

Friday, November 7, 2008, 8pm
 Saturday, November 8, 2008, 8pm
 Friday, November 14, 2008, 8pm
 Saturday, November 15, 2008, 8pm
 Zellerbach Hall

Merce Cunningham Dance Company



Daniel Madoff and Julie Cunningham in *XOVER*. Photo by Kawakahi Amina.

These performances are made possible, in part, by the American Express Foundation. Additional support is provided by Nancy Livingston and Fred Levin, The Shenson Foundation.

Cal Performances' 2008–2009 season is sponsored by Wells Fargo Bank.

Merce Cunningham Dance Company

Dancers

Brandon Collwes, Julie Cunningham, Emma Desjardins, Holley Farmer, Jennifer Goggans, Daniel Madoff, Rashaun Mitchell, Koji Mizuta, Marcie Munnerlyn, Silas Riener, Daniel Squire, Robert Swinston, Melissa Toogood, Andrea Weber

Musicians

David Behrman, Loren Dempster, Aurora Josephson, John King, Takehisa Kosugi, Stephan Moore, William Winant, Christian Wolff

<i>Choreography</i>	Merce Cunningham
<i>Founding Music Director</i>	John Cage (1912–1992)
<i>Music Director</i>	Takehisa Kosugi
<i>Assistant to the Choreographer</i>	Robert Swinston
<i>Executive Director</i>	Trevor Carlson
<i>Chief Financial Officer</i>	Lynn Wichern
<i>Archivist</i>	David Vaughan
<i>Company Manager</i>	Geoffrey Finger
<i>Production Manager</i>	Davison Scandrett
<i>Sound Engineer & Music Coordinator</i>	Stephan Moore
<i>Lighting Director</i>	Christine Shallenberg
<i>Wardrobe Supervisor</i>	Anna Finke
<i>Director of Special Projects</i>	Kevin Taylor

Robert Rauschenberg (1925–2008) shared a long and rich history of collaboration with Merce Cunningham, dating from 1954 to 2008. The Merce Cunningham Dance Company dedicates Merce's 90th birthday season to the life of Robert Rauschenberg.

Major support for the Merce Cunningham Dance Company's 2008–2009 season has been provided by American Express Company, Booth Ferris Foundation, Carnegie Corporation of New York, Sage and John Cowles, Judith and Alan Fishman, The Goldman Sachs Foundation, HRK Foundation, JCT Foundation, Low Road Foundation, the Andrew W. Mellon Foundation, Jacqueline Matisse Monnier, New England Foundation for the Arts, Princess Grace Foundation-USA, Prospect Hill Foundation, Robert Rauschenberg, James E. Robison Foundation, Rockefeller Brothers Fund, Rockefeller Foundation, The Shubert Foundation, Melissa and Robert Soros, Starr Foundation and Norman and Rosita Winston Foundation, with public funds provided by the National Endowment for the Arts, the New York City Department of Cultural Affairs and the New York State Council on the Arts, a state agency.

Friday, November 7, 2008, 8pm
Zellerbach Hall

Suite for Five

(1953–1958)

Music John Cage, *Music for Piano 4–19*
Costumes Robert Rauschenberg
Lighting Beverly Emmons

Dancers

Julie Cunningham, Holley Farmer, Daniel Madoff, Rashaun Mitchell, Marcie Munnerlyn

Musician Christian Wolff

First Performance University of Notre Dame, South Bend, Indiana,
May 18, 1956; revised version, Ball State Teachers
College, Muncie, Indiana, July 1, 1958

Restaging Carolyn Brown, Merce Cunningham,
Robert Swinston (2002)

INTERMISSION

eyeSpace

(2006)

Music Mikel Rouse, *International Cloud Atlas*
Costumes Henry Samelson
Décor Henry Samelson, *Blues Arrive Not Anticipating*
What Transpires Even Between Themselves
Lighting Josh Johnson

Dancers

Brandon Collwes, Julie Cunningham, Emma Desjardins, Holley Farmer,
Jennifer Goggans, Daniel Madoff, Koji Mizuta, Marcie Munnerlyn,
Silas Riener, Daniel Squire, Melissa Toogood, Andrea Weber

Musician Stephan Moore

First Performance The Joyce Theater, New York, October 10, 2006

Costume Construction David Quinn



Cedric Andrieux, Jonah Bokaer and Brandon Collwes in *eyeSpace*. Photo by Anna Finke.

A special thank you to the Cunningham Repertory Understudy Group for *eyeSpace*: Tara Lorenzen, Daniel Madoff, Joseph Simeone and Melissa Toogood.

eyeSpace was made possible by the National Endowment for the Arts and the Doris Duke Fund for Dance of the National Dance Project, a program administered by the New England Foundation for the Arts with funding from the Doris Duke Charitable Foundation, the Ford Foundation and the Andrew W. Mellon Foundation.

eyeSpace was commissioned in part by Carnival Center for the Performing Arts, Miami; UC Davis; and The Joyce Theater's Stephen and Cathy Weinroth Fund for New York.

Henry Samelson's décor commissioned by the Cunningham Dance Foundation.

Music commissioned by Cunningham Dance Foundation and support for *International Cloud Atlas* provided by The John Cage Trust and Betty Freeman.

International Cloud Atlas music composed and arranged for iPods for the Merce Cunningham Dance Company's *eyeSpace*.

Mikel Rouse's entire score for *International Cloud Atlas* is available through iTunes.

INTERMISSION

BIPED

(1999)

Music Gavin Bryars, *Biped*
Décor Shelley Eshkar, Paul Kaiser
Costumes Suzanne Gallo
Lighting Aaron Copp

Dancers

Brandon Collwes, Julie Cunningham, Emma Desjardins, Holley Farmer, Jennifer Goggans,
 Daniel Madoff, Rashaun Mitchell, Koji Mizuta, Marcie Munnerlyn, Silas Riener,
 Daniel Squire, Melissa Toogood, Andrea Weber

Musicians Takehisa Kosugi, John King,
 Loren Dempster

First Performance Cal Performances' Zellerbach Hall,
 April 23, 1999

The décor for *BIPED* is an exploration of the possibilities of the new animation technology of motion capture. The movement (but not the physical appearance) of the dancers was transposed into digital images. Paul Kaiser and Shelley Eshkar collaborated with Merce Cunningham to make a new piece of virtual choreography. The dancers involved in the motion capture process were Jared Phillips, Jeannie Steele and Robert Swinston.

BIPED was commissioned by the American Dance Festival through the Doris Duke Awards for New Work, the Barbican Centre, London, and Cal Performances.

Major support was provided by the National Endowment for the Arts, the AT&T Foundation, the Andy Warhol Foundation for the Visual Arts, and the National Dance Project of the New England Foundation for the Arts (with funding from the National Endowment for the Arts, the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation and Altria Group, Inc.), in partnership with the Walker Art Center.

Additional support provided by the National Dance Residency Program, a program underwritten by The Pew Charitable Trusts and administered at the New York Foundation for the Arts.



Saturday, November 8, 2008, 8pm
 Zellerbach Hall

Second Hand

(1970)



Holley Farmer, Brandon Collwes et al. in *Second Hand*. Photo by Anna Finke.

Music John Cage, *Cheap Imitation*
Costumes Jasper Johns
Lighting Richard Nelson

Dancers

Brandon Collwes, Emma Desjardins, Jennifer Goggans, Rashaun Mitchell, Koji Mizuta,
 Marcie Munnerlyn, Silas Riener, Robert Swinston, Melissa Toogood, Andrea Weber

Musician David Behrman

First Performance Brooklyn Academy of Music, Brooklyn,
 New York, January 8, 1970

Reconstruction and Staging Carolyn Brown, Merce Cunningham,
 Sandra Neels

Lighting Design Christine Shallenberg (2008)

This revival of *Second Hand* was made possible through support from American Express Company and the National Endowment for the Arts American Masterpieces: Dance initiative, administered by the New England Foundation for the Arts.

