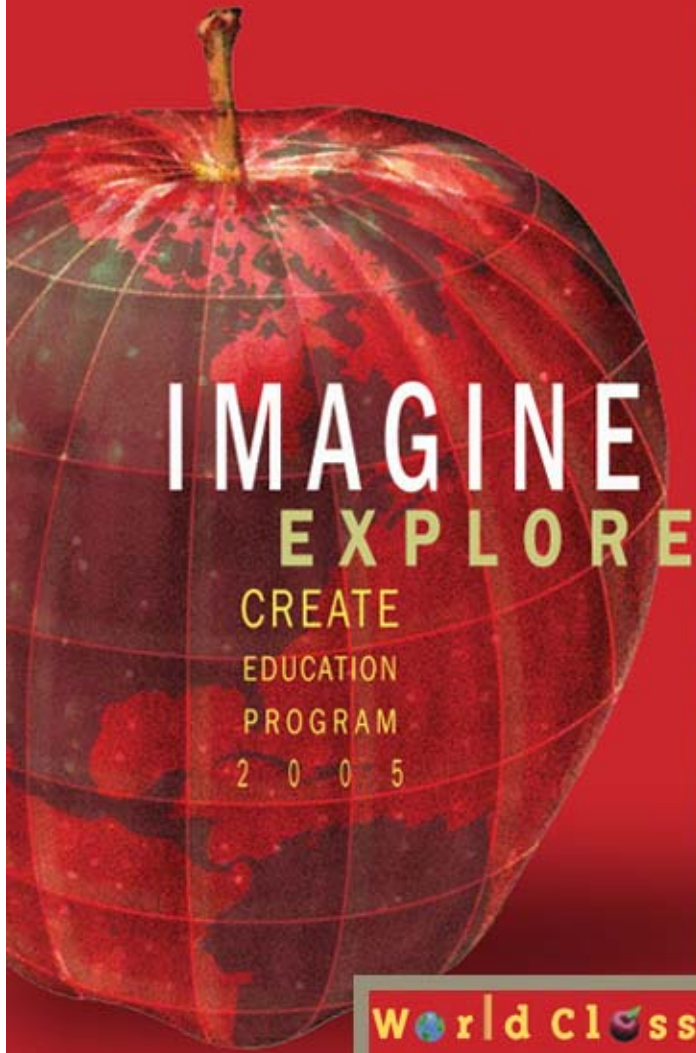


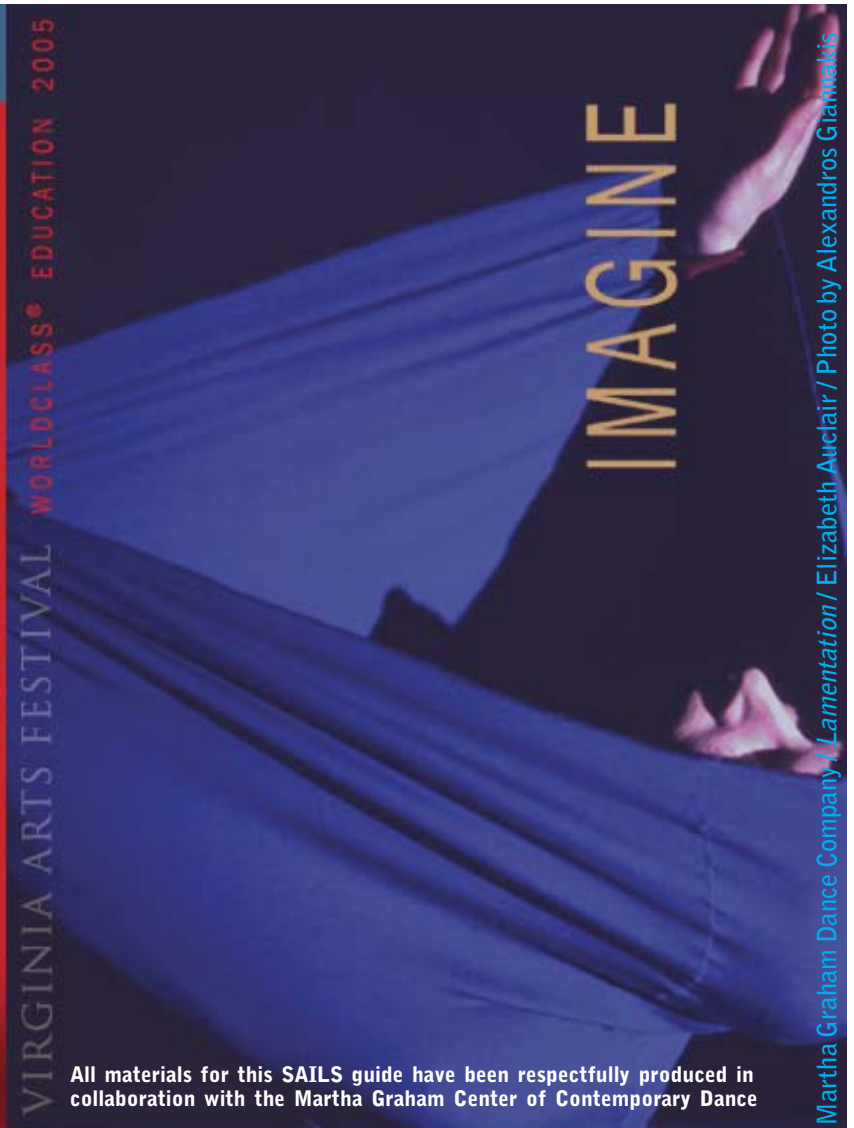
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IMAGINE

Martha Graham Dance Company / Lamentation / Elizabeth Auclair / Photo by Alexandros Giannakidis

All materials for this SAILS guide have been respectfully produced in collaboration with the Martha Graham Center of Contemporary Dance

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STUDENT ARTS
INFORMATION
& LESSONS

Martha Graham
Dance Company
Student Matinee
and Residency

Student Matinee
Friday, May 6, 2005
11:00 a.m. - 12:00 Noon
Harrison Opera House, Norf.
Residency Dates:
May 2 - 8, 2005



9th
annual

VIRGINIA
ARTS FESTIVAL

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April 21 - May 22

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17 Setting The Set: Isamu Noguchi
18 Calendar of Events

WORLDCASS® EDUCATION 2005

Adjacent to several worksheets are lesson extensions and SOL connections.



A brief introduction to the activity

As with all people of real note, she has become more than the sum of her parts; her accomplishments span seventy years: Here is the essence of Martha Graham.

Here are the details of this rich collaboration between the Virginia Arts Festival and the acclaimed Martha Graham Dance Company.

Biographies of Martha Graham fill our libraries and bookshelves, largely because it is impossible to encapsulate this extraordinary woman in a single volume.

The Graham Technique finds meaning in all movement, and reduces dance to the body's natural function of breathing...the contraction and release.

TEACHER'S OVERVIEW Connections and approaches to using the lessons in your classroom

Students will benefit from the concept that biographies come in all types, from "just the facts" to positive or negative positions. A discussion of the line drawn between acceptable and libelous writing is also fruitful.

Listed are the critical times, dates, and places to help guide you through the upcoming Martha Graham Dance Company residency, including opportunities to view films and photographs on the subject, and to interact with company members.

This biographical sketch highlights the accomplishments of Martha Graham... her triumphs and tragedies as her life ran alongside the whole of the 20th century. In tandem with Aaron Copland, Frank Lloyd Wright, Alexander Calder, Isamu Noguchi, and Samuel Barber, Graham was a central figure as they collectively created and defined a uniquely American voice.

As classroom extensions, have students look for everyday body language in Graham's choreography. Have students identify natural emotional gesture. (What does a football player do when he makes a touch down? What is the body language of someone who is depressed? Elated? Nervous? Angry? etc.



