHA GRAHAM ENDS DANCE SERIES

Three First Performances
Feature Her Program of
Considerable Merit.

ONE AN EXCITING NUMBER

Choric Dances for Antique Greek
Tragedy Given Under Title
"Tragic Patterns."

By JOHN MARTIN.

It is doubtful if any dance audience has ever before had such a demanding program set before it as that with which Martha Graham closed her season's activities last night at the Guild Theatre. Fortunately for Miss Graham, she has built for herself a large public which is willing to follow obediently into whatever regions of rarefaction she chooses to lead them, and as a reward for this responsiveness she almost never disappoints them. Certainly she did not on this occasion.

Three of the seven numbers on the program were first performances, but all were of such recent creation that the still controversial "Dithyrambic" was the leader in seniority. This extraordinary composition quite apparently dates the beginning of a new period in Miss Graham's ever-changing art, a period in which she abstracts her material to such a degree that it becomes scarcely more than a single richly etched line. It is a style not designed for casual popularity, but one which is capable of affording deep satisfaction to those who care to take the trouble to enjoy it. This quality is naturally more characteristic of the solo compositions than of the groups. In the new "lyric fragments" titled "Ekstasis," it reaches its height in an enchantingly lovely suite. For all its tenuous use of design and substance, it is yet warm and rich and eminently substantial. Here, indeed, Miss Graham has not only moved into a new field but has also touched a new level of achievement. A. Lehman Engel's music provides it with an admirable web of sound against which to weave its patterns. The other new solo, "Elegiac," to music of Hindemith, is less removed from what has preceded it in the repertoire, and at first seeing is also less interesting.

*N.Y. Times.
May 5, 1933.*

The one new group composition consists of "three choric dances for an antique Greek tragedy" under the general title of "Tragic Patterns." It contains as its final movement the dance which Miss Graham presented on the opening bill of the Radio City Music Hall, and one only now begins to realize her temerity in that adventure. It is here called "Chorus for Furies" and serves as climax to the suite which contains also "Chorus for Suppliants" and "Chorus for Maenads," the latter being a particularly exciting piece of work. The whole suite has tremendous force behind it and a theatrical quality that suggests what Miss Graham might do with the production of an entire Greek tragedy.

The remainder of the program consisted of the Chavez "Prelude;" the four "Dance Songs," much more gratifying upon second seeing, and the "Chorus of Youth," of which it is impossible to say the same thing. The music was provided by a small ensemble under the always sympathetic direction of Louis Horst.