INTERMISSION

Split Sides

(2003)

Music Radiohead, Sigur Rós
Décor Robert Heishman, Catherine Yass
Costumes James Hall
Lighting James F. Ingalls

Dancers

Brandon Collwes, Julie Cunningham, Emma Desjardins, Holley Farmer, Jennifer Goggans, Daniel Madoff, Rashaun Mitchell, Koji Mizuta, Marcie Munnerlyn, Silas Riener, Daniel Squire, Robert Swinston, Melissa Toogood, Andrea Weber

Musicians Takehisa Kosugi, John King, David Behrman

First Performance Howard Gilman Opera House, Brooklyn Academy of Music, October 14, 2003

Each design element, including choreography, has been made in two parts either by one or two artists, or in the case of the music, by two bands. The order in which each design element is presented is determined by chance procedure the day of the performance.

Split Sides was commissioned by the BITE:04 Barbican, London, and the Benedicta Arts Center of the College of Saint Benedict, St. Joseph, Minnesota, and was co-commissioned by the Center Dance Association of the Music Center of Los Angeles County; the Carlsen Center at Johnson County Community College, Overland Park, Kansas; and the Brooklyn Academy of Music, Brooklyn, New York.

Split Sides was made possible, in part, by support from the Howard Gilman Foundation, the Rudolf Nureyev Dance Foundation, Phyllis Wattis and members of the New Works Commissioner's Circle, and through public support from the National Endowment for the Arts, which believes that a great nation deserves great art.

Commissioning of the music for *Split Sides* was made possible by a gift from Jill F. Bonovitz.

Underwriting of décor by Catherine Yass was provided by Harriette and Noel Levine.

Coordination of concept and collaboration by Trevor Carlson.



Friday, November 14, 2008, 8pm
 Zellerbach Hall

eyeSpace

(2007)

Music A combination of David Behrman, *Long Throw*, and Annea Lockwood, *Jitterbug*
Costumes Daniel Arsham
Décor Daniel Arsham, *ODE/EON*
Lighting Josh Johnson

Dancers

Brandon Collwes, Julie Cunningham, Emma Desjardins, Holley Farmer, Jennifer Goggans, Daniel Madoff, Rashaun Mitchell, Koji Mizuta, Marcie Munnerlyn, Silas Riener, Daniel Squire, Melissa Toogood, Andrea Weber

Musicians Takehisa Kosugi, Christian Wolff, John King, David Behrman, Stephan Moore

First Performance Miami Performing Arts Center, February 22, 2007

eyeSpace was made possible by the National Endowment for the Arts and the Doris Duke Fund for Dance of the National Dance Project, a program administered by the New England Foundation for the Arts with funding from the Doris Duke Charitable Foundation, the Ford Foundation and the Andrew W. Mellon Foundation.

eyeSpace was commissioned in part by Carnival Center for the Performing Arts, Miami, Florida; UC Davis; and The Joyce Theater's Stephen and Cathy Weinroth fund for New York.

Daniel Arsham's décor commissioned by the Museum of Contemporary Art (MOCA), North Miami, and the Cunningham Dance Foundation.

Music commissioned by Cunningham Dance Foundation.

INTERMISSION

BIPED

(1999)

Music Gavin Bryars, *Biped*
Décor Shelley Eshkar, Paul Kaiser
Costumes Suzanne Gallo
Lighting Aaron Copp

Dancers

Brandon Collwes, Julie Cunningham, Emma Desjardins, Holley Farmer, Jennifer Goggans,
 Daniel Madoff, Rashaun Mitchell, Koji Mizuta, Marcie Munnerlyn, Silas Riener,
 Daniel Squire, Melissa Toogood, Andrea Weber

Musicians Takehisa Kosugi, John King, Loren Dempster

First Performance Cal Performances' Zellerbach Hall,
 April 23, 1999

The décor for *BIPED* is an exploration of the possibilities of the new animation technology of motion capture. The movement (but not the physical appearance) of the dancers was transposed into digital images. Paul Kaiser and Shelley Eshkar collaborated with Merce Cunningham to make a new piece of virtual choreography. The dancers involved in the motion capture process were Jared Phillips, Jeannie Steele and Robert Swinston.

BIPED was commissioned by the American Dance Festival through the Doris Duke Awards for New Work; the Barbican Centre, London; and Cal Performances.

Major support was provided by the National Endowment for the Arts, the AT&T Foundation, the Andy Warhol Foundation for the Visual Arts, and the National Dance Project of the New England Foundation for the Arts (with funding from the National Endowment for the Arts, the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation and Altria Group, Inc.), in partnership with the Walker Art Center.

Additional support provided by the National Dance Residency Program, a program underwritten by The Pew Charitable Trusts and administered at the New York Foundation for the Arts.



Saturday, November 15, 2008, 8pm
 Zellerbach Hall

Views on Stage

(2004)

Music John Cage, *ASLSP* and *Music for Two*
Décor Ernesto Neto
Costumes James Hall
Lighting Josh Johnson

Dancers

Brandon Collwes, Julie Cunningham, Emma Desjardins, Holley Farmer, Jennifer Goggans,
 Daniel Madoff, Rashaun Mitchell, Koji Mizuta, Marcie Munnerlyn, Silas Riener,
 Daniel Squire, Robert Swinston, Andrea Weber

ASLSP Musician Christian Wolff
Music for Two Musicians Takehisa Kosugi, William Winant

First Performance Edinburgh Festival Theatre, Scotland,
 October 29, 2004

ASLSP was composed for piano or organ solo. The title stands for “As SLOW(ly) and Soft(ly) as Possible” and also refers to “Soft morning city. Lsp!” (from James Joyce’s *Finnegans Wake*).

Music for _____ was composed from 1984–1987. The title is to be completed by adding the number of performers, e.g. *Music for Five*. Each part consists of “pieces” and “interludes.” The parts are notated on two systems and use flexible time brackets. The instrumentation could include the following: parts for voice, flute, oboe, clarinet (B), trumpet (C), horn (F), trombone, percussion (four parts), piano (two parts), violin (two parts), viola, cello.

Views on Stage was commissioned by the Benedicta Arts Center at the College of Saint Benedict, St. Joseph, Minnesota; Stanford Lively Arts at Stanford University; and Dance Umbrella. *Views on Stage* was made possible, in part, by the Howard Gilman Foundation and the Andrew W. Mellon Foundation, and through public support from the National Endowment for the Arts, which believes that a great nation deserves great art.

INTERMISSION

Crises

(1960)

Music Conlon Nancarrow, *Rhythm Studies for Player Piano* Nos. 1, 2a, 3*, 4*, 5, 6, 7 (excerpt)

Costumes Robert Rauschenberg

Dancers

Julie Cunningham, Holley Farmer, Jennifer Goggans, Rashaun Mitchell, Andrea Weber

First Performance Connecticut College, New London, Connecticut, August 19, 1960

Costume Reconstruction David Quinn
Revival Staging Carolyn Brown and Carol Teitelbaum (2006)
Lighting Design Megan Byrne (2006)

This revival of *Crises* was made possible through public support from the National Endowment for the Arts, which believes that a great nation deserves great art.

* Nancarrow altered these pieces after 1960; tonight's performance presents the original versions.

INTERMISSION

XOVER

(2007)

Music John Cage, *Aria* and *Fontana Mix*

Aria Performer Aurora Josephson

Fontana Mix Performers Christian Wolff, Takehisa Kosugi, Stephan Moore, David Behrman, John King, William Winant

Décor & Costumes Robert Rauschenberg

Lighting Josh Johnson

Dancers

Brandon Collwes, Julie Cunningham, Emma Desjardins, Holley Farmer, Jennifer Goggans, Daniel Madoff, Rashaun Mitchell, Koji Mizuta, Marcie Munnerlyn, Silas Riener, Daniel Squire, Melissa Toogood, Andrea Weber

First Performance Hopkins Center, Dartmouth College, Hanover, New Hampshire, October 5, 2007

XOVER is a co-commission of BarbicanBite08, London, and the Hopkins Center for the Arts at Dartmouth College. *XOVER* was made possible through public support by the National Endowment for the Arts, which believes a great nation deserves great art.