"Roots of Modern Dance" Article at www.vafest.com



"Advanced Class" Article & "Taking Class with Martha" Information at www.vafest.com



"Martha Graham: 20th Century Warrior" Article at www.vafest.com



"Ballet vs. Modern" & Martha Graham Online Lesson at www.vafest.com

FURTHER SAILING Listed here are books and links to get your class launched on the waters of discovery!

Boorstin, Daniel J.. *The Creators – A History Of Heroes Of The Imagination.* New York, Vintage Books, 1992.

De Mille, Agnes. *Martha – The Life And Work Of Martha Graham.* New York, Random House, 1991.

Franko, Mark. *Dancing Modernism/ Performing Politics.* Bloomington, Indiana University Press, 1995.

Gardner, Howard. *Creating Minds – An Anatomy Of Creativity...* New York, Basic Books, 1993.

The TIME Magazine 100 www.time.com/time/time100/artists/profile/graham.html

Martha Graham Dance Company www.marthagrahamdance.org

PBS Site www.pbs.org/wnet/americanmasters/database/graham_m.html

Martha and Modern Dance www.pitt.edu/~gillis/dance/martha.html



Complete SAILS are available online in PDF format at www.virginiaartsfest.com/education_sol.html



1930'S STEP-BY- STEP

5

“Steps in the Street” provides a glimpse into Graham’s very real relation to the social, political and military events of the age.



'TIS A GIFT TO BE SIMPLE

6

Here is some background into one of the most popular American ballets of the 20th century.



I SING THE BODY ELECTRIC

7

The work *Errand Into the Maze* is the vehicle for discovering an intriguing personal interpretation of the myth of Theseus and the Minotaur.



SETTING THE STAGE

8

Noguchi’s sets define and inspire the interpretations of the dancers, and create the space with which the dancers must interact.



CAPTURING GRACE

9

The leading photographer in American modern dance captures the dancer’s “fugitive art.”

This dance depicts the dilemmas facing Depression-era people, from the strife of growing militarism in Europe, to poverty and struggle at home. Students can discuss politics and social issues in art. The period of the 1930’s gives us the uneasy lull between World Wars, the Dust Bowl and the grinding progress of the Depression.

Discussed is the Graham-Copland collaboration, cast of characters, as well as sets and music for *Appalachian Spring*. Explore the Americana themes Graham and Copland rejected for this ballet: Davy Crockett, Pocahontas, the Civil War, *Uncle Tom’s Cabin*. Have students flesh out other possible versions of *Appalachian Spring*.

It is the dancer’s role to create a physical expression of an individual’s internal landscape. A revealing project for students is found in discussing the difference between a maze and a labyrinth. Students can create labyrinths, either on paper as “finger labyrinths (let your fingers do the walking)” or larger designs with sidewalk chalk.

Learn about one of the 20th century’s most important sculptors and his 50+-year collaboration with Martha Graham. Set design is an obvious discussion point, leading to parallels in physical settings in literature and theater. Students can design on paper or in miniature their own sets for the ballets they’ll be seeing.

Barbara Morgan’s photographs of modern dance take center stage here, along with the inherent conflicts between the static, graphic medium of photography and the plastic medium of dance. Students can examine the seeming contradiction of capturing movement in a still photograph, as well as the development of photography from a records-keeping device to an artistic medium itself.



“Becoming A Pioneering Woman” & “Conducting Copland” Articles at www.vafest.com



“The Untold Story of the Noguchi Sets” at www.vafest.com

Graff, Ellen. *Stepping Left – Dance And Politics In New York City, 1928-1942*. Durham, Duke University Press, 1997.

Graham, Martha. *Blood Memory – An Autobiography*. New York, Doubleday, 1991.

Martha and the Noguchi Museum
www.noguchi.org/graham.html

Morgan, Barbara. *16 Dances In Photography*. New York, Duell, Sloan And Pierce, 1941.

Polcari, Stephen. “Martha Graham And Abstract Expressionism.” *Smithsonian Studies In American Art*, Winter, 1990.

Martha Biography
www.cmi.univ-mrs.fr/~esouche/dance/Graham2.html

Stodelle, Ernestine. *Deep Song – The Dance Story Of Martha Graham*. New York, Schirmer Books, 1984.

Short Summary
www.sacbee.com/static/archive/news/projects/people_of_century/entertainers/graham.html

Tracy, Robert. *Goddess – Martha Graham’s Dancers Remember*. New York, Proscenium Publishers, 1997.

Barbara Morgan
www.temple.edu/photo/photographers/morgan2/index/morgan.html

Tracy, Robert. *Spaces Of The Mind – Isamu Noguchi’s Dance Designs*. New York, Proscenium Publishers, 2000

Modernity
www.open2.net/modernity/

Introducing Martha Graham

You will like Martha Graham. You may even come to love her; not because she is charming and beautiful, though she clearly is. Not because she speaks and thinks and... most importantly...moves with an erudite grace, which she clearly does. Not because she is a seeker of truth no matter whether the truth will devastate or ennoble her and those around her. And certainly not because she is one of those creative lodestones to which great men and women are unalterably attracted. Not even because she broke new ground in Dance without caring about current fad or propriety or censure.

You will love her because she is the fulcrum of dance and life; the bright point at which the two collide, merge and become indistinguishable. She held up a mirror, giving us, as humans and Americans, a true and irrefutable view...of ourselves. Understanding this explains the forces which bring her into the lives and works of such disparate souls as Alexander Calder and Liza Minelli, Woody Allen and Rudolf Nureyev, Moshe Dayan and Helen Keller. She taught many of these twentieth century icons, but her teaching was almost an afterthought of the demonstration of her own life, lived without apology.

And it is no coincidence that Ms. Graham is followed into the twenty-first century by armadas of artists, droves of dancers. She did not need to beckon us forward: In fact, she admonished us to follow our own individual voices. A dance student once asked her if she should become a dancer, and Graham answered, "If you have to ask, then you should not." We either are a thing or we are not.

In 1991, Doubleday published Graham's autobiography, *Blood Memory*, and of all the things that might be said about this artist's life, it is arguably most important to quote her first lines: "I am a dancer. I believe that we learn by practice. Whether it means to learn to dance by practicing dancing or live by practicing living, the principles are the same...Blood Memory is, after all, the memory that comes not from the mind or the intellect, but from the blood and bone."

Scholars have a convention when referring to a work of literature: We speak of a poem or a novel in the present tense; it doesn't matter that a piece was written five hundred years earlier, because the work still lives in the present. It is, in a way, a compliment to the author. Perhaps it is just as fitting to speak of a person who carries so many of us on her shoulders into the future. You will like Martha Graham.

The 2005 Virginia Arts Festival Martha Graham Dance Company Residency May 3-May 8, 2005



Here are the details of this rich collaboration between the Virginia Arts Festival and the acclaimed Martha Graham Dance Company. This 6-day residency brings this 20th century artistic tour de force into our schools and stages across the region. Below are the critical times, dates, and places to help guide you through the upcoming Martha Graham Dance Company residency, including opportunities to view films and photographs on the subject, and to interact with company members.

1. Student Matinee – What to Expect

The Student Matinee performance will be held at the newly refurbished Harrison Opera House in downtown Norfolk, Friday, May 6th, 11:00a.m.-12:00 Noon. Works will include excerpts from *Appalachian Spring*, "Steps in the Street" from *Sketches from Chronicle*, and *Errand Into the Maze*. Sets for all ballets were designed by acclaimed sculptor, Isamu Noguchi. Limited tours of the sets can be arranged. Repertoire flash points will be explored in depth within the pages of this SAILS.

