

90
years

CONCERTS FROM THE **LIBRARY OF
CONGRESS**

2015 • 2016

THE IRVING AND VERNA FINE FUND
IN THE LIBRARY OF CONGRESS

MARTHA GRAHAM
AT THE LIBRARY
FESTIVAL

MARCH 24 - APRIL 2, 2016
LIBRARY OF CONGRESS
WASHINGTON, DC

The IRVING AND VERNA FINE FUND in the Library of Congress was established in 2000 through a generous bequest of Verna Rudnick Fine, a well-known arts administrator and the widow of American composer Irving Fine. The Fund promotes and supports modern American music through an ongoing program of concerts, commissions, and research endeavors into the life and works of Irving Fine and other American composers, conductors, and performers whose works are preserved in the Library of Congress.

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EMBASSY OF SWEDEN
SWEDISH ARTS COUNCIL

Presented in association with



90 | MARTHA GRAHAM
DANCE COMPANY



CONCERTS FROM THE LIBRARY OF CONGRESS

Welcome

By Susan H. Vita, Chief, Music Division

In 1925 Elizabeth Sprague Coolidge, the founding patron of our concert series, realized her vision of creating a permanent home for music and the arts in the nation's capital. For over ninety years *Concerts from the Library of Congress* has held a major stake in the international art music scene through its presentation of performances, scholarly programs and commissions. One of the greatest commissions in our legacy of over 600 commissions and co-commissions is *Appalachian Spring*, conceived by choreographer Martha Graham and composer Aaron Copland in 1944 and premiered in our very own Coolidge Auditorium. That seminal work in American musical history launched an ongoing partnership between the Library of Congress and the Martha Graham Dance Company, which has resulted in numerous commissions and performances throughout the last seventy years.

In this special 90th anniversary season, it is our great pleasure to present the "Martha Graham at the Library" Festival, a week-long line-up of performances, lectures, films and interviews that shed light on Martha Graham's impact on American dance, Isamu Noguchi's design legacy, and the magnificent music made for dance by composers like Samuel Barber, Carlos Chávez, and Aaron Copland. A highlight of the festival is the world premiere of sensational Swedish choreographer Pontus Lidberg's *Woodland*, a new dance work set to Irving Fine's *Notturmo* for strings and harp. We are thrilled to continue to bring new dance works to the public by co-commissioning *Woodland* with the Martha Graham Dance Company.

Throughout this week of activity I encourage you to explore the legacy of dance at the nation's library. Our dance collections range in scope from the Martha Graham Collection and American Ballet Theatre Collection, to the Lester Horton Dance Theater Collection and the Alvin Ailey Dance Foundation Collection. Beyond these collections, the vital role of dance in our nation's cultural history is apparent in our special collection holdings related to musicologists, composers, performers, and theatrical designers. Dance is a uniquely multidisciplinary art form that touches all of us, whether on formal stages or in our traditional folk culture.

I would like to extend my sincere appreciation to the many partners and supporters who have made this festival possible. Our collaborators, the Martha Graham Dance Company and the Noguchi Museum, have shared in our long-term vision for preserving and promoting American culture on behalf of the public. The support of Dr. Sachiko Kuno and Dr. Ryuji Ueno, as well as the Embassy of Sweden and Swedish Arts Council, has enabled us to offer you an in-depth look at the art forms that compose dance. Lastly, thank you to our devoted supporters in the Friends of Music program. Your tireless commitment to our series throughout the years has truly made our concert series a community affair. Thank you for sharing our passion for making the arts freely available to the public.

Please request ASL and ADA accommodations five days in advance of programs at 202-707-6362 or ADA@loc.gov.

Latecomers will be seated at a time determined by the artists for each program.

Children must be at least seven years old for admittance to performances.

Other events are open to all ages.



Please take note:

Unauthorized use of photographic and sound recording equipment is strictly prohibited.

Patrons are requested to turn off their cellular phones, alarm watches, and any other noise-making devices that would disrupt the events.

Reserved tickets not claimed by five minutes before the beginning of the event will be distributed to stand-by patrons.

Please recycle your programs at the conclusion of the program.

Festival Overview

Thursday, March 24, 7 pm | Lecture

LISTENING TO STONE: THE ART AND LIFE OF ISAMU NOGUCHI
Hayden Herrera, Author
Montpelier Room (Tickets Required)



Saturday, March 26, 11 am | #Declassified

OCTOBER 30, 1944:
WITNESS TO THE WORLD PREMIERE OF APPALACHIAN SPRING
Nicholas Alexander Brown, Music Division, Library of Congress
Jefferson Studio, LJ-G32 (Tickets Required)



Saturday, March 26, 2 pm | Triple Bill Film Screening

ISAMU NOGUCHI: THE SCULPTURE OF SPACES (1995)
A DANCER'S WORLD (1957)
ISAMU NOGUCHI (1972)
Pickford Theater (Tickets Required)



Wednesday, March 30, 7 pm | Lecture

CAVE OF THE HEART: NOGUCHI'S SET FOR THE GRAHAM BALLET
Performing Arts Reading Room, LM-113 (Tickets Required)



Thursday, March 31, 7 pm | Lecture

SCULPTING BEYOND THE PEDESTAL:
ISAMU NOGUCHI'S SETS FOR DANCE 1928-1988
Dakin Hart, Senior Curator, The Noguchi Museum
Whittall Pavilion (Tickets Required)



Friday, April 1, 6:30 pm | Pre-Concert Conversation

JANET EILBER & PONTUS LIDBERG
Whittall Pavilion (No Tickets Required)



Friday, April 1, 8 pm | Performance

Saturday, April 2, 2 pm & 8 pm | Performances

MARTHA GRAHAM DANCE COMPANY
Janet Eilber, Artistic Director
Works by Martha Graham and Pontus Lidberg, featuring the music of Aaron Copland, Samuel Barber, Carlos Chávez, and Irving Fine
Coolidge Auditorium (Tickets Required)



Saturday, April 2, 5 pm | Panel Discussion

ON POINTE: COMPOSING FOR DANCE
AT THE LIBRARY OF CONGRESS
Whittall Pavilion (No Tickets Required)



The Library of Congress
Montpelier Room
Thursday, March 24, 2016 — 7 pm

LECTURE

LISTENING TO STONE: THE ART AND LIFE OF ISAMU NOGUCHI

HAYDEN HERRERA, AUTHOR



About the Speaker

Art historian **Hayden Herrera** has been a freelance art critic and lecturer since 1974, and has spoken at numerous museums and colleges across the globe. She was awarded a Guggenheim Fellowship in 1996 and served as guest curator for the Frida Kahlo Centennial Exhibition, which premiered at the Walker Art Center in association with the Philadelphia Museum of Art and SFMOMA (2007). Herrera is the author of several books including *Frida: A Biography of Frida Kahlo* and *Arshile Gorky: His Life and Work*, which was a Pulitzer Prize finalist. Her most recent book is *Listening to Stone: The Art and Life of Isamu Noguchi*. Herrera currently resides in New York City.

A book-signing will follow this event



The Library of Congress
Jefferson Studio, LJ-G32
Saturday, March 26, 2016 — 11 am

#DECLASSIFIED

OCTOBER 30, 1944: WITNESS TO THE WORLD PREMIERE OF APPALACHIAN SPRING

NICHOLAS ALEXANDER BROWN, MUSIC DIVISION



About the Speaker

Nicholas Alexander Brown has served as a music specialist/concert producer for the Library of Congress Music Division since spring 2012. An active conductor, musicologist, and chorister, Brown is the founder and music director of The Irving Fine Society. He also conducts the Library of Congress Chorale and Washington Sängerbund. Past positions include staff conductor for Boston Opera Collaborative and junior enlisted conductor for the 215th Army Band. As a guest conductor he has collaborated with the Orquesta Filarmónica de Honduras, Orion Orchestra, and Kammerphilharmonie Graz. A native Bostonian, Brown previously worked in the Harvard University Office of the President and Provost, and held internships with the Office of the First Lady at the White House and the Boston Symphony Orchestra Press Office.