Merce Cunningham Dance Company (MCDC) was formed in the summer of 1953 at Black Mountain College, the progressive liberal arts school in North Carolina. The original company included Carolyn Brown, Viola Farber, Paul Taylor and Remy Charlip. John Cage was music director and David Tudor the company musician.

Performances in the early years were few and far between; the Company famously toured in a Volkswagen bus with room for six dancers (including Cunningham), the two musicians, and the stage manager, who was often Robert Rauschenberg, who became the Company's resident designer in 1954.

In June 1964, as MCDC began its second decade, an enlarged group set off on a world tour that was to last six months, with performances in Western and Eastern Europe, India, Thailand and Japan. The recognition, by audiences and critics alike, of the importance of the work of Cunningham and Cage and their associates made this tour a turning point in the Company's history. International and domestic touring became part of the annual schedule, with occasional New York seasons.

John Cage's association with the Company continued until his death in August 1992, when David Tudor succeeded him as music director. Tudor died in August 1996. In 1995, Takehisa Kosugi was appointed music director. MCDC always performs with live music, whether electronic or acoustic. In recent years, the Company practice has been to engage individual musicians according to the requirements of the repertory being presented. Musicians/Composers David Behrman, John King, Joan La Barbara, William Winant and Christian Wolff have all recently performed with the Company in repertory or *Event* situations.

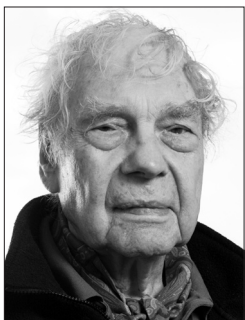
At the end of the 1964 world tour, Robert Rauschenberg resigned as resident designer, though he continued to collaborate with Mr. Cunningham from time to time. The following decade saw a number of celebrated collaborations with other

visual artists such as Jasper Johns (who was appointed artistic advisor in 1967), Frank Stella, Andy Warhol, Bruce Nauman, and Robert Morris. Mark Lancaster succeeded Mr. Johns as artistic advisor in 1980, and was in turn succeeded by William Anastasi and Dove Bradshaw, from 1984 to 1995. Mr. Cunningham has continued and extended the practice of commissioning décors from contemporary visual artists; Daniel Arsham and Ernesto Neto have designed décors for recent repertory pieces.

Since the 1970s, Mr. Cunningham has choreographed a number of video and film dances in collaboration first with Charles Atlas and later with Elliot Caplan. The collaboration with Mr. Atlas resumed with the production of the documentary *Merce Cunningham: A Lifetime of Dance* in 2001. Mr. Atlas has directed further archival films of repertory works as part of an ongoing project funded by the Andrew W. Mellon Foundation.

In the 2002–2003 season, the Company celebrated its 50th anniversary, beginning with performances at the 2002 Lincoln Center Festival in New York City and ending in the Brooklyn Academy of Music's Next Wave Festival in October 2003, when *Split Sides*, a new work with music by two rock bands, Radiohead and Sigur Rós, was presented. In September 2007, the Company performed for the first time at Dia:Beacon as part of *The Hudson Valley Project*, an ongoing residency partnership continuing into 2009. Merce Cunningham's most recent dance, *XOVER*, was presented at Dartmouth College in New Hampshire in October 2007, marking Mr. Cunningham's final collaboration with Robert Rauschenberg. In March 2008, during an engagement at the Washington Performing Art Society in Washington, D.C., the Company first presented a revival of *Second Hand* (1970). In September 2008, the Company presented a unique performance of *Ocean* inside a granite quarry near St. Cloud, Minnesota, and then traveled to London for a week-long residency at the Barbican Centre.

Directors



Merce Cunningham, born in Centralia, Washington, received his first formal dance and theater training at the Cornish School (now Cornish College of the Arts) in Seattle. From 1939 to 1945, he was a soloist in the company of Martha Graham. He presented

his first New York solo concert with John Cage in April 1944. Merce Cunningham Dance Company was formed at Black Mountain College in the summer of 1953. Since that time, Mr. Cunningham has choreographed nearly 200 works for his company. In 1973, he choreographed *Un jour ou deux* for the Ballet of the Paris Opéra, with music by John Cage and design by Jasper Johns. (A revised version was presented there in 1986.) The Ballet of the Paris Opéra also performed a revival of his *Points in Space* in 1990. His work has also been presented by New York City Ballet, American Ballet Theatre, Boston Ballet, White Oak Dance Project, Pacific Northwest Ballet, Pennsylvania Ballet, Zurich Ballet and Rambert Dance Company (London), among others.

Mr. Cunningham has worked extensively in film and video, in collaboration first with Charles Atlas and later with Elliot Caplan. In 1999, the collaboration with Mr. Atlas was resumed with the production of the documentary *Merce Cunningham: A Lifetime of Dance*. In 2004–2005, they collaborated again on a new piece whose final form is in two versions, *Views on Camera* and *Views on Video*. This was funded by a grant from the Andrew W. Mellon Foundation; further projects under this grant include films of *Split Sides* (2003) and *Ocean* (1994; revived 2005). Mr. Cunningham's interest in contemporary technology has led him to work with the computer program DanceForms, which he has used in making all his dances since *Trackers* (1991). In 1997, he began work in motion capture with Paul Kaiser and Shelley Eshkar of Riverbed Media to develop the décor for *BIPED*, with music

by Gavin Bryars, first performed in 1999 in Cal Performances' Zellerbach Hall.

In August 2001, Mr. Cunningham returned to the stage in the first theatrical presentations of John Cage's *An Alphabet*, at the Edinburgh Festival, with subsequent engagements in Berlin, Germany; Champaign-Urbana, Illinois; Berkeley, California; and Perth, Western Australia. In the revival of *How to Pass, Kick, Fall and Run* (1965), first performed in the 2002 Lincoln Center Festival at the New York State Theater, Mr. Cunningham, together with David Vaughan, read the accompanying stories by John Cage.

In October 2005, Mr. Cunningham received the Praemium Imperiale in Tokyo. Other honors and awards include: the Dorothy and Lillian Gish Prize (2000); the Handel Medallion from the Mayor of New York City (1999); the Bagley Wright Fund Established Artists Award, Seattle (1998); the Nellie Cornish Arts Achievement Award from his *alma mater*, Cornish College of the Arts, Seattle (1996); the Golden Lion of the Venice Biennale (1995); and the Wexner Prize of the Wexner Center for the Arts at Ohio State University, Columbus (with John Cage, posthumously, 1993). Mr. Cunningham was also a recipient of the National Medal of Arts in 1990 and the Kennedy Center Honors in 1985, in which year he also received a Laurence Olivier Award in London and a MacArthur Fellowship. In France, he was made Commander of the Order of Arts and Letters in 1982 and first Chevalier (1989) and then Officier (2004) of the Légion d'Honneur.

Mr. Cunningham has collaborated on two books about his work: *Changes: Notes on Choreography*, with Frances Starr (Something Else Press, New York, 1968), and *The Dancer and the Dance*, interviews with Jacqueline Lesschaeve (Marion Boyars, New York and London, 1985). The latter, originally published in French, has also been translated into German and Italian. *Merce Cunningham/Dancing in Space and Time*, a collection of critical essays edited by Richard Kostelanetz (second edition), was published in 1998 by the Da Capo Press. *Merce Cunningham: Fifty Years*, chronicle and commentary by David Vaughan,

archivist of the Cunningham Dance Foundation, was published in 1997 by Aperture and in French translation by Editions Plume. A digital supplement (CD-ROM) entitled *Merce Cunningham: Fifty Forward* was produced by the Cunningham Dance Foundation in 2005. Aperture published a book of Mr. Cunningham's drawings and journals, under the title *Other Animals*, in spring 2002.