2. Barbara Morgan Photography Exhibition – *Graham in Motion*

Housed at the Chrysler Museum of Art, Norfolk. 25 photos of Martha Graham, from the collection of Barbara Morgan will be on display. Morgan is best known for her compelling photographs of modern dance and for being the first in America to work with photomontage. Produced over the decade known as The Golden Age of Modern Dance (1935-1945), her images of Martha Graham were intended as metaphors on the immediacy of movement. Special student docent tours of this exhibition are available.

3. Martha Graham Dances Captured on Camera – Then and Now

The Dress Circle of the Harrison Opera House will have photographic images of Graham dancers, pairing the original dancer who premiered a particular role with the current Martha Graham Dance Company dancer now performing it.

4. Master Classes are a well-established tradition in music performance, dance, and drama, in which promising students present their talents to seasoned professionals for evaluation, advice and encouragement. If you're one of the lucky few who will have the opportunity to work with a master dancer from the Martha Graham Dance Company – you're in for a history lesson into modern dance and creative movement, ala MGDC. All classes will be in the Martha Graham technique.

www.virginiaartsfestival.com/education_sol.html

Online Extensions: "Advanced Class" Article & "Taking Class with Martha"

5. Main Stage Performances will be on Friday, May 6, 8:00 p.m. and Sunday, May 8, 2:30 p.m. Check out the Virginia Arts Festival website for details at www.vafest.com Student tickets are ALWAYS 50% off the regular adult ticket price.

6. Photography Workshop and Panel Discussion

Saturday, May 7, 2005 is Martha Graham Dance Company Open House at the Chrysler Museum of Art, Norfolk.

10:30 a.m. – 12:30 p.m. Capturing Dance Digitally - an interactive workshop for digital photographers interested in photographing dance in motion. Martha Graham dancers will be onstage; photographers will take pictures that will be immediately projected and discussed. Participants must pre-register. Auditors are welcome.

1:00 p.m. – 2:00 p.m. A Dancer's Life Panel Discussion, featuring Martha Graham Dance Company and area dancers. Rob Cross and Bill Hennessy will moderate this lively conversation. Following discussion there will be a 2:00 p.m. docent tour of the Barbara Morgan Exhibition.

6. Additional Resources

Check out Kennedy Center Cuesheets at http://www.kennedy-center.org/education/cuesheets/single_cuesheet.cfm?asset_id=56934 This beautiful 8-page resource booklet is available to all. If you still crave more, call the Virginia Arts Festival Education Department at (757) 282-2817 for the Martha Graham Educational Video, featuring excerpts of the ballets you'll be seeing, and Martha Graham introducing her work.

Will the Real Martha Graham Please Step Forward?

(1894-1991)

Chronicling the life of noteworthy individuals is often the relatively simple process of listing their achievements. But there are those whose lives have become much more – whose accomplishments must be viewed from many different perspectives to be truly understood and appreciated. Like a volcanic eruption that creates its own weather system, Martha Graham bursts from her own life as a figure of almost mythic proportions.



Martha Graham in *Cave of the Heart*. Photo by Cris Alexander

It is hard to say who the “real” Martha Graham was – she intentionally destroyed much of her personal affects, leaving to posterity the reminiscents of students, friends and collaborators; an autobiography; and a distinctive body of 181 ballets (only 70 extant), paired with her now formalized teaching method. Whether or not Martha Graham actually “invented” modern dance is for the historians to debate. She was an innovator and groundbreaker, and in the course of her life she came to embody her medium.

Born in 1894 in Allegheny, Pa., Graham moved with her family to California when she was 14. Three years later, she attended a Los Angeles recital by the dance pioneer Ruth St. Denis, the first dance performance of any kind that Graham had ever seen. It so overwhelmed her that in 1916 she joined Denishawn, the school and performing troupe that St. Denis co-led with her husband Ted Shawn. At 22, dangerously late for an aspiring dancer, Graham had found her destiny. After seven years with Denishawn, Graham moved to New York City and struck out on her own, giving solo recitals and eventually launching her own company in 1926. When she split with Denishawn, she was forbidden to use any Denishawn choreographies or teaching methods, without paying St. Denis a royalty fee. Born out of necessity and a purely primal drive to create, she slowly and painstakingly (“costing nothing less than everything”), began to develop her own vocabulary of modern dance.

To raise funds, she danced at the opening of Radio City Music Hall, modeled furs and later gave classes in which she taught movement to such actors as Bette Davis and Gregory Peck. But nothing could deflect her from what she believed to be her sacred mission: To “chart the graph of the heart” through movement. “That driving force of God that plunges through me is what I live for,” she wrote, and believed every word of it. Others believed too, partly because of the hurricane-strength force of her personality.

Whereas ballet masters composed in an inherited language, a medium readily at hand, Martha invented her own language, new and extraordinary, unknown, and fresh.

– Agnes de Mille

DISCUSSION QUESTIONS

What is the difference between the legacy of “personal affects and reminiscents,” “an autobiography,” and “a distinctive body” of work?

Describe something you’ve seen or experienced that has changed your life forever.

What have you done which cost you “nothing less than everything?” What are some other examples of people who went to these ends to achieve their dreams?

"Keep in mind, dance up to this point, was about swans, dancing flowers, princesses and royalty – Martha Graham wanted to communicate about us."

– Janet Eilber

Throughout the years, the artistic greats of the century were drawn to her. She met and collaborated with sculptor/artists Alexander Calder and Isamu Noguchi; actor/director John Houseman; she commissioned works from the great composers of the day, including Samuel Barber, Gian Carlo Menotti and Aaron Copland. Despite her antipathy for classical ballet, she created roles in her own work for Margot Fonteyn, Rudolf Nureyev, and Mikhail Baryshnikov. She taught actors how to use their bodies as an instrument of expression, including Orson Welles, Tony Randall and Joanne Woodward.

Graham also became involved in the political and social struggles that punctuated the 20th century, with such events as the Crash of 1929, the Dust Bowl Era, the Great Depression. In the 1930's she danced for democracy during the Spanish Civil War, and according to a former member of the Martha Graham Dance Company, Ellen Graff, declined an invitation to travel to the 1936 Olympics sponsored by Nazi Germany, explaining

I would find it impossible to dance in Germany at the present time. So many artists whom I respect and admire have been deprived of the right to work for ridiculous and unsatisfactory reasons that I should consider it impossible to identify myself, by accepting the invitation, with the regime that has made such things possible. In addition, some of my concert group would not be welcomed in Germany." [Graff, p.116]

"Keep in mind, dance up to this point, was about swans, dancing flowers, princesses and royalty – Martha Graham wanted to communicate about us."

Dance, at the turn of the 20th century in America was not considered a true "art form" with a capital "A." What did grow up on American soil was created as light entertainment, taking place in vaudeville halls or as glitzy extravaganzas. And American dance hall dancers held little respect in society. Paralleling this kitchy dancing was also the European classical ballet tradition being transplanted to America. Martha wanted none of this: Ballet came out of the royal courts of Europe and Russia. These were dances commissioned by kings and emperors for entertainment, and to reinforce the existing order – not to push its boundaries. For Martha Graham, dance became a medium for personal expression...and so much more.

Martha Graham came decisively into her own in the 1940s, turning out in rapid succession a decade-long series of potent dance dramas. She continued dancing until the age of 74, and choreographed well into her 90's. By the time of her death in 1991, Martha Graham had become the driving force behind Modern Dance.

