

The Division of Arts and Music

Bennington College

presents

ANGNA ENTERS

*in her "Episodes" and Compositions
in Dance Form*

MR. KENNETH YOST, *Accompanist*

*College Theatre
Bennington College
Tuesday Evening, October 16, 1934
At Eight-thirty*

Program

1 Geschichten aus dem Wienerwald

Johann Strauss

A young girl whirling about the room in the arms of her partner—one of those old-time little Viennese 'susse Madle' who might be taking chocolate of a late Sunday afternoon alongside her young man in some smoke-filled cafe in the Prater. With quick little flashes from her pale masque-like face, the girl gave the drama of the thing—her partner's declaration of love and his attempt to kiss her; the signals from other men across the room with whom, perhaps, she would rather be dancing.

Arthur Ruhl in N. Y. Herald-Tribune

"* * * Enters' waltz creates toward Johann Strauss, whose Geschichten aus dem Wienerwald accompanies it. She experiences life through his voluptuous measures and creates an authentic and delicious counterpoint to it in bodily rhythm, facial play and ultra-Viennese costuming. One almost hears the words whispered to the Fraulein, as she dips and swings. * * *"—Paul Rosenfeld in the chapter "The Dance of Angna Enters" in his book "By Way of Art" (Coward, McCann, pub.)

2 Feline

Claude Debussy

"* * * To the music of Debussy, Enters appeared in a costume of black that makes the keynote of a half-fantastic, half sinister and diabolical dance. There were eyes which glowered and menaced, there were sudden swoops, turns, threats, caprices. The performance emphasized the enormous distance that lies between mere imitation and the creation of a mood that no imitation could remotely approach, let alone achieve. * * *"

Olin Downes in N. Y. Times

"* * * Instead of a woman dressed up as a cat, we saw a cat with the body of a woman. * * *"—James Laver in the London "Studio"

"* * * Her 'Feline' is a strange arabesque with movements of a sort that might emanate from a fey animal of Edgar Allen Poe's. * * *"—Paris "La Semaine".

3 Promenade

Waldteufel

"* * * To what Enters creates the approach is from the outside. You look at it as you look at a canvas or acting. It is sometimes not dancing at all but mere pantomime, sitting in a chair looking at La Vie Parisienne and waiting for the man with whom she has a rendezvous, as in The Promenade. * * * what she creates is never dependent on pantomime. The imitation of life and character seems only to accompany it. * * * The humor is there, too, and sometimes wit, boulevard wit, and the wit of the Quarter in The Promenade. * * *"—Stark Young in "The New Republic"

"* * * The bare accessory of a park chair, the lilt of a Waldteufel waltz played 'off', a gesture or two, and there was gathered up for us, in a single impression, all the promenades in all the parks we have ever known. * * *"—Christian Science Monitor

4 Delsarte — *With a Not Too Classical Nod to the Greeks*

A handy guide to the movements and expressions of this item:

Dramatic Position No. 1	Freedom	Reproach	Terror	Remorse
Dramatic Position No. 2	Listening	Defiance	Supplication	Resignation
Grace	Secrecy	Scornful Dismissal	Grief	Longing
Discernment	Anticipation	Aversion	Tragedy	Devotion
Joy or Gladness	Welcome	Pleading	Sorrow	Nobility
				Ecstasy

N. B.—Miss Enters will not engage in any correspondence concerning the universal and ultimate truth, not to say accuracy, of these "interpretations."

5 Ikon — *Byzantine*

"* * * There was in it that sombre and brooding mystery which pervades Eastern religion, especially that ramification of it which came under the influence of the introspective mind of Russia. * * *"—W. J. Henderson in N. Y. Sun.

"* * * It is at once crude, gorgeous and eloquent. In a series of clean-cut, almost staccato movements, there is built a flow of attitudes revealing with great economy the essentials of a style as strange as it is strong and effective. Here once again Enters has put her finger on the keynote of a period and a people far from her own. * * *"

—John Martin in N. Y. Times.

INTERMISSION

6 Piano Music — *A Dance of Adolescence*

"* * * Pathetically in her dance of adolescence, Miss Enters lays bare the soul-torment of the child driven between the duty of pursuing her accomplishment and the overmastering longing for the presence of a lover. * * *"

—Paul Banks in London "New Age"

7 Auto Da Fe — *Spain, 15th Century*

Auto Da Fe (or Act of Faith) was the generally culminating ritual of torture to which the victims of the Inquisition—Jews, Moors, "witches", or anyone offensive to those in power—were subjected. An Auto Da Fe was an act of faith by torture, and was celebrated for purposes of entertainment at the marriages of Kings and birth of Princes, or just for the fun of it. The red circle on the breast was a compulsory symbol of the taint of Jewishness.

8 Pavana — *Spain, 16th Century*

"She has great command of the sinister—witness her 'Pavana' from 16th century Spain, in which she appears as a sullen young fury, going through the conventional steps of a dance while her thoughts are full of murder or some kindred horror."

—W. A. Darlington in London Daily Telegraph

"A Pavana which brings before our eyes the whole subtlety of that 16th century Spain which produced the Borgias."—English Review.

9 Field Day

Sousa

INTERMISSION

10 Queen of Heaven (*French Gothic*)

Gautier de Coinci

"In the Western Church (Roman Catholic) the Virgin had always been highly honored, but it was not until the Crusades that she began to overshadow the Trinity itself. The Virgin even had additional charm of the public that she was popularly supposed to have no very marked fancy for priests as such; she was a queen, a woman, and a mother, functions all, which priests could not perform. Accordingly she seems to have had little taste for mysteries, and symbols that seem most mysterious were clear to every old peasant woman in her church."—Henry Adams.

"* * * There she sits, pale-robed, bright-crowned, upon the chair that is her throne; in the one hand the rose of medieval legend, in the other a kerchief. Forthwith in rhythmized motion and rhythmic posturing, we see the Mary who was the Mother cradling Jesus, her son; the Mary who is woman—charm and gentleness and illumination, by such good titles Rose of the World and Queen beyond the skies. * * *"

H. T. Parker in Boston Transcript

11 Aphrodisiac — *Green Hour*

"* * * Another addition, sordid and poisonous, bore the label of 'Aphrodisiac—Green Hour.' The mood of a cocotte who sat at a table on a Paris boulevard, feverishly draining absinthe and gulping at a cigarette, the extinguished end of which was thriftily replaced in its case, was reflected by long emerald gloves—banners of a tawdry traffic which signaled the eye from afar as she prowled away in quest of custom. * * *"

Richard L. Stokes

"Through the twisted mask of her absinthe-drinking hireling, she says swiftly many things which it is well not to put into words. A powerful and indeed terrible interlude."—London "Punch".

12 Contredanse

Beethoven

Costumes designed and executed by Miss Enters

NOTE—Miss Enters' "compositions" are protected by copyright

NOTE--- The preceding program notes have been made possible by critical reviews and articles written by Olin Downes in *The New York Times*; Paul Rosenfeld in *The Dial*; W. J. Henderson in *The New York Sun*; Stark Young in *The New Republic*; Louis Kalonyme in *Arts and Decoration*, and *The Arts*; H. T. Parker in *The Boston Transcript*, and others.