A major exhibition about Mr. Cunningham and his collaborations, curated by Germano Celant, was first seen at the Fundació Antoni Tàpies in Barcelona in 1999, and subsequently at the Fundação de Serralves, Porto, Portugal, 1999; the Museum moderner Kunst Stiftung Ludwig, Vienna, 2000; and the Museo d'Arte Contemporanea, Castello di Rivoli, Turin, 2000. A trio of exhibitions devoted to John Cage, Robert Rauschenberg and Merce Cunningham, curated by Ron Bishop, were shown in the spring of 2002 at the Gallery of Fine Art, Edison College, Fort Myers, Florida. *Merce Cunningham: Dancing on the Cutting Edge*, an exhibition of recent design for MCDC, opened at the Museum of Contemporary Art, North Miami, in January 2007. The major exhibition *Invention: Merce Cunningham & Collaborators* at the New York Public Library for the Performing Arts closed on October 13, 2007.

John Cage (*Founding Music Director*) was born in Los Angeles in 1912. He studied with Richard Buhlig, Henry Cowell, Adolph Weiss and Arnold Schoenberg. In 1952, at Black Mountain College, he presented a theatrical event considered by many to be the first "Happening." He was associated with Merce Cunningham from the early 1940s, and was Music Director of Merce Cunningham Dance Company until his death in 1992. Mr. Cage and Mr. Cunningham were responsible for a number of radical innovations in musical and choreographic composition, such as the use of chance operations and the independence of dance and music. His last work for MCDC was *FOUR*, the score for *Beach Birds*, presented at the James Joyce/John Cage Festival in Zürich in 1991. He was the author of many books, among them *Silence* (1961), *A Year from Monday* (1968), *M* (1973), *Empty Words* (1979) and *X* (1983), all published by Wesleyan University Press. *I–VI* (the Charles Eliot Norton Lectures,

delivered at Harvard University in 1988–1989) was published by Harvard University Press in 1990. Mr. Cage's music is published by the Henmar Press of C. F. Peters Corporation and has been recorded on many labels. He died in New York City on August 12, 1992.

Takehisa Kosugi (*Music Director*) was born in Tokyo in 1938. He studied musicology at Tokyo National University of Fine Arts and Music. In 1960, he co-founded the Group Ongaku, the first collective improvisation group in Tokyo. During this period, his event pieces were introduced by Fluxus in Europe and the United States. From 1965 to 1967, he lived in New York, creating mixed-media performance works and performing with Nam June Paik and other Fluxus members. In 1967, he co-founded the Taj Mahal Travellers in Tokyo, a collective improvisational group. As a composer he participated in Expo '70 in Osaka. He has been a composer/performer with MCDC since 1977 and was appointed Music Director of the Company in 1995. He received grants from the John D. Rockefeller III Fund in 1966 and 1977, a DAAD fellowship grant to reside in Berlin in 1981, and the John Cage Award for Music from the Foundation for Contemporary Performance Arts in 1994. He has performed in many international festivals, including the Festival d'Automne in Paris, the Almeida International Festival of Contemporary Music in London, and the Sound and Nature in Krems, Austria. His sound installations have been presented in various exhibitions, including *Für Augen und Ohren*, Berlin; *Ecouter par les yeux*, Paris; and *Kunst als Grenzbeschreibung: John Cage und die Moderne*, Munich.

Trevor Carlson (*Executive Director*) is a graduate of The Juilliard School in New York, where he received a BFA in dance. He has performed with the Stanley Love Performance Group and was co-founder of the organization. Throughout his career as an arts administrator, he has served as Fiscal Associate for Pentacle/DanceWorks, Managing Director of the Stephen Petronio Company, Tour Manager for P.S. 122 Field Trips, Company Manager at The Joyce Theater, and Company Manager, Director of Communications

and General Manager of MCDC. He assumed the position of Executive Director of the Cunningham Dance Foundation in 2005. During his tenure at MCDC, he has helped to increase the number of visual artist collaborations by developing the possibility for Mr. Cunningham to create *Events* in repertory theater houses using different décors each evening. A total of 25 additional collaborations have been staged in this manner. He also helped stimulate the vision for MCDC's 2003 collaboration with the bands Radiohead and Sigur Rós and artists Robert Heishman and Catherine Yass. Most recently, in continuation of this collaborative philosophy, Mr. Carlson has helped to expand the role of MCDC as a community-wide residency partner. These partnerships provide historical context, as well as stimulus for new local collaboration and creation across multiple artistic fields. The Company has experienced great success with this formula at several residencies, including the Melbourne International Arts Festival in 2007. Also during his tenure, Mr. Carlson helped initiate the groundbreaking *Mondays with Merce* series, to capture Mr. Cunningham's Monday company class and other aspects of studio life for the Company. The program gives dancers around the world the opportunity to take class from Mr. Cunningham himself. Mr. Carlson has given lectures at numerous institutions, including the College of Saint Benedict, Johnson County Community College, The Juilliard School, Stanford University, the University of Florida at Gainesville, University of Illinois, University of Maryland, University of Michigan, UC Berkeley and UC Davis, and in various locations throughout Brazil, the United Kingdom and Norway. He has also served as a panelist for the Jerome Foundation. In 2001, Mr. Carlson performed in John Cage's theater piece, *James Joyce, Marcel Duchamp, Erik Satie: An Alphabet*.



Dancers

Robert Swinston (*Assistant to the Choreographer*) was born in Pittsburgh, Pennsylvania, and attend-



ed Middlebury College and The Juilliard School, where he received a BFA in dance. He has danced with the Martha Graham Apprentice Company, the José Limón Dance Company, and with Kazuko Hirabayashi Dance Theatre. He joined MCDC in August 1980. He has taught dance at Montclair State College, SUNY Purchase, The Juilliard School and the Merce Cunningham Studio. In July 1992, he became Assistant to the Choreographer. Mr. Swinston directs the activities of the CDF Repertory Understudy Group and its work with the Cunningham Educational Outreach Program. Since 1998, Swinston has instigated, helped, and/or overseen various Cunningham archival reconstructions including *Suite for Five* (1956–1958), *Summerspace* (1958), *Antic Meet* (1958), *Crises* (1960), *How to Pass, Kick, Fall and Run* (1965), *RainForest* (1968) and *CRWDSPCR* (1993). He has assisted in the staging of Cunningham works on other companies, including Boston Ballet, Dayton Contemporary Dance Company, White Oak Dance Project, Rambert Dance Company and New York City Ballet. In 2003, Mr. Swinston received a “Bessie” Award for his performance in the revival of Cunningham's *How to Pass, Kick, Fall, and Run*.



Brandon Collwes received his early dance training at the Pittsburgh CLO, Pittsburgh Ballet Theater and the Creative and Performing Arts High School. He attended The Juilliard School and SUNY Purchase. Mr. Collwes has studied on scholarship to the Martha Graham Center

for Contemporary Dance and twice at American Dance Festival. He became a member of the CDF Repertory Understudy Group in October 2003 and joined MCDC in January 2006.



Julie Cunningham was born in Liverpool, England. She trained with Elizabeth Hill and then at Rambert School. She has worked with Ballet der Stadt Theater Koblenz, Germany. In March 2003, she became a member of the CDF Repertory Understudy Group and joined MCDC in July 2004.



Emma Desjardins grew up and began her dance training in Providence, Rhode Island. She graduated from Barnard College at Columbia University in 2003, where she trained and performed with their Dance department. Emma began dancing at the Merce Cunningham Studio in

2002, became a member of the CDF Repertory Understudy Group in 2004 and joined MCDC in January 2006.



Holley Farmer grew up in Fresno, California. Hae Shik Kim was her first teacher. She has danced with Theatre Ballet of Canada, Oakland Ballet and *The Phantom of the Opera*. She graduated with a BFA in dance from Cornish College of the Arts in 1994, and in 1996 received her MFA from the

University of Washington, where she taught her thesis course on critical theory using literary models for dance studies. She joined MCDC in 1997.