DISCUSSION QUESTIONS

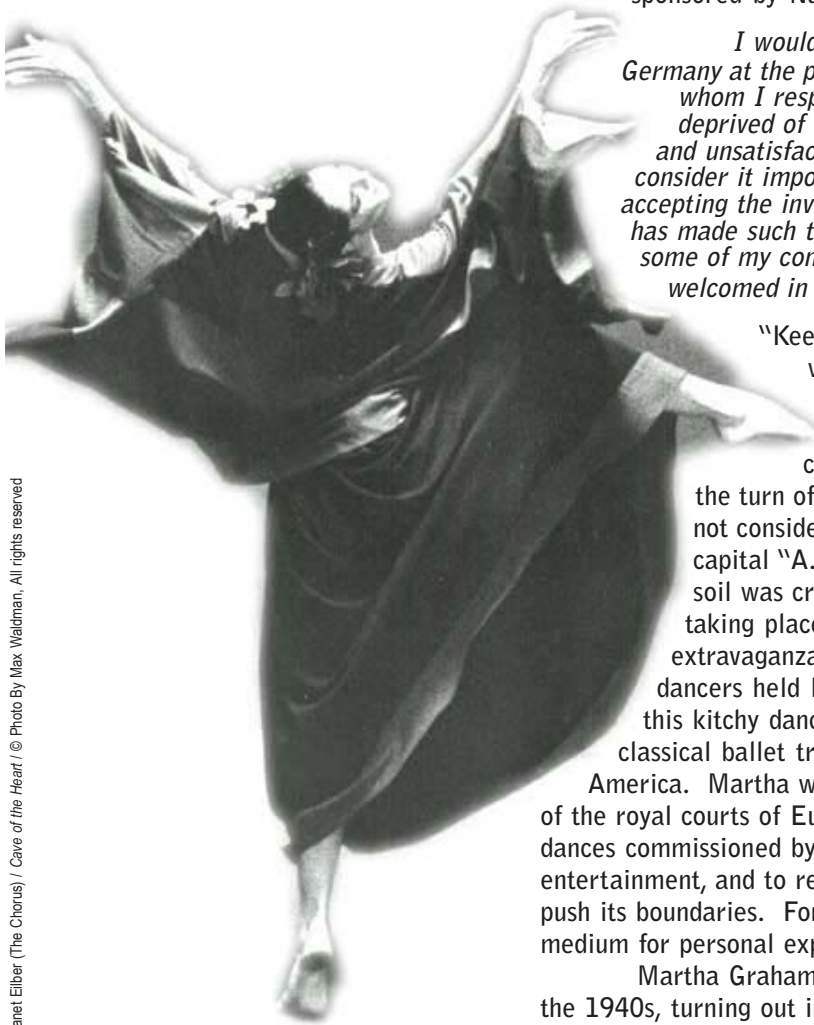
What does dance have in common with sculpture? acting? architecture? music?

How does someone "dance for democracy?"

How would you defend the argument that dance is a "true art form?" What is art, after all?

Who is the "driving force" behind other global activities? Surfing? Hip-hop? Democracy? World peace? War? Computers? Movies?

Graff, Ellen. *STEPPING LEFT – DANCE AND POLITICS in NEW YORK CITY, 1928-1942*. Durham, Duke University Press, 1997. p.1161



Janet Eilber (The Chorus) / Cave of the Heart / © Photo By Max Waldman, All rights reserved

The Martha Graham Technique

with contributions from Janet Eilber, Ex-Principal Dancer and Master Teacher of the Graham Technique

Martha Graham's technique is based on a few key paradigms:

1. The body has a natural way of expressing itself and "The body never lies."
2. The way we move reveals what we are really thinking and feeling.
3. Graham took this natural body language and from it, created a theatrical dance language.
4. Emotion is revealed by the breath – like when we laugh or cry – and all Graham movement (like all emotion) emanates from the center of your body.
5. The key to movements are the contraction and release – which are based on the mechanics of breathing.
6. The physical and the emotional are inextricably connected. They are two halves of a whole. To truly communicate, a movement must have both.
7. Graham's technique is a system of communication – it's not simply impressive technical feats or interesting designs in space.

Technically, the movement can stand by itself. But you must be able to add something dramatically – the inner dialog.

– Terese Capucilli

First Martha Graham created her dance. The pedagogy came later. In 1926, Graham started what has now become the oldest dance company in America. Working out of a tiny Carnegie Hall studio, she began developing a new type of dance: One that wedded the tangible to the metaphysical. It was out of the necessity of having to teach her dances to her students and company members, that her vocabulary was created – known today as The Martha Graham Technique. This is a physical vocabulary – one of movement – one that prior to her work, didn't exist anywhere in dance. She discovered the link the physical and the psychological, and in so doing, Martha Graham created a completely new type of theater in America.

In developing her technique, Martha Graham experimented endlessly with basic human movement, beginning with the most elemental movements of living - the contraction and release.

Using these principles as the foundation for her technique, Martha Graham built a vocabulary of movement that would "increase the emotional activity of the dancer's body." Graham's dancing and choreography exposed the depths of human emotion through movements that were sharp, angular, percussive, and direct.

"It takes about **ten years** to make a mature dancer. The training is twofold. First comes the study and practice of the craft... Then comes the **cultivation of the being** from which whatever you have to say comes."

- Martha Graham

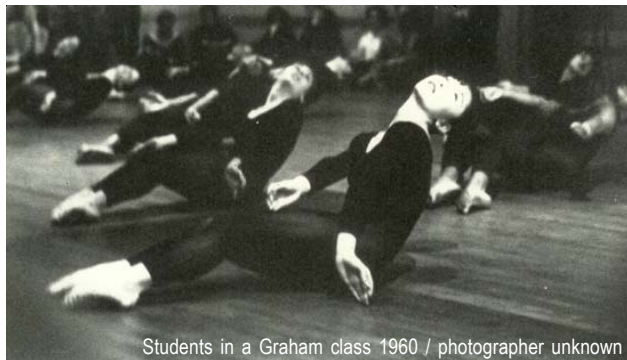
Martha Graham Teaching / Photographer unknown



Martha Graham Teaching / AP News Features Photo © Photographer Unknown

Contraction and Release

The contraction and release that Martha Graham codified was, in her method, an extension of the breath – of breathing itself. The contraction and release is one way of categorizing body movement and emotion.

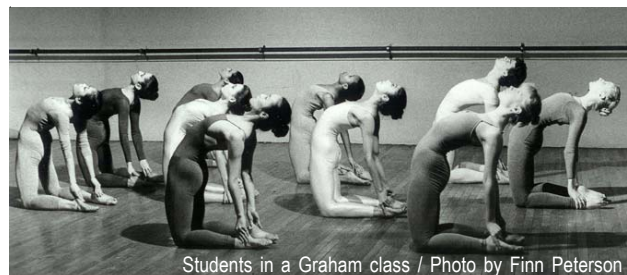


Students in a Graham class 1960 / photographer unknown

Contraction

- the exhalation motivates the torso

A sob, laugh or sigh, this is really just a big exhale, where the body folds in on itself – a contraction. These exhales may be **short and sharp** (like a laugh or shout) or long and slow (like a sigh) or **full** (like a sob).



Students in a Graham class / Photo by Finn Peterson

Release

- the body expands and the energy, is released/ projected out

The inhalation motivates many different types of releases depending on what you are trying to communicate. The body **fills, expands and projects energy**. If a contraction is like the recoiling of a snake, the release is when the snake strikes.

“The spine is your body’s tree of life. And through it, a dancer communicates; his body says what words cannot.”

- Martha Graham

“The arms start from the back because they were once wings.”

- Martha Graham

Here are a few MG terms to get you started. These are some of the building blocks, when put together, express whole thoughts.

Cave Turn: Taken from Martha Graham’s dance, *Cave of the Heart*, in which a dancer flings her torso down towards her standing leg and her other leg goes straight up. She’s turning while upside down with one leg in the air in arabesque.

Pleadings: A deep contraction that empties the energies of the entire body, like in Michelangelo’s *Pieta*, with Mary holding Christ in her lap. Christ is in the position of the pleading contractions. (See “Students in a Graham class 1960” at top left.)