Brown is a chorister with the Tanglewood Festival Chorus, and previously sang with the London Philharmonic Choir, London Symphony Chorus, and BBC Symphony Chorus. He served as a French horn player and vocalist in the 215th Army Band of the Massachusetts Army National Guard. Brown is a contributor to the *Oxford Encyclopedia of the Bible and the Arts* (2015), and writes for *HuffPost Blog* and the Music Division's *In the Muse* blog. He lectures regularly at the Library of Congress and has also lectured for Boston Modern Orchestra Project/The Irving Fine Society. Brown received an M.Mus in Musicology from King's College London, as well as a B.A. in Music (Conducting Performance) and History from Brandeis University. He is currently pursuing an M.S. in Library and Information Science with a focus on Cultural Heritage Information Management at The Catholic University of America. Brown is the chairperson of Library of Congress GLOBE and the vice president of the Library of Congress Hispanic Cultural Society.

The Library of Congress
Mary Pickford Theater
Saturday, March 26, 2016 — 2 pm

FILM SCREENING

ISAMU NOGUCHI:
THE SCULPTURE OF SPACES
A DANCER'S WORLD
ISAMU NOGUCHI



Program

ISAMU NOGUCHI: THE SCULPTURE OF SPACES (1995)

Directed by Kenji Hayashi, 53 min.

A DANCER'S WORLD (1957)

Directed by Peter Glushanok, 31 min.

ISAMU NOGUCHI (1972)

Directed by Michael Blackwood, 30 min.

The Library of Congress
Performing Arts Reading Room
Wednesday, March 30, 2016 — 7 pm

LECTURE

CAVE OF THE HEART: NOGUCHI'S SET FOR THE GRAHAM BALLET

JANET EILBER

ARTISTIC DIRECTOR, MARTHA GRAHAM DANCE COMPANY



About the Speaker

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

The Library of Congress
Whittall Pavilion
Thursday, March 31, 2016 — 7 pm

LECTURE

SCULPTING BEYOND

THE PEDESTAL:

ISAMU NOGUCHI'S SETS FOR DANCE 1928-1988

DAKIN HART, SENIOR CURATOR, THE NOGUCHI MUSEUM



About the Speaker

Dakin Hart joined The Noguchi Museum as senior curator in 2013. In this role, he oversees the museum's exhibitions, collections, catalogue raisonné, archives, and public programming, and—along with his colleagues—has the daily good fortune to collaborate with Isamu Noguchi in absentia. Prior to joining the Museum, Hart was an independent curator and writer. From 2007 to 2010, he worked with Picasso biographer and raconteur John Richardson—with whom art historian Robert Rosenblum placed him—culminating in the third volume of Richardson's *Life of Picasso* and a series of exhibitions for the Gagosian Gallery in New York, including *Picasso: Mosqueteros* and *Picasso: The Mediterranean Years (1945-1962)*.

Hart's museum experience includes serving as assistant director of the Nasher Sculpture Center in Dallas, Texas, where he developed the administrative structure of the new museum, from 2002 through 2004 under its founding director Steve Nash. Prior to this he was artistic director at the Montalvo Center for the Arts, in Saratoga, California, and from 1995 to 2000, assistant to the director at the Fine Arts Museums of San Francisco, a soup-to-nuts apprenticeship in art museum management with Harry Parker, who held the same position with Thomas Hoving at The Metropolitan Museum of Art in the early 1960s. Hart has also served on the boards of trustees of Montalvo and the Alliance of Artists Communities, and was a founding representative of the Art Museum Image Consortium (AMICO).

The Library of Congress
Whittall Pavilion
Friday, April 1, 2016 — 6:30 pm

PRE-CONCERT CONVERSATION

JANET EILBER & PONTUS LIDBERG

JANET EILBER

ARTISTIC DIRECTOR, MARTHA GRAHAM DANCE COMPANY

PONTUS LIDBERG, CHOREOGRAPHER



About the Speakers

Janet Eilber | see page 7 for Janet Eilber's biography



Pontus Lidberg has been creating dances for stage and film since 2000. Lidberg produced *WITHIN (Labyrinth Within)* during his tenure as resident artistic director of Morphoses. Set to an original composition by David Lang, *WITHIN* premiered in June 2012 at Jacob's Pillow Dance Festival followed by a five-city tour in Sweden and a run at The Joyce Theater in New York City. Other highlights of recently created productions include a contemporary re-imagined *Giselle* for Le Ballet du Grand Théâtre de Genève, nominated Best Dance Production 2012 by *Dance Europe Magazine*; and *SNOW*, a work that merged dance and puppetry for Pontus Lidberg Dance. His re-invented production of *Raymonda* for the Royal Swedish Ballet premiered in Stockholm on November 28, 2014.

Lidberg has been commissioned to create new works for several international dance companies, including Ballets de Monte-Carlo (2015); SemperOper Ballet Dresden (2013); the Royal Swedish Ballet (2012, 2014); Oregon Ballet Theatre (2013); Le Ballet du Grand Théâtre de Genève (2012); the Royal Danish Ballet (2010); Beijing Dance Theater (2009); Vanemuine Theatre Ballet

Company of Estonia (2010); Norwegian National Ballet (2005); Vietnam National Opera Ballet (2007, 2009) and Stockholm 59° North (2000, 2001, 2009). In 2003, he formed Pontus Lidberg Dance to support the development and production of his independent projects.

Under the auspices of Pontus Lidberg Dance, he has developed films as well as dance works for the stage. His most recent film, *Labyrinth Within* (2011), which features New York City Ballet ex-principal dancer Wendy Whelan and a score by Pulitzer Prize-winning composer David Lang, received the Court Métrange du Jury prize at the Court-Métrange Film Festival in Rennes, France (2011) and won Best Picture at the Dance on Camera Festival in New York (2012). His film *The Rain* (2007), received numerous awards, including Outstanding Achievement in Choreography for Film, 2008 Choreography Media Honors, Los Angeles (U.S.); Best Film, Best Cinematography, LIDFF London International Dance Film Festival (U.K.); Golden Reel: Best Dance Short, Tiburon International Film Festival (U.S.); Special Mention, Göteborg International Film Festival (Sweden); and was nominated for a Rose d'Or (Lucerne, Switzerland). In addition, Alastair Macaulay of *The New York Times* praised Lidberg's use of crosscutting techniques, writing "Memorably *The Rain* illustrates what filmed dance can say that staged dance cannot." Lidberg's first work for the camera, *Mirror* (2003), was commissioned by Swedish National Television and appeared on television as well as in dance film festivals in the U.S. and abroad. For the stage, Pontus Lidberg Dance has presented *SNOW* (2013, revised 2015); *Warriors* (2010)—set to an original score by Swedish composer B Tommy Anderson; and *Faune* (2011), which premiered at the Fall for Dance Festival (New York). The company has toured to venues such as The Joyce Theater, New York; National Arts Centre of Canada; and the Havana International Ballet Festival.

Lidberg has received support for his choreographic work from the Rockefeller Brothers Fund and The Field (2011, 2012, 2014), Jerome Robbins Foundation (2010, 2014), the Barbro Osher Pro Suecia Foundation (2010, 2014), and Louis Vuitton Moët Hennessy Foundation (2010), as well as multiple grants from the Swedish Arts Council and the Swedish Arts Grants Committee. He has received awards and honors from the Vilcek Foundation/Prize for Creative Promise in Dance (2012), the NOKIA Award for Young Talent (2001), and the Stockholm Cultural Scholarship (2001). He has been in creative residence at the Headlands Center for the Arts (2008), Joyce Soho (2010), and the Baryshnikov Arts Center (2010, 2015). He held a 2012-2013 Choreography Fellowship at New York's City Center and was a 2013 Blodgett Distinguished Artist-in-Residence at Harvard University.

Raised in Stockholm, Sweden, Lidberg trained at the Royal Swedish Ballet School. After graduating, he danced with the Royal Swedish Ballet, the Norwegian National Ballet, Le Ballet du Grand Théâtre de Genève, and the Göteborg Ballet. He holds an M.F.A. in Contemporary Performative Arts from the University of Gothenburg, Faculty of Fine, Applied, and Performing Arts.