In 2004, she was awarded a “Bessie” for sustained achievement in the work of Merce Cunningham.



Jennifer Goggans received her early dance training in her hometown of Owensboro, Kentucky, and later continued her studies at the Nutmeg Ballet in Connecticut. In May 2000, she received her BFA in dance from SUNY Purchase. Ms. Goggans has worked with the Louisville

Ballet as well as MOMIX. Ms. Goggans is currently a faculty member of the Merce Cunningham Studio and recently staged Cunningham's *Cross Currents* on the Augusta Ballet in Georgia. She became a member of the CDF Repertory Understudy Group in January 2000 and joined MCDC in June 2000.

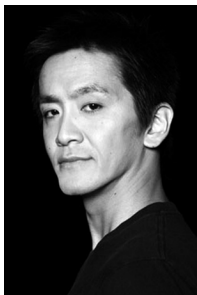


Daniel Madoff received his BFA in dance from SUNY Purchase in June 2006. He has danced for Kazuko Hirabayashi Dance Theatre, Nelly van Bommel, Lauri Stallings and Pam Tanowitz. He became a member of the CDF Repertory Understudy Group in January 2005 and joined MCDC in August 2007.

Rashaun Mitchell was born in Stamford, Connecticut, and raised in Atlanta, Georgia. He started dancing at Concord Academy in Massachusetts and graduated from Sarah Lawrence College in 2000. He received the Viola Farber-Slayton Memorial Grant from the Foundation for Contemporary Performance Arts in 2000. He became a member of the CDF



Repertory Understudy Group in June 2001 and joined MCDC in January 2004. Since then, he has danced with Pam Tanowitz, Chantal Yzermans and Donna Uchizono, and is currently collaborating with writer Anne Carson. Most recently, Mr. Mitchell was the recipient of a Princess Grace Award Dance Fellowship.



Koji Mizuta was born in Kochi, Japan, and received his dance training in Tokyo. From 1989 he studied modern dance with Tatsuo Mochizuki and Kazuko Hirabayashi. He has had extensive performing experience in Japan and has won several awards for his dancing. In December 1997, he

began studying at the Merce Cunningham Studio, and joined MCDC in the fall of 1998. He is a member of the Contemporary Dance Association of Japan.



Marcie Munnerlyn is from Portland, Oregon. She trained at Jefferson High School, Oregon Ballet Theater and the Cornish College of the Arts. She became a member of CDF Repertory Understudy Group in June 2002 and joined MCDC in January 2004.



Silas Riener grew up in Washington, D.C. He graduated from Princeton University with a degree in comparative literature. There, he began studying dance with Ze'eva Cohen and Rebecca Lazier, and performed works by James Waring, Vaslav Nijinsky and Leonide Massine, as

restaged by Millicent Hodson. He has also worked with Takehiro Ueyama and TakeDance. Mr. Riener is currently earning his MFA at NYU's Tisch School of the Arts. He joined MCDC in September 2007.



Daniel Squire received his initial dance training in his native Yorkshire from Dorothy Stevens and Louise Browne. Later, after moving to London, he studied at White Lodge and at the Rambert School. He has danced with Michael Clark, Ian Spink, Matthew Hawkins and Kimberly

Bartosik. In 2006, Daniel Squire &c. performed his work, *[sic]*, as part of his company's inaugural New York season. He joined MCDC in February 1998 and became a faculty member at the Merce Cunningham Studio in 2001.



Melissa Toogood is a native of Sydney, Australia. She became a member of the CDF Repertory Understudy Group in November 2005 and joined the Merce Cunningham Dance Company in May 2008. She has worked with Miro Dance Theatre, Freddick Bratcher &

Co., was a founding member of Michael Uthoff Dance Theatre and continues to do projects with Pam Tanowitz Dance. She received a BFA in dance from New World School of the Arts in Miami. She is currently on faculty at the Merce Cunningham Studio.



Andrea Weber is from Stafford, Virginia. In 1997, she graduated from The Juilliard School, where she received a BFA in dance. Ms. Weber participated in the Gros Mourné Project in Greenpoint, Newfoundland with Coleman Lemieux & Campagnie in July 2006. She has assisted and staged Lila

York's works on ballet companies, throughout the United States and in Denmark. Ms. Weber has also worked with Charlotte Griffin, Jessica Lang, Sue Bernhard and Ellen Cornfield. She became a member of the CDF Repertory Understudy Group in July 2002 and joined MCDC in January 2004.

All headshots by Rita Antonoli (2007), except Melissa Toogood's by Anna Finke (2008).



Collaborators

Daniel Arsham was born in Cleveland, Ohio, in 1979. He received his BFA from The Cooper Union in 2003. His work has been included in selected exhibitions, including: *Art Positions* at Art Basel Miami Beach (2004); *Miami Nice* at Emmanuel Perrotin Gallery in Paris, France (2004); *Obituary* at Placemaker in Miami, Florida (2004); *Ten Times the Space Between Night and Day* at Guild and Greyskul in New York City (2004); *The Armory Show* at Jacob Carpio Gallery Booth in New York City (2004); and *Ever* at Placemaker in Miami (2004). Mr. Arsham's work can be found in the MOCA North Miami Collection, James and Amy Chanos Collection, Paul and Estelle Berg Collection, Philip and Shelly Aarons Collection, the Four Seasons Miami Collection and others. His work has been reviewed in such journals and publications as *Art in America*, *Art Nexus*, *The Miami Herald*, *Street Miami*, *The New Times Miami* and more. He is the 2003 recipient of the Gelman Trust Fellowship. Most recently, he was

selected to participate in PR04. Mr. Arsham lives and works in Miami and New York.

David Behrman has been active as a composer and multimedia artist since the 1960s and makes pieces designed for performance as well as sound installations. Most of his work since the late seventies has involved computer-controlled systems operating interactively with people who may or may not be musically expert. Recordings of his works are published by Lovely Music, XI, Alga Marghen and Classic Masters. Two recent sound/multimedia installations, *Pen Light* and *View Finder*, were shown at the 2002 "Inventionen" festival in Berlin.

Gavin Bryars, born in Yorkshire in 1943, is one of Britain's most successful composers. His first musical reputation was as a jazz bassist working in the mid-1960s with improvisers Derek Bailey and Tony Oxley. He also worked closely with composers such as Cornelius Cardew, as well as founding the Portsmouth Sinfonia, which acquired cult status for its performances and recordings of the classical repertoire with minimal music skills. His first major work was *The Sinking of the Titanic* (1969), which was originally released along with *Jesus' Blood Never Failed Me Yet* on Brian Eno's Obscure Label. Robert Wilson produced his opera *Medea* at the Opéra de Lyon and the Paris Opéra in 1984. His work has been used extensively by choreographers worldwide, including William Forsythe, Lucinda Childs, Carolyn Carlson, Maguy Marin, Jiri Kylian, Siobhan Davies and Edouard Lock. The Gavin Bryars Ensemble, founded in 1981, tours internationally and performs annual concerts in London.

Megan Byrne worked as the Lighting Director for MCDC from 2005 through 2007. Her lighting design credits for Cunningham works include *Events* in New York, Grenoble and Rome; *Ocean* at the Roundhouse in London; and the revival of *Crises* in 2006. She holds a BFA in dance from Mason Gross School of the Arts and continues to choreograph and perform in New York.

Aaron Copp was associated with MCDC for 10 years. His designs for the company include:

Doubletoss (1993), *Breakers* (1994), *Ground Level Overlay* (1995), *Windows* (1995), *BIPED* (1999), *Interscape* (2000), *Way Station* (2001) and *Loose Time* (2002). Mr. Copp was the recipient of a 2000 New York Dance and Performance Award (“Bessie”) for *BIPED*. He has also been a member of the performance group The Second Hand since 1989.