Bison Jumps: The dancer is horizontal in this jump, facing the floor. His back is arched up toward the ceiling in a contraction so powerful that it has pulled his feet up under him, high off the ground.

Butterfly Jumps: A series of jumps traveling with arms stretched up and back like wings and legs kicking up behind.

Knee Vibrations: The dancer is standing on one leg. A series of contractions and releases in the torso motivates the other leg to swing across and open to the front and then to the back and around to the front again in a violent figure eight pattern demonstrating great inner turmoil (it is also used by Medea in *Cave of the Heart* and by the woman in *Errand into the Maze*)

1930's Step By Step: A Collaboration with the People

The dance that is a work in progress as the perpetual prelude to the conflicts of the world.

Sketches from Chronicle is a Martha Graham ballet with a specific political agenda. It occupies a significant niche in world history – the years of a crumbling truce between the world wars and the looming threat of Nazi Germany, which was the host of the 1936 Olympics. Graham declined an invitation to perform at the games because of the German atrocities, and joined other artists such as Pablo Picasso in condemning the fascist posture of Francisco Franco in the Spanish Civil War. *Chronicle* is at once a reaching out to those embroiled in conflicts, and an inward expression of the horrors of those conflicts.

The dance, which premiered in 1936, originally contained five sections, three of which survive. "Steps In The Street" is the middle work, bookended by "Dances before Catastrophe" and "Prelude to Action." This middle movement is considered the dark before the light. It expresses the nihilist destruction of war and its inevitable isolation. There are no sets. The lighting is very sculptural, designed to enhance the geometric choreography on stage.



Martha Graham Dance Company/ "Spectre - 1914" from *Sketches from Chronicle*/Fang-Yi Sheu/Photo by Nan Melville ©

The subtitle of "Steps..." is "Devastation – Homelessness – Exile," and as a piece created in the midst of the Great Depression, is also the plight of common folk suffering through hunger, poverty, civil and labor strife. The choreography is stark and striking, with the twelve women representing those lost in the devastation of conflict: They dance in groups. . . but never really together . . . with clenched fists and Graham's signature movements – angular and percussive. The music by Wallingford Reigger is as exhalatory as the heartbeats of the victims of military and social change. The general structure of the dance is very geometric, with anguish at its core.

"Steps In the Street" is a perpetual work in progress, and the jury will always be out on our success or failure in dealing with military and social conflict as long as such conflict exists. But here, too, we see the hint of a resolution in the dance, as the lead dancer literally rises again and again toward a future full of light, a future toward which we all walk or dance. After all, the journey of a thousand miles begins with the first step.

. . . Miss Graham never works so much with specifics as she does with universals. "Steps in the Street" is a portrait of the human condition, . . . Miss Graham was dealing here with the aftermath of war but also with the loneliness that can well up in everyone, especially those alienated from society.

"Graham Explores Her Early Repertory", *New York Times*— October 9, 1989, (excerpts) By, Anna Kisselgoff

"Seemingly picking up contrapuntal elements in Riegger's score, the choreography conveys the desperation of the masses, the pain of isolation, the loneliness of despair."

"Stirring 'Steps' Into the Past," *New York Post*— October 10, 1989, (excerpts) By, Clive Barnes

Chronicle does not attempt to show the actualities of war; rather does it, by evoking war's images, set forth the fateful prelude to war, portray the devastation of spirit which it leaves in its wake, suggest an answer.

– From the original program notes for *Chronicle*.



Lesson #1 1930's: Step By Step

DISCUSSION QUESTIONS

1. How can dance further a political agenda? How can someone protest through dance? Painting? Theater? Music?
2. What kinds of movements do you think Martha Graham used to capture the ideas of "devastation," "homelessness," and "exile?"
3. Why would it be more important, or effective, to deal with "universals" rather than "specifics" through dance, or another art form?
4. Compare the quotation from the original program notes for *Chronicle* to Kisselgoff's. How do they both address the same concept?
5. This piece was choreographed in the late 1930s, following WWI and leading into WWII. *Errand into the Maze* was choreographed after WWII. "Steps" emphasizes the collective/unions/socialist thoughts and feelings of the masses leading and speaking. While "Steps" shows America "solidifying" its power in the world, *Errand* captures the rise of the US as a global power, where individualism leads to a more self-absorbed attitude. How do the two dances capture these differences?

ARTS ACTIVITIES

1. Political Art Create a piece of art or performance piece with a "political agenda." Choose the political stance first, then plan the main message you want to get across (the "universals" mentioned in Kisselgoff's quotation). Then create your work, trying to stay away from literal or representational symbolism but rather figurative or metaphorical imagery. One thing to consider: Graham's choreography pushes the dancers, and therefore the audience, to take action in an attempt to change their condition. How can you capture the same message in your piece of work?

2. Exhalatory Art Listen to the music used in *Sketches from Chronicle*. Create a piece of artwork which accompanies the music. Make sure it is "percussive." (What is "percussive" art?)

3. Triptych Create a three-section piece of art (called a triptych) representing the three concepts in *Sketches from Chronicle*, "devastation," "homelessness," and "exile." Each section should be separate, but they should be displayed together. Keep in mind these key points about the dance: It is considered "the dark before the light," that is, the suffering before the resolution, or darkness before dawn.

VOCABULARY

Perpetual	Prelude
Actualities	Evoking
Agenda	Truce
Looming	Atrocities
Fascist	Nihilist
Percussive	Alienated
Contrapuntal	

SOL Connections

English: 3.4-8, 10.4.4, 5, 7, 9; 5.5-8; C/T5.2-4; 6.4, 5, 7, 8, 9; 7.5, 6, 8-10; 8.3-5; C/T8.1-4; 9.3-8; 10.3, 4, 7, 9, 10; 11.3, 7; 12.7
History/Social Science: 3.8; USII.1-3, 5, 7, 8; WHII.10, 15; WG.3; VUS.1, 8, 14
Science: 3.1, 4; 4.1, 5.1; 6.1, 2, 8; LS.1, 4; BIO.1, 8, 9
Mathematics: 3.1-3, 8, 9, 15, 21-23; 4.1, 2, 5-7, 11, 20; 5.1, 3, 4, 12, 18, 19; 6.2, 4, 5, 9, 18, 19; 7.4, 5, 17, 18; 8.1, 3, 12, 13

SOL EXTENSIONS

ENGLISH Write playbill notes, read dramas with "political agendas" throughout history, from Aristophanes' political satire to Shakespeare's histories and tragedies to today's Wallace Shawn.

HISTORY/SOCIAL STUDIES Look at other art works which have a "political agenda." Examples could come from art (Picasso's *Guernica*) or theater (Brecht's *Threepenny Opera*). Discuss the change in nationalism and social thought when "Steps" was choreographed vs. when *Errand* was choreographed.

SCIENCE What are the physical effects of long-term suffering like the ones captured in this dance (homelessness, hunger, poverty)? How can learning about the physical damage caused by this suffering improve the effectiveness of an artist's work?

MATH Look at the numbers associated with a particular state of suffering in your work, either in Graham's life or your own. This can lead you to understanding the real impact of this suffering more, increasing your emotional response and making you a better audience member and future artist. For example, how many children were considered starving during the Great Depression? Take that number and convert it to more familiar concepts to gain greater understanding of it: If each child were one second, how many hours (or days) would they fill? If each child were a brick, how far would they stretch end-to-end?

WW II: 'Tis a Gift to be Simple (1944)

Created in the dark days of World War II, *Appalachian Spring* was Martha Graham and Aaron Copland's artistic contribution to the American war effort. They intentionally set out to create something uniquely American, reflecting the American legacy of hope and optimism.