The Library of Congress
Coolidge Auditorium
Friday, April 1, 2016 — 8 pm
Saturday, April 2, 2016 — 2 & 8 pm

PERFORMANCE

MARTHA GRAHAM DANCE COMPANY

Artistic Director
Janet Eilber

Executive Director
LaRue Allen

The Company

PeiJu Chien-Pott Lloyd Knight
Ben Schultz Blakeley White-McGuire

Abdiel Jacobsen Ari Mayzick
Xin Ying

Charlotte Landreau Lloyd Mayor Lauren Newman
Anne O'Donnell Lorenzo Pagano Konstantina Xintara

Anne Souder Leslie Williams

Laurel Dalley Smith

Music Director/Conductor
Aaron Sherber

Senior Artistic Associate
Denise Vale

Major support for the Martha Graham Dance Company is provided by

The Andrew W. Mellon Foundation
The Howard Gilman Foundation
National Endowment for the Arts

New York City Department of Cultural Affairs in partnership,
with the New York City Council

New York State Council on the Arts,

with the support of Governor Andrew Cuomo and the New York State Legislature

The Artists employed in this production are members
of the American Guild of Musical Artists AFL-CIO.

Copyrights for all Martha Graham ballets performed on this program are held by
the Martha Graham Center of Contemporary Dance, Inc.

Program

APPALACHIAN SPRING

Choreography and costumes by Martha Graham

Music by Aaron Copland*

Set by Isamu Noguchi

Original lighting by Jean Rosenthal, Adapted by Beverly Emmons

Commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress

Premiere: October 30, 1944, Library of Congress, Washington, DC

Springtime in the wilderness is celebrated by a man and woman building a house with joy and love and prayer; by a revivalist and his followers in their shouts of exaltation; by a pioneering woman with her dreams of the Promised Land.

Cast

The Bride

Charlotte Landreau (4/1, 4/2 eve)

Anne O'Donnell (4/2 mat)

The Husbandman

Lloyd Mayor (4/1, 4/2 eve)

Abdiel Jacobsen (4/2 mat)

The Preacher

Ari Mayzick

The Pioneering Woman

Konstantina Xintara

The Followers

Laurel Dalley Smith, Charlotte Landreau (4/2 mat),

Lauren Newman, Anne O'Donnell (4/1, 4/2 eve),

Anne Souder

*Used by arrangement with the Aaron Copland Fund for Music, copyright owners; and Boosey and Hawkes, Inc., sole publisher and licensee.



The Martha Graham Dance Company performs *Appalachian Spring*, October 30, 1944.
(Elizabeth Sprague Coolidge Foundation Collection, Music Division, Library of Congress)

DARK MEADOW [SUITE]

Choreography and costumes by Martha Graham

Music by Carlos Chávez*

Set by Isamu Noguchi

Original lighting by Jean Rosenthal, Reconstructed by Nick Hung

Commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress

World Premiere: January 23, 1946, Plymouth Theatre, New York, NY

This dance is not a drama of any event, nor is it an attempt to portray ritual. Through the act of dancing forgotten memories emerge. We sense that we have been all things, “I have been ere now a boy and a girl, a brush, a bird, and a dumb fish in the sea.”

—*Empedocles*

Cast

Anne O'Donnell | Lloyd Knight (4/1, 4/2 eve)

Lloyd Mayor | Anne Souder (4/2 mat)

Laurel Dalley Smith | Abdiel Jacobsen | Charlotte Landreau

Lloyd Mayor | Ari Mayzick | Lauren Newman

Lorenzo Pagano | Leslie Williams | Xin Ying

**La hija de Colquide*, used by arrangement with G. Schirmer, Inc., publisher and copyright owner. Arranged by Aaron Sherber.

INTERMISSION

WOODLAND

Choreography by Pontus Lidberg

Music by Irving Fine*

Lighting by Nick Hung

Co-commissioned by the Irving and Verna Fine Fund in the Library of Congress and the Martha Graham Dance Company

World Premiere: April 1, 2016, Library of Congress, Washington, DC

Cast

PeiJu Chien-Pott | Laurel Dalley Smith | Lloyd Knight

Lloyd Mayor | Ari Mayzick | Anne O'Donnell | Lorenzo Pagano

Ben Schultz | Leslie Williams | Xin Ying

**Notturmo* for strings and harp, used by permission of Boosey & Hawkes, Inc.

CAVE OF THE HEART

Choreography and costumes by Martha Graham

Music by Samuel Barber*

Set by Isamu Noguchi

Original lighting by Jean Rosenthal, Adapted by Beverly Emmons

Commissioned by the Alice N. Ditson Fund, Columbia University

World Premiere: May 10, 1946, Columbia University, New York City

Cast

The Sorceress, Medea

PeiJu Chien-Pott

Jason

Abdiel Jacobsen (4/1, 4/2 eve), Ben Schultz (4/2 mat)

The Princess,

Anne O'Donnell (4/1, 4/2 eve),

Creon's Daughter

Charlotte Landreau (4/2 mat)

The Chorus

Leslie Williams

**Medea*, op. 23, used by arrangement with G. Schirmer, Inc., publisher and copyright owner.



About the Program

APPALACHIAN SPRING (1944)

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

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

—Ellen Graff



DARK MEADOW (1946)

One of Graham's most psychological and abstract works, *Dark Meadow* is a dance of primal questioning. Inspired by Plato's mythological references to the dark meadow of Ate, the work evokes the fundamental rituals of the journey of life. In her original program note, Graham wrote, "*Dark Meadow* is a re-enactment of the Mysteries which attend the eternal adventure of seeking." There are four sections to the ballet, bridged by dances by five women and four men. Graham created for this chorus some of the most intricate and lyrical ensemble movement to be found in any of her dances. The *Saraband*, a duet suggesting spiritual connection, love and fertility, is an excerpt from the choreography for the ensemble.

—Ellen Graff



WOODLAND (2016)

Rather than beginning with a concept, I took Irving Fine's music as my point of departure for this creation. In his music I heard structure as well as possible imagery: woodland, moonlight and wandering creatures.

I wanted to interact with the music, not just impose choreography on it, so I chose to reorder the movements and add a repeat. In so doing, I turned a linear work into one that is almost cyclical—a structure that I've explored continuously in my choreographic compositions. I also often take inspiration and impetus from the dancers, and the Graham dancers have been a generous and inspiring group of collaborators. *Woodland* is developed in collaboration with these dancers.

In the end, as in many of my works, the individual is a counterpoint to the group—somewhat isolated and looking for the means to connect with others, all the while remaining separated on a singular trajectory.

—Pontus Lidberg



CAVE OF THE HEART (1946)

Premiered at Columbia University in 1946 and originally entitled *Serpent Heart*, this dance is a psychological study of the destructive powers of love, the dark passions that guard the human heart, coiled like a serpent ready to strike when attacked. Medea, princess of the kingdom of Colchis, was known as a sorceress. Pierced by Cupid's bow, she fell in love with the adventurer Jason and used her magical powers to help

him gain the Golden Fleece. Sacrificing all that was dear to her, she fled with him to his home in the kingdom of Corinth, where they lived as man and wife and had two children. But Jason was ambitious, and when offered the Princess of Corinth in marriage, he abandoned Medea. This is the moment in which Martha Graham's dance begins. Betrayed and exiled from her home, Medea plots a course that will end with the death of her rival, the Princess, and the murder of her own two children. The Chorus, foreseeing the tragedy about to be enacted, tries to prevent it, and suffers its unfolding. Graham's dance confronts us with the horror of a woman betrayed, so crazed by vengeance that she commits the unthinkable, the murder not only of her lover's new wife, but of her own children. She is the most detestable of beings, but she is not alien to us. In her exploration of these dark and primal passions Graham reveals the full range of what it is to be human. Ultimately this is a dance of transformation, as the Sorceress (Medea), cleansed by flames, is returned to her father the Sun.