Loren Kiyoshi Dempster uses a combination of computer, electronics, field recordings, cello, improvisation, notated scores and world music influences to create and perform music. An active chamber musician and improviser, his collaborators include Arthur Solari, Dan Joseph Jerome Begin, Jessica Pavone and Reuben Radding, among many others. He has performed at and been presented by The Stone, Roulette, Interpretations, North River Music, Wesleyan College and Chez Bushwick, a 2007 Bessie Award-winning performance arts space in Brooklyn, of which he was a founding member. Always interested in the relationships between movement, space and sound, he may be found creating or performing music for many choreographers, most recently in Europe and South America with Berlin-based choreographer Jeremy Wade. A teacher of Suzuki method and traditional lessons, he is on the faculty of Music Conservatory of Westchester and Waldorf School of Garden City.

Beverly Emmons has designed for Broadway, Off-Broadway, regional theater, dance, and opera in the United States and abroad. Off-Broadway she has worked with director-artists, including Joseph Chaikin, Meredith Monk and Robert Wilson, in such works as *Quarry* and *Einstein on the Beach*. In regional theater, she lit well-known productions of *Tartuffe*, *The Wild Duck*, *The Cherry Orchard* and *The Broken Jug* at the Guthrie and Arena Stage with directors Lucian Pintilie and Liviu Ciulei. She worked with MCDC from 1965 to 1968, and she has lit the works of Jawole Willa Jo Zollar, Trisha Brown and Martha Graham, among others. Her Broadway credits include *Annie Get Your Gun*, *Jekyll & Hyde*, *The Heiress*, Stephen Sondheim’s *Passion*, *The Elephant Man* and *Amadeus*. She has been awarded seven Tony Award nominations,

the 1976 Lumen Award, 1984 and 1986 “Bessies,” a 1986 Obie Award for Distinguished Lighting and 31 Maharam Foundation/American Theater Wing Awards.

Shelley Eshkar is a multimedia artist and experimental animator who received a BFA from The Cooper Union School of Art in 1993, pursuing a multidisciplinary fine arts education. Eshkar’s innovations in three-dimensional figural drawing and animation have aroused considerable attention in the fields of computer graphics, dance, and architecture. Mr. Eshkar joined Riverbed in 1995 where, together with Paul Kaiser, he has collaborated with Bill T. Jones (on *Ghostcatching*) and with Merce Cunningham (on *Hand-drawn Spaces*), receiving an award for this work from the Foundation for Contemporary Performance Arts in 1998. He has lectured to such diverse groups as SIGGRAPH, the Congress of Research in Dance, Jacob’s Pillow Dance Festival, Cal Performances, Brooklyn Academy of Music, The Cooper Union, Harvard University’s Graduate School of Design and Aarhus University in Denmark.

Suzanne Gallo was the costumer for Merce Cunningham from 1982 until her death in February 2000. She worked in a wide variety of performing arts stretching from Las Vegas revues to Broadway musicals to opera. She designed a contemporary version of *Phaedra*, a modern opera based on the letters of Vincent Van Gogh, and works for Neil Greenberg & Company, Diamond Dance, Andrew Janetti, Ellen Cornfield, Mary Seldman and MCDC. She worked for Meredith Monk, Alvin Ailey, Ballet Hispanico, New Choreographers on Pointe, Lucinda Childs, Trisha Brown and White Oak Dance Project.

James Hall was wardrobe supervisor on a variety of Broadway shows from 1995 until 2000. He self-produced and designed *Operation Bliss* at Danspace/St. Mark’s Church in New York City with choreographers Stanley Love and Glen Rumsey in 1997. Mr. Hall has also designed costumes for Mia Lawrence’s *egg* and *close as i am*; HDC’s *Passage* and *Vodka on the Rocks*; Esiotrot’s *Underneath*; Stanley Love Performance Group’s *I’m*

Mad; Stephen Petronio Company’s *Walk-In* revival in 1995; and Ashley Chen Performance Group’s *We’re All Grown Up Now*. James Hall has designed costumes for Merce Cunningham’s *Way Station* (2001), *AmEx Event* (2002), *Fluid Canvas* (2002), *Split Sides* (2003) and *Views on Stage* (2004).

Robert Heishman is an artist who works in the medium of photography. For some of his work Heishman uses pinhole photography, a form of lens-less photography in which an artist can use an assortment of improvised or designed objects of many shapes and sizes, with a tiny hole in one end in place of a lens and film or photographic paper in the other end. Mr. Heishman’s favorite cameras have been those made out of size 11½ tennis shoe boxes or Quaker Oats boxes. He works exclusively in black and white film to create images of various environments.

James F. Ingalls has designed lighting for dance companies including Boston Ballet, Hubbard Street Dance Company, Mark Morris Dance Group, San Francisco Ballet, Saint Joseph Ballet and White Oak. Mr. Ingalls’s work has been seen at the Royal Opera House, Edinburgh Festival, Glyndebourne, Metropolitan Opera, Salzburg, Chatelet, Bastille, De Nederlandse Opera, Santa Fe. His designs for Broadway include *The Elephant Man*, *George Gershwin Alone*, *The Young Man from Atlanta*, *Night Mother* and *A Year with Frog and Toad*. New York and regional credits include *My Life with Albertine* (Playwrights Horizons), *Gentlemen from America* (TFANA), *Les Troyens*, *War and Peace* (Metropolitan Opera), ACT/ San Francisco, ART/Cambridge, Center Stage, Goodman and Steppenwolf. His work in London has been seen at the Royal Shakespeare Company and the Royal National Theater.

Aurora Josephson is an accomplished musician and visual artist residing in Oakland, California. Building on a foundation of operatic training and a BA in music performance from Mills College, she has forged a bold vocal style that is uniquely her own. To unleash the limitless range of sonic possibilities in the voice, Ms. Josephson employs a variety of extended and unconventional techniques drawn

from the worlds of contemporary composition, improvisation and rock. She has performed and recorded with international talents like improvising musicians Martin Blume, Alvin Curran, Gianni Gebbia, Henry Kaiser, Joelle Leandre, Phillip Wachsmann and William Winant, art rock groups The Molecules and the Flying Luttenbachers, and the electro group The Paradise Boys.

Jasper Johns, born in 1930 in Georgia and raised in South Carolina, moved to New York City in 1948 to expand his art studies. After military service, which included a stay in Japan, he returned to New York in 1953. The next year, he destroyed all of his art in his possession to start anew as an artist, soon working in encaustic and making his first painting of an American flag. He began making sculptures in 1958 of light bulbs and flashlights, of Ballantine ale cans and a Savarin coffee can filled with paintbrushes. His first print, *Target*, was published in 1960 at Universal Limited Art Editions (ULAE), and he has since become renowned as a master printmaker, with a catalogue raisonné of his prints published by ULAE in 1993. Mr. Johns’s first one-man exhibition was presented in 1958 at Leo Castelli Gallery, where he continued to show until the Gallery’s closing. From the first Castelli show, three paintings were acquired by the Museum of Modern Art, New York, and Mr. Johns has since had a vast number of exhibitions in the United States and abroad. An exhibition featuring his work with gray in paintings, drawings, sculptures and prints, *Jasper Johns: Gray*, opened at the Art Institute of Chicago at the beginning of November 2007 and was then shown at the Metropolitan Museum of Art, New York, in early February 2008. Mr. Johns’s work is represented in numerous public and private collections around the world. Mr. Johns met John Cage and Merce Cunningham after seeing a performance of their work in 1955. From that time a friendship grew and, along with Robert Rauschenberg, they continued to exchange ideas. In 1963, Mr. Johns and Cage founded the Foundation for Contemporary Performance Arts to which painters and sculptors contributed their works to be sold for the benefit of performing artists. The organization continues today as the Foundation for Contemporary

Arts, a public charity that also supports visual artists. Mr. Johns served as artistic advisor to the Merce Cunningham Dance Company from 1967 to 1973, during which time he designed the sets and costumes for Mr. Cunningham's *Walkaround Time* and *Un jour ou deux*. His participation in the performance of Mr. Cage's *Lecture on the Weather* followed his theatrical debut in 2001 in Mr. Cage's *Alphabet*.