In one of the first instances of government support for the new American art form, modern dance, the Library of Congress commissioned Aaron Copland to compose a score for a new dance by Martha Graham. Their collaboration took place almost entirely through the mail. Graham sent Copland scenarios of her vision for the dance and Copland brought her words to life in music.

In choosing a theme for this ballet, Graham and Copland cast a broad net. One script had a "show boat stage" and included a re-enactment from *Uncle Tom's Cabin* and references to John Brown and Harpers Ferry; in another, the Husbandman leaves to fight in the Civil War; from Davy Crockett to Pocahontas, every American icon became fair game. All three versions of the script had spoken quotations from the Bible, opening with the Mother speaking "And the Lord God planted a garden eastward in Eden," and closing with the line, "In the beginning, God created the Heaven and the Earth..."

Graham distilled all that they considered into a cast of four iconic characters and a chorus of four women. She set the dance in rural 19th century Pennsylvania – the frontier. The cast includes a young couple on their wedding day, settling into their new home, putting down roots and revealing their love, fears and hopes for the future. They are joined by an itinerant Preacher and his four devoted Followers. Though the spoken quotations from the Bible were not in the final work, these characters represent America's complicated relationship to religion and our puritanical roots. The final character is the Pioneering Woman, an embodiment of the American manifest destiny, who blesses the other characters and urges them into the future (based on Martha's own 'pioneer' grandmother – "She is

very beautiful and very still" –Martha Graham)

The American experience is evident in all the artistic elements of *Appalachian Spring*. Copland folds into his score American folk music themes, the clip-clop of horse hooves and the rhythms of daily life. The remarkable set by Isamu Noguchi is also born out of Graham's scenario -- "...the framework of a doorway, the platform of a porch, a Shaker rocking chair with its exquisite bonelike simplicity, and a small fence that should signify what a fence means in a new country"-- MG. The lines of the beams of the house evoke the limitless space of the American frontier. Martha inserts American folk dance and everyday gestures into her choreography (curtseys, do se do's, praying, rocking a baby, even a simple hand shake) – a stage technique that was unheard of at the time.

The wonderfully integrated collaboration of these new American artists created a masterpiece of 20th century American art that still resonates with our national character and the American dream. As Graham first described it to Copland, "This is a legend of American living. It is like the bone structure, the inner frame that holds a people together." With its simple tale of new life in a new land, the dance

embodied hope – a testimony to the simple fineness of the human spirit.

Appalachian Spring is...a dance of place. You choose a piece of land, part of the house goes up...The questioning spirit is there and the sense of establishing roots.

– Martha Graham

Lesson #2

World War II: 'Tis a Gift to be Simple

SOL Connections

English: 3.1, 2, 8; 4.1, 2, 6, 7; 5.1-3, 5, 7; 6.1, 2, 5-8; 7.1, 3, 4, 5, 8; 8.1, 3, 5; 9.2, 6; 10.1, 2, 5, 7, 9; 11.1-3, 5, 7; 12.1, 2, 5, 7
History/Social Science: 3.5, 6, 9; USI.1, 2, 8; USII.1, 2, 3, 6; WHII.1, 9, 11; WG.1, 3, 5, 6, 12; VUS.1, 8, 12;
Science: 3.2, 10; 4.1, 2; 5.1; 6.1; LS.1, 3; PS.1, 6, 10; BIO.1, 4, 8; PH.1, 4, 5, 6,
Mathematics: 3.1-3, 8, 9, 15, 21-23; 4.1, 2, 5-7, 11, 20; 5.1, 3, 4, 12, 18, 19; 6.2, 4, 5, 9, 18, 19; 7.4, 5, 17, 18; 8.1, 3, 12, 13

DISCUSSION QUESTIONS

1. Why do you think Graham and Copland named the piece *Appalachian Spring*? Why is it appropriate?
2. What would be the difficulties of collaborating with someone on a project like this through the mail? What are the benefits?
3. Why did Graham and Copland, as well as all artists, start the creative process by "casting a broad net?" How is this process helpful to the artist?
4. Why do you think Graham and Copland left out the specific American icons in the final performance? What did the piece lose when these icons were taken out? What did it gain?
5. Some critics would say that every piece of art or literature, despite having specific characters, captures the "distilled" essence of basic, or universal, characters. Do you agree? Why or why not? Give examples.
6. How does the character of "Pioneering Woman" capture "American manifest destiny?" What other character could capture this essence?
7. What do you think Noguchi considered when designing his set? Why do you think he made the choice to keep the set simple and iconic?
8. Two things are compared to bones in this piece. The first is Noguchi's "Shaker rocking chair with its exquisite bonelike simplicity" and the other is Graham's description of the dance as "like the bone structure, the inner frame that holds a people together." What different qualities of "bone" does each quotation use? What other qualities of "bone" could be used metaphorically?

ARTS ACTIVITIES

1. **American Themes** Listen to the music of *Appalachian Spring* and create a piece of artwork which captures its themes. Listen for the "American experience" captured in the music listed in the essay, and work that imagery into your piece of work.
2. **Contemporary Costumes** Create a costume for the characters in the piece if it were to be set in the present day. These "four iconic characters" and chorus should be representative of today's "frontier," so you'll have to determine what this frontier is! (Think beyond the geographic!)
3. **Everyday Gestures** Martha Graham used everyday gestures (curtseys, do se do's, praying, rocking a baby, handshakes) in her dance. Create dance movements for today's common everyday gestures: Talking on a phone, typing, greeting a friend, pushing a button, playing a video game, kicking a soccer ball, etc.

VOCABULARY

Legacy
Commissioned
Collaboration
Scenarios
Distilled
Iconic
Itinerant
Puritanical
Manifest destiny
Embodied
Testimony

www.virginiaartsfestival.com/education_sol.html

Online Extensions: Becoming The Pioneering Woman & Conducting Copland

SOL EXTENSIONS

- ENGLISH** Discuss how the spoken word changes a piece of non-verbal art. For example, how would having words spoken have detracted from this piece? How does the spoken word enhance other words, such as musicals (as compared to opera)? How does the written word effect non-verbal art forms? Have your class create a piece of artwork about a powerful emotion, such as jealousy, with half your class having permission to use words and the other half not being able to use words. Compare and contrast the effect of each approach.
- HISTORY/SOCIAL STUDIES** Discuss Manifest Destiny and it's impact on the American "way of life." How is this concept still seen today? How has it changed since the time of the setting of this piece? Since the time of the choreography? Why has it changed? Why is "the frontier" still so closely associated with Americanism? What other frontiers are important to Americans?
- SCIENCE** What technology was available at the end of the 19th century to a young couple? What technological skills would be necessary to create a set like Noguchi's? What muscles and physical principals play into achieving the leap captured in the picture with the essay?
- MATH** How has the American population shifted since the era captured in this piece? How many people lived in the US at that time? Compare the population's demographics as well: Ethnicity, gender, country of origin, etc. Would a modern setting of the piece have different "iconic characters" as a result?

Post WW II I Sing the Body Electric: The Inward Journey of Martha Graham

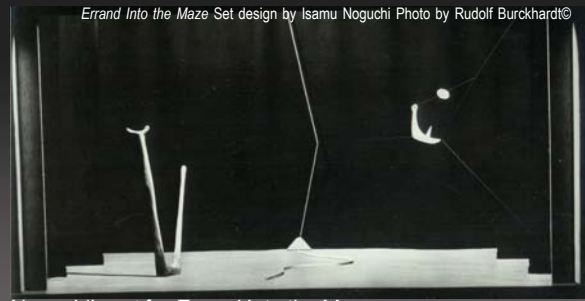
Errand Into the Maze (1947)

A part of Martha Graham's philosophy of dance sprang from the early 20th century Jungian exploration of the ego and the unconscious. Graham translated this quest for self-knowledge literally into the dancer's body. By the dawning of World War II, she described her work as "journeying into myself." The well of the soul in this philosophy is the human body, and the motive of modern dance is not drawn from fairy tales or elaborate sets, but from the inner motivations of the dancer. It is graphic, basic, true.