—*Ellen Graff*



About Martha Graham

Martha Graham (1894-1991) has had a deep and lasting impact on American art and culture. She single-handedly defined contemporary dance as a uniquely American art form, which the nation has in turn shared with the world. Crossing artistic boundaries, she collaborated with and commissioned work from the leading visual artists, musicians, and designers of her day, including sculptor Isamu Noguchi and composers Aaron Copland, Samuel Barber, and Gian Carlo Menotti. Graham's ground breaking style grew from her experimentation with the elemental movements of contraction and release. By focusing on the basic activities of the human form, she enlivened the body with raw, electric emotion. The sharp, angular, and direct movements of her technique were a dramatic departure from the predominant style of the time.

Graham influenced generations of choreographers that included Merce Cunningham, Paul Taylor, and Twyla Tharp, altering the scope of dance. Classical ballet dancers Margot Fonteyn, Rudolf Nureyev, and Mikhail Baryshnikov sought her out to broaden their artistry. Artists of all genres were eager to study and work with Graham—she taught actors including Bette Davis, Kirk Douglas, Madonna, Liza Minnelli, Gregory Peck, Tony Randall, Eli Wallach, Anne Jackson, and Joanne Woodward to utilize their bodies as expressive instruments. In her long and illustrious career, Graham created 181 dance compositions. During the American Bicentennial she was granted the United States' highest civilian honor, the Medal of Freedom. In 1998, *TIME* magazine named her the “Dancer of the Century.” The first contemporary dancer to perform at the White House and to act as a cultural ambassador abroad, she captured the spirit of a nation. “No artist is ahead of his time,” she said. “He is his time. It is just that the others are behind the time.”

About Isamu Noguchi

Isamu Noguchi (1904–1988) was one of the twentieth century's most important and critically acclaimed sculptors. Through a lifetime of artistic experimentation, he created sculptures, gardens, furniture and lighting designs, ceramics, architecture, and set designs. His work, at once subtle and bold, traditional and modern, set a new standard for the reintegration of the arts.

Noguchi, an internationalist, traveled extensively throughout his life. In his later years he maintained studios both in Japan and New York. He discovered the impact of large-scale public works in Mexico, earthy ceramics and tranquil gardens in Japan, subtle ink-brush techniques in China, and the purity of marble in Italy. He incorporated all of these impressions into his work, which utilized a wide range of materials, including stainless steel, marble, cast iron, balsa wood, bronze, sheet aluminum, basalt, granite, and water.

Born in Los Angeles, California, to an American mother and a Japanese father, Noguchi lived in Japan until the age of thirteen, when he moved to Indiana. While studying pre-medicine at Columbia University, he took evening sculpture classes on New York's Lower East Side, apprenticing with the sculptor Onorio Ruotolo. He soon left the university to become an academic sculptor.

In 1926, Noguchi saw an exhibition in New York of the work of Constantin Brancusi that profoundly changed his artistic direction. With a John Simon Guggenheim Fellowship, Noguchi went to Paris, and from 1927 to 1929 worked in Brancusi's studio. Inspired by the older artist's reductive forms, Noguchi turned to modernism and a kind of abstraction, infusing his highly finished pieces with a lyrical and emotional expressiveness, and with an aura of mystery.

Noguchi's work was not widely recognized in the United States until 1938, when he completed a large-scale sculpture symbolizing the freedom of the press, which was commissioned for the Associated Press building in Rockefeller Center, New York City. This was the first of what would become numerous celebrated public works worldwide, ranging from playgrounds to plazas, gardens to fountains, all reflecting his belief in the social significance of sculpture.

In 1942, Noguchi set up a studio at 33 MacDougal Alley, in Greenwich Village, having spent much of the 1930s based in New York City but traveling extensively in Asia, Mexico, and Europe.

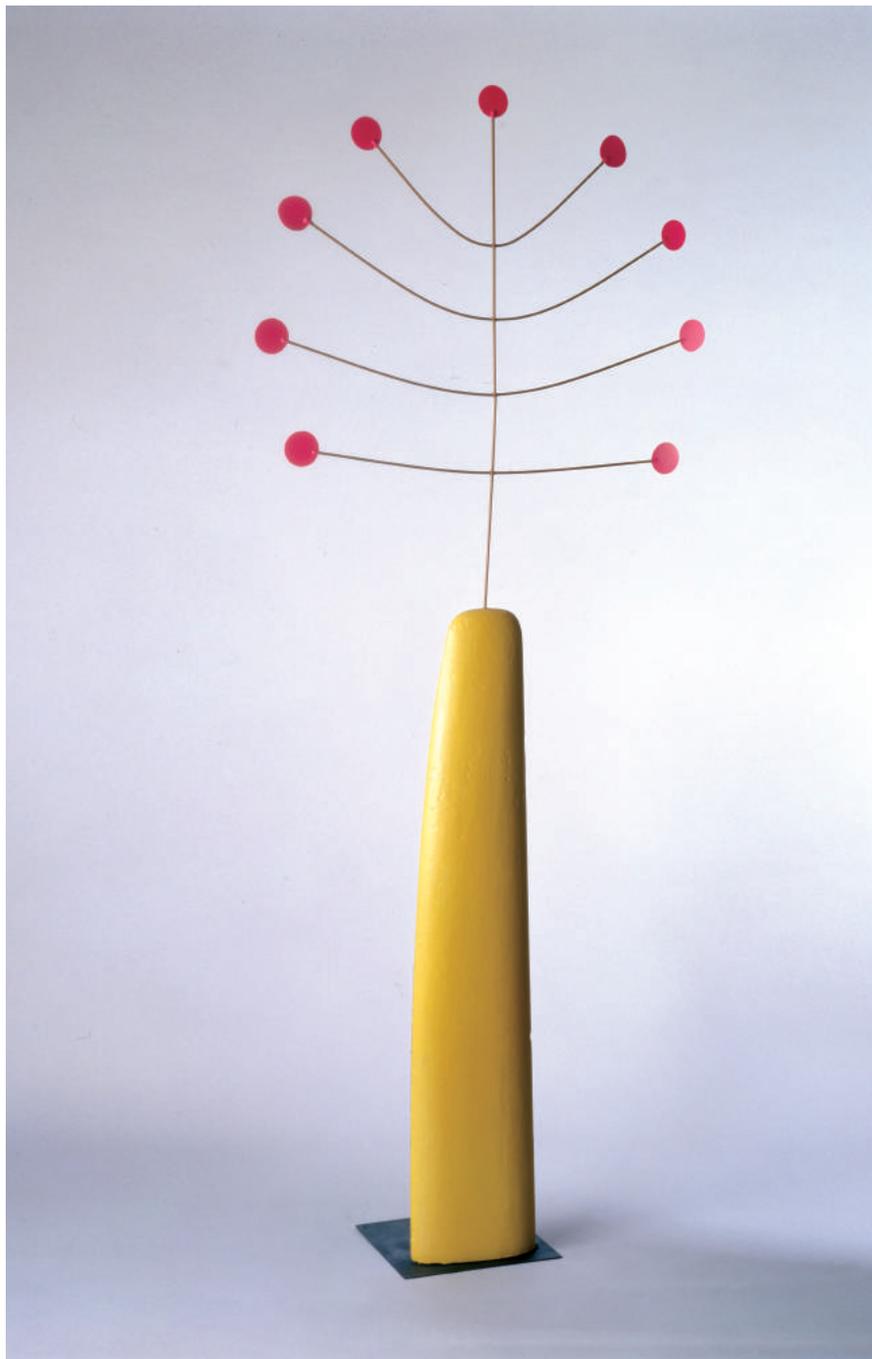
The Japanese attack on Pearl Harbor and the backlash against Japanese-Americans in the United States had a dramatic personal effect on Noguchi, motivating him to become a political activist. In 1942, he started Nisei Writers and Artists Mobilization for Democracy, a group dedicated to raising awareness of the patriotism of Japanese-Americans. He also asked to be placed in an internment camp in Arizona, where



Isamu Noguchi, "Martha Graham with Serpent and Spider Dress"