Josh Johnson is a technical artist who uses all the tools of our time to support the emotional expression of theatre artists. Mr. Johnson has designed lighting or sound for Meredith Monk, the Flying Karamazov Brothers, On the Boards, A Contemporary Theatre (ACT), Seattle Rep, Seattle Opera and the Group Theatre. Since moving to New York in 2000, Mr. Johnson has toured to 31 states and 16 countries with Michael Moschen, David Dorfman, 33 Fainting Spells, Bebe Miller, and MCDC, among other music, dance and theatre companies. Mr. Johnson was the Director of Production for MCDC until 2008.

Paul Kaiser's early work was in experimental filmmaking (with such films as *Timothy* and *Colourblind etc*) and performance audio tapes (including *Talking my way about theirs* and *Thoughts on erasing blank tape*). He later spent 10 years teaching students with severe learning disabilities, with whom he collaborated on making multimedia depictions of their own minds (a body of work honored by a Computerworld/Smithsonian Award in 1991). In 1994, Mr. Kaiser founded Riverbed, a digital arts studio in New York City. He has collaborated with Robert Wilson (on *Visionary of Theater/Theater of Drawings* and on *The New World Theater for the Museum of the Jewish Diaspora*), with Bill T. Jones and Shelley Eshkar (on *Ghostcatching*), and with Merce Cunningham and Mr. Eshkar (on *Hand-drawn Spaces*). In 1996, Mr. Kaiser became the first digital artist to receive a Guggenheim Fellowship. In 1998, he received an award from the Foundation for Contemporary Performance Arts together with Mr. Eshkar.

John King, composer, guitarist and violist, has received commissions from the Kronos Quartet, Red

{an orchestra}, Ethel, the Albany Symphony/"Dogs of Desire," Bang on a Can All-Stars, Mannheim Ballet, New York City Ballet/Diamond Project, Stuttgart Ballet, Ballets de Monte Carlo; and three commissions from the Merce Cunningham Dance Company (*Native Green*, *CRWSPCR* and *Fluid Canvas*). He was Music Curator at The Kitchen from 1999 to 2003 and is currently a member of the Music Committee at MCDC. He has written two operas: *Herzstück/heartpiece*, based on the text of Heiner Müller, premiered at the 1999 Warsaw Autumn Festival and presented at The Kitchen in 2000; and *la belle captive*, based on texts by Alain Robbe-Grillet, premiered at Teatro Colon/CETC in Buenos Aires in 2003, and toured to London's ICA (Fronteras Festival) in 2004 and The Kitchen in 2005. He has two new CD releases of music for string quartet, *AllSteel* (Tzadik) and *Ethel* (Cantaloupe). He currently leads his own string quartet, Crucible, which will be recording four new quartets on the New World label in 2009. His recent work includes a new opera, *Dice Thrown*, an excerpt of which was performed in the New York City Opera's 2008 VOX series; and a new evening-length ballet, *Hamlet*, for the Stuttgart Ballet which premiered October 3, 2008.

Annea Lockwood was born in 1939 in Christchurch, New Zealand, where she received her early training as a composer. After completing a B.Mus. (honors), she went on to study composition at the Royal College of Music in London with Peter Racine Fricker (1961–1963); at the Darmstadt Ferienkurse für Neue Musik (1962–1963); and with Gottfried Michael Koenig at the Musikhochschule, Cologne, and in Holland (1963–1964). Returning to London in 1964, she freelanced as a composer-performer in Britain and other European countries until moving to the United States in 1973. There she continued to freelance and teach, first at CUNY's Hunter College, then, from 1982 to the present on the faculty of Vassar College. During the 1960s, she collaborated frequently with sound poets, choreographers and visual artists, and created a number of works which she herself performed, including the *Glass Concert* (1967), later published in *Source: Music of the Avant-Garde* and recorded on Tangent Records, then on What Next

CDs. During the 1970s and 1980s, she turned her attention to performance works focused on environmental sounds, life narratives and performance works using low-tech devices, such as her Sound Ball (a foam-covered ball containing six small speakers and a radio receiver, originally designed to "put sound into the hands of" dancers).

Stephan Moore (*Musician, Sound Engineer, Music Coordinator*) is a composer, audio artist and sound designer in New York City. He performs regularly as half of the electronic duo Evidence, and with a wide range of musicians, live video artists and dancers. Many recent performances and installation artworks make use of his unique, handbuilt Hemisphere speakers. He has created custom music software for a variety of composers and artists, and has taught numerous college courses in sound art and electronic music.

Conlon Nancarrow was born in Texarkana, Arkansas, in 1912 and was active in his early years as a trumpeter, playing jazz and other types of popular music. He attended the Cincinnati College Conservatory of Music from 1929 to 1932, and later studied composition and counterpoint in Boston with Nicolas Slonimsky, Walter Piston and Roger Sessions (1933–1936). Mr. Nancarrow also cited Bach and Stravinsky as seminal influences. In 1937, Mr. Nancarrow enlisted in the Abraham Lincoln Brigade to fight against Franco in the Spanish Civil War. On his return to the United States in 1939, he became involved in the New York new music scene, contributing several reviews to *Modern Music* and associating with such composers as Elliott Carter and Aaron Copland. Mr. Nancarrow was a dedicated socialist, which made him politically unacceptable in the United States. This was made evident when he applied for a passport and was denied. Angry at such treatment, he moved to Mexico City in the early 1940s, becoming a Mexican citizen in 1956. He died there in 1997. Mr. Nancarrow returned to the player piano partly because of Mexico's extreme musical isolation. Another more compelling reason was his long-standing frustration at the inability of musicians to deal with even moderately difficult rhythms. With the advent of the phonograph, the

player piano had been relegated to the status of an object of nostalgia. But not so for Mr. Nancarrow, who from the late 1940s composed almost exclusively for the instrument. The recipient of a MacArthur Fellowship, Mr. Nancarrow's complete *Studies for Player Piano* have been released on compact disc by Wergo (Germany), produced by Charles Amirkhonian.

Ernesto Neto was born in 1964 in Rio de Janeiro, where he studied art and currently resides. His first exhibition, held in Rio de Janeiro in 1988, made him known nationally and internationally. In 1990, he received the award Brasília de Artes Plásticas from the Museu de Arte in Brasília and has since taken part in many important group exhibitions like the biennials in Kwangju (1995), São Paulo (1998) and Venice (2001). In 2001, he won the CENTRAL art prize of the CENTRAL Krankensversicherung (Health Insurance) Ltd. and Kunstverein (Art Association) in Cologne. This art-promotion prize, worth nearly 77,000 euros, is meant for artists "who are already contributing to the international art scene without being fully established within it." The jury included Zdenka Badovinac, Carlos Basualdo, Hannes Bauermeister, Daniel Birnbaum and Udo Kittelmann. Following Rirkrit Tiravanija (1996) and Douglas Gordon (1998), Mr. Neto was the third winner. He spent half a year working in Cologne and showed his works in the Kunstverein there.

Radiohead has been variously hailed as "The Best Band in the World" (*Q Magazine*), "Rock's Best Live Band" (*Rolling Stone*) and No. 1 of *Spin's* 40 most influential artists. Radiohead has spent the last 10 years evolving into the most acclaimed and adventurous force in modern music. The band's seventh recording, *In Rainbows*, was released in October 2007, and subsequently charted at number one in both the United Kingdom and the United States. Previous Radiohead recordings include *Pablo Honey* (1993), *The Bends* (1995), *OK Computer* (1997; their first Grammy Award-winning album and widely considered the most significant record of the 1990s), *Kid A* (2000; another Grammy-winner and quite possibly the strangest record ever to hit No. 1 in the United States), *Amnesiac* (2001) and

Hail to the Thief (2003). Radiohead toured Europe and the United States this past summer, and just recently completed a week-long tour of Japan.