It is through this (ambition and necessity) that the legends of the soul's journey are retold with all their tragedy and their bitterness and sweetness of living..." p.4-5

Blood Memory, by Martha Graham

A seminal work epitomizing Graham's post-World War II philosophy of dance is *Errand Into the Maze*. As with the abstract expressionists of the 1930's and 40's, this work "presents dance as a mode of psychological ritual, and historical cultural self-examination." The pounding score was written by eccentric genius Gian Carlo Menotti; the set design was created by master sculptor, Isamu Noguchi. The story is loosely based on the myth of Theseus, who is charged with confronting the Minotaur, half bull and half man, in its home, the maze. In *Errand Into the Maze*, Graham contemporizes the myth, fusing Theseus and Ariadne into one character, as she, herself descends into the labyrinth to conquer the Minotaur, and as such, conquers the internal enemy, her own fear.



Noguchi's set for *Errand Into the Maze*

Errand is a duet, danced by a woman (Ariadne) and a male dancer (The Creature). The stage is spare, with a single set piece – a large V placed downstage with a long ribbon attached. The V is organic, reminiscent of the ancient stone outcroppings perhaps found in Zion National Park. Noguchi's intent was to invoke the primal: A human pelvic bone, meant to be an extension of the female protagonist's own body. In a sense, this dance is choreographed inside of Ariadne herself. The ribbon symbolizes both the maze, as well as representing Theseus' golden chord tied around himself so he could retrace his steps out of the labyrinth.

This is a dance about personal fears – fears of the unknown; facing our fears; denial and repression. The dance opens with Ariadne closed into her body – her arms are crossed in front of her, and she is tightly holding onto herself. When the duet begins with the Creature, she never looks directly at him. She wraps the rope around the set piece, which looks like a V-shaped entryway, to keep the Creature out. But he keeps coming back...It isn't until she looks at him (literally "facing" her fears), wrestles him to the ground, that she emerges – she steps through the V and opens her arms wide to the outside world.

Art is eternal, for it reveals the inner landscape, which is the soul of man.

– Martha Graham

Lesson #3 Post World War II

SOL Connections

English: 3.4-8, 10; 4.3-5, 7, 9; 5.4-8; C/T5.2-4; 6.3-5, 7-9; 7.5, 6, 8-10; 8.3-6; C/T8.1-4; 9.3, 6, 8; 10.3, 7-10; 11.7, 9; 12.7, 8
History/Social Science: 3.1, 4-6; USII.1, 7, 8; WHI.1, 5; WG.1, 3, 4, 12;
Science: 3.1, 4; 4.1, 5.1; 6.1, 2, 8; LS.1, 4; BIO.1, 8, 9
Mathematics: 3.18-20; 4.14-18; 5.14-16; 6.14-17; 7.9-13; 8.8-10; G.1-9, 11, 12

DISCUSSION QUESTIONS

1. What is self-knowledge to you? How do you journey into yourself? Why is self-knowledge important?
2. Why would WWII inspire a journey into oneself, as an artist looking for inspiration?
3. What does the story of Theseus and the Minotaur tell us about "the human condition," that is, universal experiences of humans? What about the story of Ariadne? Why would Martha choose to combine these characters into one?
4. Why is the pelvic bone important imagery, both for humans and for a female, specifically? (What makes us different from other primates? What unique biological trait do females have?)
5. How have you faced a fear and "wrestled it to the ground?"

ARTS ACTIVITIES

1. Costume Design Create costume for The Creature and Ariadne. Consider the fact that the struggle between these two characters is really an internal struggle between only Ariadne... should their costumes reflect this symbiotic relationship? Also keep in mind that the characters are dancing and need to have their bodies free for the open, exuberant movements characteristic of Graham choreography.

2. Bone Still Life Draw a bone using charcoal pencil. Use shading to show the contours of the bone. To make it look like it's made of stone, alter your sketch after it is complete by using an eraser stick to rub out parts of the charcoal in an even but varied pattern.

3. Playwriting Create a short play using words which capture the essence of this dance. Would it be a one-person or two-person play? What would the Minotaur have to say to Ariadne? How will Ariadne's words change from the beginning of the play to the end?

VOCABULARY

Jungian	Ego
Unconscious	Motive
Seminal	Epitomizing
Mode	Eccentric
Labyrinth	Spare
Organic	Outcroppings
Pelvic bone	Repression
Abstract expressionists	
Theseus and the Minotaur, Ariadne	

SOL EXTENSIONS

ENGLISH Have students read Jung to learn about Graham's inspiration. To expose students to abstract expressionism, have them look at paintings by Pollock, de Kooning, and Rothko and write down their reactions to works. Explore the Minotaur myth as an allegory. Write Ariadne's internal monologue throughout the dance based on the positions her body takes. Create a written outline of the scenes in the dance as you would outline a story.

HISTORY/SOCIAL STUDIES Have students research the origins of the Minotaur myth. Have them compare and contrast the Greek culture and its beliefs with the culture in which Graham choreographed this dance. Research labyrinths: They can be found all over the world, from Syria to Ireland; the oldest is 3000 years old.

SCIENCE The Minotaur is half-man, half-bull. What are the biological possibilities of such a creature? What would have to happen to get such a creature to exist?

MATH Labyrinths are unicursal, that is, they have only one path. A maze has many options. Explore both using math by having students design one of each. Look at examples of beautiful labyrinths and mazes from throughout history as inspiration, and have students use graph paper to create their own. They can then trade and experience or solve each others' work.

Setting the Set – the Noguchi Collaboration

Martha Graham finds her spiritual ally in set design

www.virginiaartsfestival.com/education_sol.html

Online Extension: "The Untold Story of the Noguchi Sets"

work, Noguchi believed that art should be part of life, that it should have usefulness, an essential value – whether practical – like his public parks or famous paper lamps – or symbolic – like much of what he designed for Graham. Noguchi saw the stage as an arena in which abstract forms could create the necessary theatrical illusions. These forms (the sets) could change and actually create space. This is clear, for example, in the ropes that are

Martha Graham's philosophy demanded that all of the theatrical elements on her stage, the music, costumes, sets and lighting were integrated into one theme or message. When she first decided to collaborate with a set designer, she did not want the stage merely decorated with a painted backdrop as was the norm. She needed a world created, a place evoked. Fortunately, she collaborated with a young sculptor who said he was fascinated by the challenge "to wed the total void of theater space to form and action." Thus began the half-century-long

Isamu Noguchi's vision of space and the integral meaning of his sculpture set me on a direction which sustained me throughout my career.

– Martha Graham

Art should disappear.

– Isamu Noguchi

collaboration between herself and sculptor, architect and designer, Isamu Noguchi. From 1944-1967, Noguchi would be Martha Graham's closest partner in the realization of her major works. Noguchi had the same aesthetic goal as Martha – utter simplicity of expression. They both relied on the primal essence of shape to motivate their art. Noguchi, the son of Japanese poet, Yone Noguchi and Irish-American writer, Leonie Gilmour, was born in Los Angeles in 1904. This genetic juxtaposition between eastern and western thoughts and artistic values, became a central theme in his work.

part of his set for the solo *Frontier* and in the house beams in *Appalachian Spring* – both give the audience the sensation of great distance. Noguchi's props and sets were commissioned not to necessarily delineate specific places, but rather the deep recesses of the mind and memory. No more perfect symbiosis could be imagined than that with the empress of modern dance. It was a case of two independent artists expressing their interpretative abilities, and finding a new statement in the encounter. They

I realized that he had the astringency, that everything was stripped to essentials rather than being decorative. Everything he does means something. It is not abstract except if you think of orange juice as the abstraction of an orange.