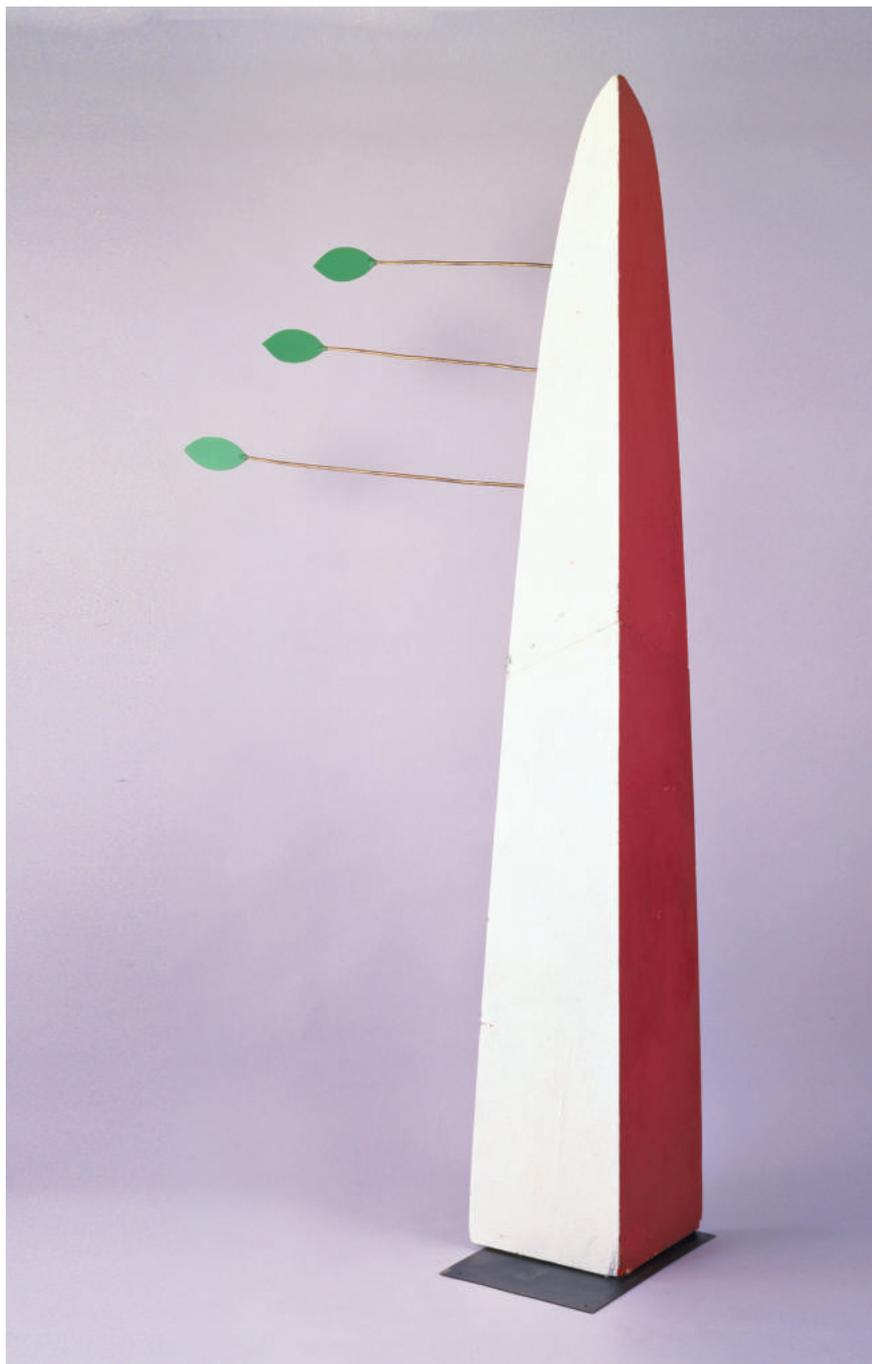
from Martha Graham's *Cave of the Heart*, 1946.

(Photo courtesy of The Noguchi Museum and Martha Graham Dance Company)



Isamu Noguchi, "Pillar with Pink Petals"

from Martha Graham's *Dark Meadow*, 1946, paint on wood on metal base, metal rods, and plastic.
(Photo by Kevin Noble, ©The Isamu Noguchi Foundation and Garden Museum)



Isamu Noguchi, "Tree with Leaves"

from Martha Graham's *Dark Meadow*, 1946, paint on canvas on wood, metal rods, and plastic.
(Photo by Kevin Noble, ©The Isamu Noguchi Foundation and Garden Museum)



Isamu Noguchi, "Islands" (original)

from Martha Graham's *Cave of the Heart*, 1946, cement, burlap, wire mesh, and plywood.
(Photo by Kevin Noble, ©The Isamu Noguchi Foundation and Garden Museum)

he lived for seven months. Following the War, Noguchi spent a great deal of time in Japan exploring the wrenching issues raised during the previous years. His ideas and feelings are reflected in his works of that period, particularly the delicate slab sculptures included in the 1946 exhibition *Fourteen Americans*, at the Museum of Modern Art, New York.

Noguchi did not belong to any particular movement, but collaborated with artists working in a range of disciplines and schools. He created stage sets as early as 1935 for Martha Graham, beginning a lifelong collaboration; as well as for dancers/choreographers Merce Cunningham, Erick Hawkins, and George Balanchine and composer John Cage. In the 1960s, Noguchi began working with stone carver Masatoshi Izumi on the island of Shikoku, Japan; a collaboration that would also continue for the rest of his life. From 1960 to 1966, he worked on a playground design with the architect Louis Kahn.

Whenever given the opportunity to venture into the mass-production of his interior designs, Noguchi seized it. In 1937, he designed a Bakelite intercom for the Zenith Radio Corporation, and in 1947, his glass-topped table was produced by Herman Miller. This design—along with others such as his designs for *Akari Light Sculptures* which were initially developed in 1951 using traditional Japanese materials—is still being produced today.

In 1985, Noguchi opened The Isamu Noguchi Garden Museum (now known as The Noguchi Museum), in Long Island City, New York. The museum, established and designed by the artist, marked the culmination of his commitment to public spaces. Located in a 1920s industrial building across the street from where the artist had established a studio in 1960, it has a serene outdoor sculpture garden, and many galleries that display Noguchi's work, along with photographs and models from his career.

Noguchi's first retrospective in the United States was in 1968, at the Whitney Museum of American Art in New York City. In 1986, he represented the United States at the Venice Biennale. Noguchi received the Edward MacDowell Medal for Outstanding Lifetime Contribution to the Arts in 1982; the Kyoto Prize in Arts in 1986; the National Medal of Arts in 1987; and the Order of Sacred Treasure from the Japanese government in 1988. He died in New York City in 1988.

—*The Noguchi Museum*

Martha Graham & Isamu Noguchi

In the small circle of the American avant-garde that formed in Manhattan in the late nineteen-twenties Isamu Noguchi (1904-1988) and Martha Graham (1894-1991) quickly developed a web of connections. Noguchi's half sister Ailes danced with Graham's company for a time, which led Noguchi to attend rehearsals. Both had studios at Carnegie Hall, were influenced by the Japanese modernist dancer/choreographer Michio Itō, frequented Romany Marie's (the Greenwich Village equivalent of Paris' artist cafes), and were enamored of the sculptor Alexander "Sandy" Calder's *Circus*, a kind of interactive drawing in space cum vaudeville puppet show which many in their circle of friends helped Calder bring to life in performance. Their sixty year friendship was a constant source of surprise and admiration among their peers, as both were known from those early days as somewhat otherworldly, tortured, uncompromising, and prickly. And yet, their shared visions resulted in twenty some-odd extraordinary collaborations.

Their first work together could have come around 1932. In his autobiography Noguchi recalls proposing a project to Graham and the electronic music pioneer Léon Theremin that would have entailed filling a stage with a field of Theremin rods, a device that emits sound when touched. Graham would have danced through the field, having collaborated with Theremin to make the choreography and score perfectly synchronous: creating a work in which set, dance and music were almost perfectly unified. For reasons unknown, it never happened.