Robert Rauschenberg (1925–2008) was resident designer (décor, costumes, lighting) for the Merce Cunningham Dance Company from 1954 to 1964. His first work for the company was the décor for *Minutiae* (1954), a freestanding object that became known as the first of the artist's "Combines" and was shown in the exhibition of those works at the Metropolitan Museum of Art from December 2005 to April 2006. (Also at the Museum of Contemporary Art, Los Angeles; the Musée National d'Art Moderne and Centre Georges Pompidou, Paris; and the Moderna Museet, Stockholm.) During those years, he also designed *Suite for Five*, *Labyrinthian Dances*, *Antic Meet*, *Summerspace*, *Rune*, *Crises*, *Æon*, *Winterbranch* and *Story*, for which he famously constructed a new set for each performance from materials he found in and around the theater. In later years, he returned to collaborate with Merce Cunningham on *Travelogue* (1977), *Interscape* (2000) and *XOVER* (2007), both with music by John Cage. The painting *Immerse* (1994) was made to be used as a backdrop for *Evenis*. Mr. Rauschenberg's costumes for Mr. Cunningham are illustrated in Volume 9, No. 1, of the publication *twice*, 2006. Mr. Cunningham's most recent work, *XOVER* (October 2007), with music by John Cage, was their final collaboration, for which Mr. Rauschenberg created both the costumes and backdrop from his work *Plank* (2003).

Sigur Rós formed in Reykjavík, Iceland, although no one outside the coffee houses of 101 heard of them at least until 1998. Kjarrí is the serious one and likes cigarettes and coffee. Goggi is great with a wine list. Jónsi has a flat full of dolls and likes the rainbow. Orri is the quiet one, and you know what they say about those. Sigur Rós have released five albums: *Von* (1997), *Ágaetis Byrjun* (1999), () (2002), *Takk* (2005), and *Hvarf-Heim* (2007). Also released in 2007 was *Heima*, a live DVD of the previous summer's Iceland tour. Sigur Rós have performed with MCDC in Korea, Miami and Melbourne.

Mikel Rouse is a New York-based composer, director, performer and recording artist hailed as "a composer many believe to be the best of his generation" (*The New York Times*). His works include 25 records, seven films (including *Funding* and *Music for Minorities*), and a trilogy of media operas: *Failing Kansas*, *Dennis Cleveland* and *The End of Cinematics*. His work has frequently appeared on top ten lists around the country. He has received commissions from the Brooklyn Academy of Music, the Mary Flagler Cary Charitable Trust and the Meet the Composer/Reader's Digest Commissioning Program. Mr. Rouse's compositions have been performed at Lincoln Center, the New York State Theater and Alice Tully Hall, and throughout the United States and Europe.

Henry Samelson received an MFA in painting from the School of the Museum of Fine Arts, Boston, and Tufts University in 2003. He also nearly completed his doctorate in English from the University of North Carolina, Chapel Hill, before suspending his studies to work as a chef/proprietor of a bistro in Chapel Hill for several years. In 1998, he moved to Boston to focus on painting full time. In Boston, his work has been exhibited at Miller Block Gallery, the Museum of Fine Arts, the Mills Gallery, Green Street and elsewhere. He has also shown in group settings and galleries in Chicago and New York, and in January 2007 his work became part of an exhibit at the Museum of Contemporary Art (MOCA), North Miami, celebrating the past ten years of collaboration between visual artists and Merce Cunningham.

William Winant is principal percussionist with the San Francisco Contemporary Music Players and the John Zorn Chamber Ensemble. Since 1995, he has been the percussionist with the avant-rock band Mr. Bungle. He has made over 100 recordings including music from Earle Brown, John Zorn, Pauline Oliveros, Luc Ferrari, Karlheinz Stockhausen and Danny Elfman. His recording of Lou Harrison's *La Koro Sutro* (New Albion) was the *New York Times* Critics' Choice for best contemporary recording of 1988. Many composers have written works for him, including John Cage, Lou Harrison, John Zorn, Peter Garland, Alvin Curran,

Chris Brown and Gordon Mumma. Mr. Winant has performed as a guest artist with the Los Angeles Philharmonic and the San Francisco Symphony. For 10 years, he was principal percussionist with the Cabrillo Festival Orchestra and timpanist with the Philharmonia Baroque Orchestra from 1985 to 1989. In March 1997, he participated in the world premiere of Lou Harrison's *Rhymes with Silver* with cellist Yo-Yo Ma and the Mark Morris Dance Group. He teaches at UC Berkeley and UC Santa Cruz, and is Artist-in-Residence at Mills College with the Abel-Steinberg-Winant Trio, which has commissioned more than 25 new works for violin, piano and percussion.

Christian Wolff was born in 1934 in Nice, France, but has lived mostly in the United States since 1941. He studied piano with Grete Sultan and briefly composition with John Cage. Though mostly self-taught as composer, the work of John Cage, Morton Feldman, David Tudor and Earle Brown have been important to him, as well as long associations with Cornelius Cardew and Frederic Rzewski. A particular feature of his music is to allow a variety of degrees of freedom at the actual time of its performance. Mr. Wolff's music is published by C. F. Peters, New York, and is recorded on many labels. A number of his pieces have been used by Merce Cunningham and MCDC, the first in 1953. Mr. Wolff has been active as a performer and also as an improviser with Takehisa Kosugi,

Steve Lacy, Christian Marclay, Keith Rowe, William Winant, Kui Dong and Larry Polansky. His writings on music (up to 1998) are collected in *Cues: Writings and Conversations*, published by MusikTexte, Cologne. He has received awards and grants from the American Academy of Arts and National Institute of Arts and Letters, DAAD Berlin, the Asian Cultural Council, the Fromm Foundation, the Foundation for Contemporary Performance Arts (the John Cage award for music) and the Andrew W. Mellon Foundation. He is a member of the Akademie der Kuenste in Berlin and the American Academy of Arts and Sciences. In 2004, he received an honorary Doctor of Arts degree from the California Institute of the Arts. Academically trained as a classicist, Mr. Wolff was professor of classics and music at Dartmouth College from 1971 to 1999.

Catherine Yass studied at Goldsmiths College in Britain and has gone on to exhibit internationally. She was awarded the Glen Dimplex award by the Irish Museum of Modern Art in 1999 and represented Britain at the 10th Indian Triennale in Delhi 2001. Following her solo show at Asprey Jacques in 2002, Ms. Yass was short-listed for the Turner Prize and exhibited at the Tate Gallery, London. Ms. Yass lives and works in London.



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The Media Repertory of MCDC includes programs from the Merce Cunningham Archives, videotapes and films choreographed specifically for the camera, documentaries and educational materials, which are distributed by the Cunningham Dance Foundation, Inc. Phone 212.255.8240, fax 212.633.2453; contact Ana Keilson, ext. 26, ana@merce.org.

Merce Cunningham Studio is a nonprofit educational institution accredited by the National Association of Schools of Dance, giving instruction on the professional level. The Studio holds regular classes in technique, elementary to advanced, which are supplemented at periodic intervals by workshops in composition, repertory and film/video dance. Scholarships, financial aid and work/study are available. Phone 212.255.8240, fax 212.633.2453; contact Mary Lisa Burns, ext. 32, marylisa@merce.org.

Merce Cunningham Studio offers a rental program for emerging choreographers and performance open to any company or individual artist on a self-producing basis. The program features low rates, complete facilities, a flexible performance space and year-round booking. Phone 212.255.8240, fax 212.633.2453; contact Christopher Young, ext. 24, christopher@merce.org.

Physical Therapy for the Merce Cunningham Dance Company provided by Susan Blankensop, Christine Bratton and Julie Daugherty. Orthopedist to the Merce Cunningham Dance Company is David S. Weiss, M.D., NYU-HJD Department of Orthopaedic Surgery.



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