GRAHAM DANCERS IN FESTIVAL FINALE

N.Y. "Times"

Repeat Earlier Performance of Three News Works on the Library of Congress Stage

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WASHINGTON, Oct. 31—Martha Graham and her company of dancers closed the music revival held in the Library of Congress under the auspices of the Elizabeth Sprague Coolidge Foundation tonight with the repetition of last night's performance of three new works especially commissioned for the festival both as to choreography and music. It is the first time in a number of years that Miss Graham has created her choreography to scores already completed, but the results, at least in two out of the three cases, showed her to be in no wise hampered by this limitation.

Of the three pieces, the first was the least successful. Entitled "Imagined Wings," it is set to a score by Darius Milhaud, called "Jeux de Printemps." Very nice music in itself, it is nevertheless pretty far removed from Miss Graham's style and might more fittingly serve as a suite for the ballet. It is danced by a group of seven in which Miss Graham is not one, and has bits of amusing stage directions, in the manner of Shakespearean plays, spoken by a "prompter" in the person of Angela Kennedy. As a dance composition, however, it lacks body and point.

The second work is of very different nature. To music of Paul Hindemith, inspired by a poem of Mallarme on "Herodide," Miss Graham has created a powerful study of a woman awaiting a "mysterious destiny" of which she has no knowledge. She has called it "Mirror Before Me," and into it she has poured a somber tension that is relentless and altogether gripping. The music is rich and dark in color and the action on the stage meets it magnificently on its own terms. Miss Graham's personal performance must rank among her most extraordinary achievements, and May O'Donnell, who dances the only other role, assists her superbly.

But perhaps the real triumph of the program is "Appalachian Spring" for which Aaron Copland has written a score of fresh and singing beauty. It is, on its surface, a piece of early Americana but in reality it is a celebration of the human spirit. The action centers around a husbandman and his bride who have built a house and dedicate it with their friends and fellows. Nothing Miss Graham has done before has had such deep joyousness about it.

There is throughout the work a very moving sense of the future, of the fine and simple idealism which animates the highest human motives. The work reaches its peak in a solo by Miss Graham as the bride, which is an extraordinarily affected presentation of joyous young vision. Erick Hawkins, Mence Cunningham, Miss O'Donnell and the others give her notable support in a tduly beautiful work.

Isamu Noguchi has designed three sensitive and original settings and Edythe Gilford has provided some nice costumes. Louis Horst conducted the excellent orchestra. It is good, indeed, to see Miss Graham dancing to music which touches her own level of artistry.