It may be that in Graham's mind Noguchi was not yet ready. Ten years older, Graham was well ahead of Noguchi in figuring out how to go about remaking her field. Having largely dispensed with crutches such as setting and narrative, Graham was in the process of turning the dance stage into a combination of Plato's cave and the collective Jungian unconscious: an abstract space for the direct exploration of being through myth and the excoriation of selfhood. Her 1930 dance *Lamentation*, in which she performs in a tube of fabric from a seated position and expresses herself as an archetypal fist of pain—equal to anything from the mind of Aeschylus or Sophocles—is emblematic of this period.

What their first collaboration *Frontier* (1935) demonstrated is that two people could hardly have been better suited to meld visions. By that time, they had known each other for nearly a decade. It is not unreasonable to think that Graham may have been inspired finally to work with her friend by the series of environmental sculptures Noguchi had proposed over the preceding couple of years, among them: a *Musical Weather Vane* (1933), *Monument to the Plow* (1933), *Play Mountain* (1933), and *Monument to Benjamin Franklin* (1933), which Noguchi described as "the sky of aspiration"—all of them trained on the American heartland. People often forget that Noguchi spent his formative high school years in Rolling Prairie, Indiana.

Monument to the Plow, he said, indicated his “wish to belong to America, to its vast horizons of earth.” And that is the heart of his work with Graham. America is an idea—an idea so intertwined with place that it is impossible to separate the two. That simple abstract noun, *Frontier*, with its yearning and promise, tinged with danger and struggle, contains such multitudes—arguably most of what has made us distinctive as a people—from the arrival of Europeans on the continent to our forays into space. It is the DNA of our civilization, the place we all yearn, in some sense, to be, the stuff of seeking and heroic drama. That frontier is the concept around which Noguchi and Graham’s working relationship first coalesced, and that its power in simplicity—its astringency as Graham called it—would become the touchstone for their work together, explains just about everything.

—*Dakin Hart, Senior Curator, The Noguchi Museum*



The Copland-Fine Connection

The "Martha Graham at the Library" Festival is a prime opportunity to highlight the relationship between two of the great figures in the American neoclassical movement, Aaron Copland and Irving Fine. These two men held each other in the highest professional esteem and were close personal friends. Acting as a mentor for Fine, Copland frequently advocated for his compositional career. Copland studied with Nadia Boulanger in the 1920s and Fine followed suit just before the outbreak of World War II. Both composers were entrenched in the Boston music scene, with Copland in a de facto older sibling role among the vibrant group of composers that included Arthur Berger, Leonard Bernstein, Irving Fine, Lukas Foss, and Harold Shapero (collectively the six are known as "The Boston Group" or "The Boston School").¹ In addition to being great friends, these composers all inhabited the worlds of Harvard, Tanglewood, and Brandeis University at various points in their careers.

By 1944 Copland and Fine had become especially close among the Boston composers. They taught together at Harvard and spent many of the ensuing summers in each other's company at Tanglewood. Copland also developed a wonderful friendship with Verna Fine, Irving's wife, and the couple's three daughters who—to this day—refer to Copland as "Uncle Aaron."² The correspondence between Copland and the Fines in the Library of Congress special collections (both the Aaron Copland Collection and Irving Fine collection) provides a fascinating glimpse into the genuine fondness that they all had for each other. The letters also document many of the important events of their lives. Fine frequently sought Copland's feedback for his compositions as they were being composed. Copland would often hear the latest musical news in Boston from the Fines when he was traveling for extended periods.

1 Richard Wernick, "Foreword," in *Irving Fine: An American Composer in His Time*, Phillip Ramey (Washington, DC: Pendragon Press & Library of Congress, 2005), xiii.

2 Howard Pollack, *Aaron Copland: The Life & Work of an Uncommon Man* (New York: Henry Holt & Co., 1999), 256.

The musical relationship between Copland and Fine can be observed through three examples. Irving and Verna Fine attended the world premiere of *Appalachian Spring* at the Library of Congress on October 30, 1944. In a series of letters from before and after the performance Fine details how successful he knew the work would become and also how much he valued supporting Copland at the premiere. In a letter dated June 9, 1945 Fine wrote to Copland (regarding *Appalachian Spring*): "Congratulations on the Pulitzer Prize and the Critics Award. I was particularly gratified at the universal agreement on the music's freshness." In the 1950s and early 1960s Fine, while chair of the School of Creative Arts at Brandeis, arranged for Copland to have a visiting guest lecturer role at the Department of Music. Lastly, Fine completed beloved choral arrangements for several of Copland's *Old American Songs* between 1951 and 1954. These arrangements, including "Ching-A-Ring Chaw," "Simple Gifts," and "I Bought Me a Cat," are performed frequently by American choral ensembles. They are a fitting tribute to the charming friendship between two of the great composers from the American Neoclassical era, as well as an homage to their musical kinship. To learn more about the Copland-Fine connection, please visit the following Library of Congress resources:

The Aaron Copland Collection

<https://www.loc.gov/collections/aaron-copland/about-this-collection/>

The Irving Fine Collection

<https://www.loc.gov/collections/irving-fine/about-this-collection/>

WEBCAST: Irving & Verna Fine: Their World & Contemporaries

Featuring Claudia Fine, Emily Fine, Joanna Fine, and Rosalie Calabrese

December 6, 2015 | Library of Congress

<http://tinyurl.com/IrvingVernaFine>

WEBCAST: Fine, the Boston Group & the American Neoclassical School

Featuring Susan Davenny Wyner, Yehudi Wyner, Wayne Shirley, and R. James Tobin

December 6, 2015 | Library of Congress

<http://tinyurl.com/FineContemporaries>

WEBCAST: Irving Fine Centennial Performance: Fine & Copland

Featuring performances of Fine's Toccata Concertante (transcribed by David Henning Phylar; Daniel Pesca and Oliver Hagen, pianists) and Copland's Sextet (Daniel Pesca, piano; Alan R. Kay, clarinet; Chiara String Quartet).

December 6, 2015 | Library of Congress

<http://tinyurl.com/FineCopland>

—Nicholas Alexander Brown, Music Specialist, Library of Congress



Aaron Copland and Irving Fine, Brandeis University, 1961

(Irving Fine Collection, Box 8/Folder 3, Music Division, Library of Congress)



Irving Fine, Aaron Copland, Nadia Boulanger, and Walter Piston, Boston, 1945

by Victor Kraft

(Irving Fine Collection, Scrapbook 1, Music Division, Library of Congress)

About the Martha Graham Dance Company

The **Martha Graham Dance Company** has been a leader in the development of contemporary dance since its founding in 1926. Today, the company is embracing a new programming vision that showcases masterpieces by Graham alongside newly commissioned works by contemporary artists. With programs that offer a rich thematic narrative, the company creates new platforms for contemporary dance and multiple points of access for audiences.

Since its inception, the Martha Graham Dance Company has received international acclaim from audiences in more than 50 countries throughout North and South America, Europe, Africa, Asia, Russia, and the Middle East. The company has performed at the Metropolitan Opera, Carnegie Hall, the Paris Opera House, Covent Garden, and the John F. Kennedy Center for the Performing Arts, as well as at the base of the Great Pyramids in Egypt and in the ancient Herod Atticus Theatre on the Acropolis in Athens. In addition, the company has also produced several award-winning films broadcast on PBS and around the world.



About the Artists

Janet Eilber (Artistic Director) | *see page 7 for Janet Eilber's biography*



Aaron Sherber (Music Director/Conductor) has been the music director of the Martha Graham Dance Company since 1998 and has led them in acclaimed performances with orchestras on three continents. In addition to his conducting duties, Sherber has prepared new editions and orchestrations of several pieces written for Martha Graham, and these editions have been featured both in his own performances with the Graham Company and in performances by other companies. He is currently editing a critical edition of Aaron Copland's score for *Appalachian Spring* and assisting in the preparation of the new complete orchestral version of that work. Sherber has held other positions and made guest appearances with The Juilliard School, Baltimore Opera Company, Baltimore Concert Opera, Washington Symphony Orchestra, Maryland Lyric Opera, Boston Conservatory, Branford Chamber Orchestra, and Birmingham Royal Ballet. Sherber holds degrees in philosophy from Yale College and in conducting from the Peabody Conservatory.