– Martha Graham

In my work I wanted something irreducible.

– Isamu Noguchi

A Guggenheim Fellowship took him to Paris to study abstract sculpture as assistant to Constantin Brancusi, and there he met kindred spirit, Alexander Calder. He spent his life traveling between Japan and the United States, and though his abstract sculptures were met with mixed reviews, his architectural reputation grew with his creation of fountains, parks and façades. In all his

collectively produced a body of work exposing the American psyche in all of its manifestations. Their work together continued until, as Graham states, "December 1988, on the day that Isamu died."

He took me to images that I had never contemplated before and gave new life to works I had created.

– Martha Graham

Martha Graham Dance Company / *Appalachian Spring* / Martha Graham (Bride), Erick Hawkins (Husbandman), May O'Donnell (Pioneering Woman) and Company. Library of Congress Staff photograph. / Reproduced from the Elizabeth Sprague Coolidge Collection, / Music Division, Library of Congress.



Capturing Grace: Barbara Morgan, The Beautiful Logic

Martha Graham's Theater portrays the vulnerable yet gallant human soul both in turmoil and serenity. She sees universal rhythms; and with her intuitive knowledge casts them in beautiful logic.

– Barbara Morgan

It was the "realism" of early photography that, in part, drove painters and sculptors into a more abstract arena. But as photography itself became a form of artistic expression, a few brave souls ventured into new perspectives, allowing their visual interpretation of a subject to enhance the chronicling of the event.

Barbara Brooks Morgan was born in the Kansas prairie in 1900 and began her art studies as a painter. Shifting into photography, she moved to New York in 1930, eventually creating photographic portfolios of many of the great emerging modern dancers of the twentieth century.

The inspiration for capturing the essence of Martha Graham's work ironically stemmed from a sense of loss. Morgan visited an exhibition of Isadora Duncan's life and was struck with the fragmentary nature of the works. She was convinced that because of advancements in photography she could do better. And because of her great admiration of Graham and her sense

of the "revolutionary importance" of Graham's place in the history of modern dance, Morgan worked to capture more than a photographic record of the dance, searching in every instance for the essence and emotion of the visuals.

Barbara Morgan's approach to photography was similar to Martha Graham's disciplined and singular dance aesthetic. Martha Graham said, "Behind one perfect leap are hundreds of leaps taken over a period of years." Morgan similarly employed a highly regimented exploration of light, timing, and spacing as she attempted to seize the essence of an entire ballet within a single gelatin frame – arresting time to capture the dance "at its visual peak." She chose those certain gestures that in her eye, came to "convey the meaning and form of each dance."

Morgan enjoyed an almost equally long a career as Martha Graham; with Barbara Morgan's initial documentation of *Frontier* in 1935, dancer and photographer became artistic soul mates up until Graham's death in 1991. It was Morgan's vision, beyond the technical, which brought a static form to life before our very eyes.

Photography is an art of timing in more ways than timing the shutter...First of all, the movement-timing of any living thing is highly individual. Think of the fiery precisions of Toscanini and the deceptively casual precision of Fred Astaire...The workings of the spirit also have cycles of ebb and flow.

– B. Morgan, *Kinetic Design in Photography*

To me, Barbara Morgan, through her art, reveals the inner landscape that is a dancer's world.

– Martha Graham

The leading photographer in American modern dance captures the dancer's "fugitive art."

The trivial dance ends when the performance is over, but the great dance haunts the memory.

Dance Into Photography, by Barbara Morgan

The only record of a dancer's art lies in the other arts.

– Martha Graham



- april**
- 21 **A Midsummer Night's Dream** 7:30 p.m. - Chrysler Hall (N)
 - 22 **Virginia International Tattoo** 7:30 pm - Scope (N)
 - 23 **Virginia International Tattoo** 7:30 pm - Scope (N)
A Midsummer Night's Dream 8 pm - Chrysler Hall (N)
 - 24 **A Midsummer Night's Dream** 2:30 pm - Chrysler Hall (N)
Virginia International Tattoo 2:30 pm - Scope (N)
 - 26 **Ballet Veracruz** 7:30 pm - Ferguson Center for the Arts (NN)
 - 27 **"From the Top"** 7:30 pm - Harrison Opera House (N)
 - 28 **Tierney Sutton** 7:30 pm - Granby Theatre (N)
 - 29 **Lunchtime Chamber Music #1** 12 Noon - First Lutheran Church (N)
Richmond Ballet Giselle 8 pm - Harrison Opera House (N)
Paul Jacobs - Organ - 8 pm - Christ & St. Luke's Church (N)
 - 30 **Tom Sawyer** 1 pm - TCC Roper Performing Arts Center - (N)
Tom Sawyer 3:30 pm - TCC Roper Performing Arts Center - (N)
Garrison Keillor 5:30 pm - Chrysler Hall (N)
- may**
- 1 **Richmond Ballet Giselle** 2:30 pm - Harrison Opera House (N)
Eroica Trio 7:30 pm - Great Bridge Presbyterian Church (C)
 - 2 **Eroica Trio** 7:30 pm - Ferguson Center for the Arts (NN)
 - 3 **Imani Winds** 7:30 pm - Attucks Theatre (N)
 - 4 **John Duffy Composer in Residence** 7:30 pm - TCC Roper Performing Arts Center (N)
 - 5 **Elements Quartet** 7:30 pm - Granby Theatre (N)
Lunchtime Chamber Music #5 12 noon - Thomas Nelson Community College (H)
 - 6 **PANorama Caribbean Music Fest** Ocean Front (VB)
Lunchtime Chamber Music #2 12 Noon - Trinity Episopal Church (P)
Martha Graham Dance Company 8 pm - Harrison Opera House (N)
 - 7 **PANorama Caribbean Music Fest** Ocean Front (VB)
Imani Winds 11 am - Children's Museum of Virginia (P)
Itzhak Perlman 8 pm - Chrysler Hall (N)
 - 8 **PANorama Caribbean Music Fest** Ocean Front (VB)
Martha Graham Dance Company 3 pm - Harrison Opera House (N)
Blue Hair - Peter Cutts 3 pm - Children's Museum of Virginia (P)
Tokyo String Quartet 7:30 pm - St. Paul's Church (P)
 - 10 **Smithsonian Chamber Players** 7:30 pm - Chrysler Museum (N)
 - 11 **Evening Chamber Music** 7:30 pm - St. Paul's Episcopal Church (N)
 - 12 **Gary Burton's "Generations"** 7:30 pm - Granby Theatre (N)
 - 13 **Lunchtime Chamber Music #3** 12 Noon - First Presbyterian Church (VB)
Canadian Brass 7:30 pm - Phi Beta Kappa (W)
 - 14 **Virginia Beer Festival** 2-6 pm - Town Point Park (N)
Canadian Brass 8 pm - Town Center (VB)
 - 15 **Noche Flamenco** 7:30 pm - Town Center (VB)
 - 17 **JoAnn Falletta and Friends** 7:30 pm - TCC Roper Performing Arts Center (N)
 - 18 **Lunchtime Chamber Music #4** 12 Noon - Chrysler Museum Theater (N)
Koresh Dance Company 7:30 pm - King's Fork High School (S)
 - 19 **Chris Smither/Willy Porter** 7:30 pm - Granby Theatre (N)
 - 20 **Koresh Dance Company** 8 pm - Phi Beta Kappa (W)
 - 21 **Broadway Under the Stars** 8 pm - Sunken Garden College of Wm & Mary (W)
 - 22 **Festival Finale: Tchaikovsky Spectacular** 7 pm - Sunken Garden College of Wm & Mary (W)

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NN newport news
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