

lacking the red-blooded quality that we today expect from Bennett. In its original form the opera seemed unwieldy, but it was deftly rearranged to make the most of every choreographic possibility, by Nicholas Konraty, the dramatic director, and Thelma Biracree, who devised the dances. The music is rhythmically well adapted to the dance, there are two charming pastoral choruses, and the production was exceedingly able. However the score has the French mannerisms of ten years ago, and lacks the dramatic force of other ballets presented at these festivals.

From a festival of this kind there emerge works that are good, bad and indifferent. The essential importance is the constant turnover. The Berlin opera houses yearly produce ten or more native operas and ballets. Hardly more than one a year is ever heard of again. But things are kept moving, and so are they here in Rochester.

Adelaide V. Hooker

DANCERS, FOREIGN AND HOME-GROWN

A FAIRLY poor dance month only served to emphasize again the superiority of the best native artists over those whom Europe sends us as its best. Ruth Sorel-Abramovich and George Groke were given distinguished dancing awards abroad. We would all agree that they are authentic dancers who stand securely on their feet as seasoned professionals, but what they selected for their New York performances was stale and anything but interesting. There were so few ideas worth bothering about (granting that they could have given ideas life), and nothing that we had not seen Kreutzberg at least execute better time and again. Abramovich showed by her *Salome* dance that her life in the Berlin opera houses had been interesting as such, and both artists together in the slow movement of a peasant dance demonstrated that they could be technically enjoyable when they could be drawn fifteen degrees away from pure decadence.

Some of the most significant dancing of the season was exhibited within the final weeks. Whatever Martha Graham has to say is important and arresting. Her new compositions find her again on new paths. This time she has her ear to the ground,

catching the pulse of her early American ancestors and producing works not without present day social comment. In *Perspective No. 1—Frontier* (Louis Horst), Miss Graham attains a new level in the direction pointed by her earlier *American Provincials*. Here, although the movement retains the simplicity of the earlier dance, it becomes more personal emotionally, and, in spite of that fact, takes on a new quality of lightness. Repetition of the large group work, *Course*, revealed a polyphonic dance of extraordinary clarity and directness having great purity of line, impulse and rhythm.

At the program of *Men In The Dance*, the first solo work of Gene Martel placed that young man in the class of serious artists who have ideas, a choreographic sense, and the ability to do patient, honest work. Chief interest centred around the new *Traditions* performed by Charles Weidman, Jose Limon and William Matons. Here is a composition which is both good dance and good social comment. William Dollar also appeared on the program in one single bag of tricks with which he justly won the biggest ovation of the evening. Technically he was superb. Whatever content his dance lacked was the fault of George Balanchine, who provided him with his choreography.

One theatre venture deserves a word. If Radio City Music Hall can present other events comparable to Escudero's appearances in *El Amor Brujo* (De Falla), it will discover the most perfect kind of "stage-presentation" for its theatre and its audience. *El-Amor Brujo* has one of the least clear-at-first-sight librettos of the ballets of its period. Others equally well-given would undoubtedly achieve a greater popular success. In *El Amor Brujo* Escudero not only danced with his customary vitality, but in his choreography he employed the "Rockettes" with admirable taste and found their response more than adequate to his needs. Also let us not forget mention of the Music Hall Orchestra. Ballet orchestras are usually incomplete, under-rehearsed, and lacking in any spirit. At the Music Hall a perfectly agreeable musical interpretation immeasurably enhanced an otherwise good dance production. Here is an ideal place for ballet in American life.

Lehman Engel