Denise Vale (Senior Artistic Associate) joined the Martha Graham Dance Company in 1985, attaining the rank of principal dancer. Roles performed include the Pioneering Woman in *Appalachian Spring*, Woman in White in *Diversion of Angels*, Chorus Leader in *Night Journey*, Chorus in *Cave of the Heart*, the Attendant in *Hérodiade*, Leader in the 1980s reconstruction of *Steps in the Street*, and *Night Chant*, a ballet created for Vale by Martha Graham in 1989. Graham solos performed include *Lamentation*, *Frontier*, *Satyric Festival Song*, and *Serenata Morisca*.



PeiJu Chien-Pott (Principal) joined the Martha Graham Dance Company in 2011 and performs lead roles in Graham's iconic repertory and in new contemporary works. Awarded the Positano Premia La Danza 2014 for Best Contemporary Dancer, and named as one of the year's "Best Performers" by *Dance Magazine*, Chien-Pott has created roles by many of the world's most celebrated choreographers including Nacho Duato, Mats Ek, and Andonis Foniadakis. She received a B.F.A. from Taipei National University of the Arts and was a Merce Cunningham Studio scholar. She has danced with Taipei Royal Ballet, Taipei Crossover Dance Company, Buglisi Dance Theatre, Korhan Basaran Artists, Morphoses, and Nimbus Dance Works, directed by her husband Samuel Pott.



Lloyd Knight (Principal) joined the Martha Graham Dance Company in 2005 and performs leading roles in *Appalachian Spring*, *Embattled Garden*, *Errand into the Maze*, and other dance repertory. Born in England and raised in Miami, he trained at Miami Conservatory of Ballet and graduated from New World School of the Arts, under the direction of Daniel Lewis. There he worked with choreographers Donald McKayle, Robert Battle, and Michael Uthoff. He received scholarships to The Ailey School and Dance Theatre of Harlem. *Dance Magazine* named him one of the "Top 25 Dancers to Watch" in 2010. He recently partnered with Wendy Whelan in *Moon* and Misty Copeland in *At Summer's Full*.



Ben Schultz (Principal) joined the Martha Graham Dance Company in 2009 and dances leading roles, including King Hades in *Clytemnestra* and Jason in *Cave of the Heart*. He premiered Martha Graham's work in Russia, performing *Errand into the Maze* with prima ballerina Diana Vishneva at the Mariinsky Theatre, Saint Petersburg. Earlier dance credits include the Tony Award-winning *Blast!*, the Cleo Parker Robinson Dance Ensemble, and Hannah Kahn Contemporary Dance. Schultz has served as faculty and resident choreographer for the Arvada Center for the Arts and Humanities. Schultz recently starred in the world premiere of *AXE*, a work created by Mats Ek for the Martha Graham Dance Company.

Blakeley White-McGuire (Principal) joined the Martha Graham Dance Company in 2002. She performs the major roles of Graham's repertory, including *Appalachian Spring*, *Cave of the Heart*, *Chronicle*, *Deaths and Entrances*, *Deep Song*, and *Frontier*. She has also danced in numerous commissioned works, including those by Anne Bogart, Martha Clarke, Nacho Duato, Lar Lubovitch, Richard Move, and Robert Wilson. A recipient of the international Positano Premia La Danza-Léonide Massine for "Most Outstanding Female Dancer on the Contemporary Scene," White-McGuire holds an M.F.A. in Interdisciplinary Arts from Goddard College and serves on the faculty of New York City's Fiorello H. LaGuardia High School of Music & Art and Performing Arts.



Abdiel Jacobsen (Soloist), native to Cote D'Ivoire, joined the Martha Graham Dance Company in 2011 and performs lead roles in Graham's repertory, including *Errand into the Maze* with prima ballerina Diana Vishneva. He also performs works by Nacho Duato, Robert Wilson, Sonya Tayeh, Luca Veggetti, Andonis Foniadakis, Michelle Dorrance, Larry Keigwin, Doug Varone, Richard Move, and Bulareyaung Pagarlava. Jacobsen received a B.F.A. in Modern Dance from the University of the Arts. He is also a professional competitive ballroom and Latin dancer/instructor, and a guest artist with the Cecilia Marta Dance Company.



Ari Mayzick (Soloist) hails from New York where he began his professional dance training at the age of eleven. Mayzick has danced with Pearl Lang Dance Theater, Pascal Rioult Dance Theatre (now Rioult), Scapino Ballet (Holland), Washington Opera as a guest soloist, Les Ballets Grandiva, Buglisi Dance Theatre, and Dance Iquail, just to name a few. He is a recipient of the Princess Grace Award of Excellence in Dance and is currently on the faculty of The Ailey School.



Xin Ying (Soloist) joined the Martha Graham Dance Company in 2011 and performs lead roles in *Chronicle*, *Diversion of Angels*, *Echo*, *Errand into the Maze*, and *Satyrical Festival Song*, among other dance repertory. She received the 2008 China Dance Lotus Award. She has been on the faculty at Sichuan College of Arts & Culture, and has been a guest teacher at the Beijing Dance Academy and Nanjing University of Arts. She was awarded a full scholarship to the Graham School, and was a member of Graham 2.

Charlotte Landreau (Dancer) joined the Martha Graham Dance Company in 2013. A native of France, she began her training with rhythmic gymnastics and studied ballet, circus, acting, and modern dance at the Maurice Béjart School. In 2012, she received a scholarship to study at the Martha Graham School. Landreau danced with Graham 2 and was honored with the Pearl Lang Award.



Lloyd Mayor (Dancer) joined the Martha Graham Dance Company in 2012 and performs lead roles in *Appalachian Spring*, *Diversion of Angels*, *Echo*, and Richard Move's *The Show (Achilles Heels)*, first danced by Mikhail Baryshnikov. Mayor has a background in hip-hop and gymnastics, and trained at the Rambert School of Ballet & Contemporary Dance. In 2014 Mayor was honored with the Clive Barnes Dance Award recognizing young emerging artists.



Lauren Newman (Dancer) joined the Martha Graham Dance Company in 2008. As part of the company's Italian project *Cercando Picasso*, she danced lead roles in *Steps in the Street* and *Deep Song*. Hailing from Florida, Newman attended Douglas Anderson School of the Arts and later Southern Methodist University, earning a B.F.A. in Dance and B.A. in Art History. She appeared in the feature film *Fall to Rise* and a Martha Graham technique instructional video.



Anne O'Donnell (Dancer) trained at The Ailey School before being invited to join Ailey II. She has danced with Buglisi Dance Theatre and performed works by Robert Battle, Jessica Lang, and Benoit-Swan Pouffer, among others. She attended the Jacob's Pillow 2010 Contemporary Dance Program, 2014 Springboard Danse Montreal, and was in the Young Artists Program at the 2013 Glimmerglass Festival.



Lorenzo Pagano (Dancer) joined the Martha Graham Dance Company in 2012 and was chosen to perform featured roles in *Echo* by Andonis Foniadakis and *Depak Ine* by Nacho Duato. Pagano has danced at Impulstanz Tanz Wochen in Vienna and the Doris Humphrey Foundation in Chicago. He received scholarships to both the school at Jacob's Pillow and the Martha Graham School. He was a member of Graham 2.

Konstantina Xintara (Dancer) started her dance training at the National Dance School of Greece, in Athens, where she graduated in 2013. She won the first prize at several dance competitions and danced with the Hellenic Dance Company. In 2014 she performed *Panorama* with the Hellenic Dance Company and Graham 2 at New York's City Center.



Anne Souder (New Dancer) began her dance training in Tennessee and continued to earn her degree in the Ailey/Fordham B.F.A. program. There, she performed works by Alvin Ailey, Ron K. Brown, Dwight Rhoden, Jennifer Archibald, and others. Upon graduating, Souder joined Graham 2, and she is a Dizzy Feet Foundation scholarship recipient.



Leslie Williams (New Dancer) was raised in Raleigh, North Carolina, and received her B.F.A. degree from The Juilliard School under the direction of Lawrence Rhodes. During her senior year, she performed the lead role of She of the Ground in Martha Graham's *Dark Meadow*. She has been described in an *Oberon's Grove* review as "a girl who dances in her own sphere." This is her first season with the Martha Graham Dance Company.



Laurel Dalley Smith (Apprentice) is from Bath, England, and graduated from Central School of Ballet, London with first class honors. There, she performed works by Russell Maliphant, Christopher Hampson, and David Nixon. She has also performed in the U.K. tour of *West Side Story* with Joss Arnott Dance and Yorke Dance Project. Dalley Smith created a role in Robert Cohan's 2014 work *Lingua Franca*. She is currently a member of Graham 2.



Pontus Lidberg (Choreographer) | see pages 9-10 for Pontus Lidberg's biography

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Martha Graham Alumni Search

If someone you know has ever performed with the Martha Graham Dance Company or attended classes at the Martha Graham School, please have them send their names, addresses, telephone numbers, and approximate dates of membership to the Martha Graham Dance Company. They will be added to an alumni mailing list and kept apprised of alumni events and benefits. Call (212) 229-9200 or e-mail info@marthagraham.org for more information.

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Martha Graham and Erick Hawkins are greeted by Elizabeth Sprague Coolidge, center, following the debut performance of *Appalachian Spring* on October 30, 1944
(Elizabeth Sprague Coolidge Foundation Collection, Music Division, Library of Congress)

"Martha Graham at the Library"

Festival Orchestra

<i>Piccolo/Flute</i>	Ardyth Scott
<i>Oboe/English Horn</i>	Emily Tsai
<i>Clarinet</i>	Shawn Buck
<i>Bassoon</i>	Lynn Moncilovich
<i>Horn</i>	Joel Wealer
<i>Piano</i>	Virginia Lum
<i>Harp</i>	Carla Fleck
<i>Violin I</i>	Robert Spates*
	Nathan Wisniewski
	Mari Washington
	Devon Oviedo
<i>Violin II</i>	Salvatore Amadeo**
	Jeffrey Newberger
	Tommy Atkinson
	Kate Northfield
<i>Viola</i>	Maggie Rojas**
	Nick Hodges
	Bryce Bunner
<i>Cello</i>	Stephen Czarkowski**
	Barbara Brown
	Jihea Choi
<i>Bass</i>	Matt Nix
<i>Personnel Manager</i>	Stephen Czarkowski+
<i>Assistant Personnel Manager</i>	Margaret Bushko

* = concertmaster

** = principal

+ = orchestra contractor

Special Thanks

The Music Division would like to extend its gratitude to the following organizations that have provided in-kind support for the "Martha Graham at the Library" Festival

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Boston Modern Orchestra Project | Landon School

**The Library of Congress
Whittall Pavilion
Saturday, April 2, 2016 — 5 pm**

PANEL DISCUSSION

**ON POINTE:
COMPOSING FOR DANCE
AT THE LIBRARY OF CONGRESS**

DAVID HENNING PLYLAR, MUSIC SPECIALIST, LIBRARY OF CONGRESS

AARON SHERBER
MUSIC DIRECTOR, MARTHA GRAHAM DANCE COMPANY

LIBBY SMIGEL, DANCE ARCHIVIST, LIBRARY OF CONGRESS



About the Speakers

David Henning Plylar, Ph.D., is an accomplished composer, scholar, pianist and educator. He was appointed as a music specialist at the Library of Congress in Washington, DC in 2012 after serving as the Artistic and New Music Coordinator of the KwaZulu-Natal Philharmonic Orchestra in South Africa. There he worked with composers, musicians and conductors from around the country and internationally to facilitate the creation and presentation of new music.

His award-winning compositions range from solo pieces to large orchestral works and independent film scores. Plylar has received awards and recognition from the Meet the Composer Foundation, ASCAP, the American Music Center, the Minnesota Orchestra Reading Sessions and the Hanson Institute for American Music, among other organizations. He holds degrees from Duke University, the University of Louisville, and the Eastman School of Music, where he earned his Ph.D.

When not composing, performing or transcribing, Plylar enjoys studying and writing about the music of his contemporaries and 19th/20th century music. An adaptation of his dissertation (exploring compositional, theoretical and musicological features of Franz Liszt's *Three Funeral Odes*) was featured in Volume 59 of the *Journal of the*

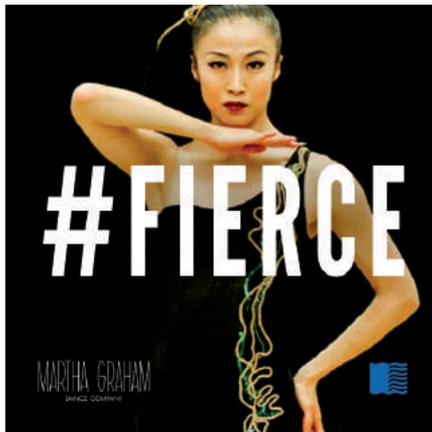
American Liszt Society. A recent contribution is an article about the music of Robert Morris, which can be found in volume 52, number 2 of *Perspectives of New Music*.



Aaron Sherber | see page 28 for Aaron Sherber's biography



Libby Smigel is the Library of Congress Music Division's dance archivist and curator. She earned a M.F.A. in Dance from York University and received a M.A. and Ph.D. in Drama from the University of Toronto. She served from 2009 to 2015 as executive director of Dance Heritage Coalition (DHC), the sole national non-profit organization dedicated to documenting, preserving, and creating access to the records of U.S. dance practices and performances. Under Smigel's leadership, DHC issued its 2009 publication "Statement of Best Practices in Fair Use of Dance-related Materials," which was endorsed by seven national library, scholarly, and education associations in the United States. Smigel established DHC's services for artists and arts organizations, including collections assessments and inventories, preservation-quality digitization for obsolete-format videotapes, and free online resources such as DHC's Artist's Legacy Toolkit. Smigel has taught dance, theater, and English in universities in Canada and the United States, most recently as guest lecturer in dance history at George Mason University in Virginia, and she has advised graduate theses in dance at American University and the University of Maryland. In 2014, the Congress on Research in Dance selected Smigel for the Dixie Durr Award for Outstanding Service to Dance Research. She has been invited to give papers and presentations at many national conferences and library associations. Her publications include articles in peer-reviewed journals, chapters in books, and encyclopedia entries, and she currently is an associate editor for the *Journal of American Culture*.



Maria Schneider Residency

Made possible by the Reva & David Logan Foundation

Concerts from the Library of Congress has joined forces with the Chicago-based Reva & David Logan Foundation to showcase some of the great figures and musicians in contemporary jazz. Visit loc.gov/concerts for more information.

"Jazz at the Nation's Library"

April-May 2016

Tuesday, April 12, 2016 – 7 pm [Panel]

Artists' Rights and the Digital Marketplace

Jazz band leader and composer Maria Schneider is joined by singer-songwriter Spree Wilson for a conversation about arts entrepreneurship and artists' rights.

Moderated by Jennifer Cutting, American Folklife Center.

Montpelier Room (Tickets Required)

Friday, April 15, 2016 – 8 pm [Concert]

MARIA SCHNEIDER ORCHESTRA

Maria Schneider leads her big band in a program that features the world premiere of her Library of Congress commission.

Coolidge Auditorium (Tickets Required)

Pre-Concert Conversation - 6:30 pm

A conversation with Maria Schneider and Larry Appelbaum

Whittall Pavilion (No Tickets Required)

Saturday, April 16, 2016 – 2 pm [Workshop]

Maria Schneider Workshop

Maria Schneider leads a performance and arts entrepreneurship workshop with the Bohemian Caverns Jazz Orchestra

and the Levine Music Premier Jazz Combo.

Coolidge Auditorium (Tickets Required)

Upcoming Jazz Residencies

Abdullah Ibrahim | April 2016

Library of Congress Jazz Scholar

Dan Morgenstern | April 2016

Library of Congress Jazz Scholar

loc.gov/concerts

Concerts from the Library of Congress

The Coolidge Auditorium, constructed in 1925 through a generous gift from ELIZABETH SPRAGUE COOLIDGE, has been the venue for countless world-class performers and performances. GERTRUDE CLARKE WHITTALL presented to the Library a gift of five Stradivari instruments which were first heard here during a concert on January 10, 1936. These parallel but separate donations serve as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.

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