

# Merce Cunningham Dance Company

Friday and Saturday, February 6–7, 8 pm, 2004  
Zellerbach Hall

## Dancers

Cédric Andrieux    Jonah Bokaer    Lisa Boudreau  
Holley Farmer    Jennifer Goggans    Rashaun Mitchell    Koji Mizuta  
Marcie Munnerlyn    Daniel Roberts    Daniel Squire    Jeannie Steele  
Derry Swan    Robert Swinston    Andrea Weber

## Musicians

Loren Kiyoshi Dempster    Stuart Dempster    Takehisa Kosugi    John Shiurba

## Choreography

Merce Cunningham

### Founding Music Director

John Cage (1912–1992)

### Assistant to the Choreographer

Robert Swinston

### Music Director

Takehisa Kosugi

### Executive Director

Jeffrey H. James

Trevor Carlson, *general manager*  
James Hall, *wardrobe supervisor*  
Josh Johnson, *lighting director*  
Will Knapp, *production manager*  
Andy Russ, *music supervisor*  
Eddie Schneller, *company manager*  
Jeannie Steele, *rehearsal assistant*  
David Vaughan, *archivist*

*This performance is made possible with public funds from the National Endowment for the Arts and the New York State Council on the Arts, a state agency.*

*Major support for the Merce Cunningham Dance Company's 50th Anniversary was provided by the Howard Gilman Foundation, Sage and John Cowles, The Andrew W. Mellon Foundation, and Phyllis Wattis.*

*These performances have been made possible, in part, by members of the Cal Performances Producers Circle.*

*Cal Performances thanks the William and Flora Hewlett Foundation and the Zellerbach Family Foundation for their generous support.*

*Cal Performances receives additional funding from the National Endowment for the Arts, a federal agency that supports the visual, literary, and performing arts to benefit all Americans.*



Jeannie Steele and Glen Rumsey in BIPED

Friday, February 6, 8 pm

**Ground Level Overlay** (1995)

Music: Stuart Dempster, *Underground Overlays*

Decor: Leonardo Drew

Costumes: Suzanne Gallo

Lighting: Aaron Copp

**Dancers**

Cédric Andrieux    Jonah Bokaer    Lisa Boudreau  
 Holley Farmer    Jennifer Goggans    Rashaun Mitchell    Koji Mizuta  
 Marcie Munnerlyn    Daniel Roberts    Daniel Squire    Jeannie Steele  
 Derry Swan    Robert Swinston    Andrea Weber

**Musicians**

Loren Kiyoshi Dempster    Stuart Dempster    Takehisa Kosugi

First performance:

Merce Cunningham Dance Company, City Center Theater, New York, NY – March 8, 1995

Restaged in 2003 by Robert Swinston and Merce Cunningham.

This dance was begun by processing phrases of movement into *DanceForms*, the dance computer program I utilize. It continues my interest in dancers dealing with movement complexities.

—Merce Cunningham

*Underground Overlays* is the result of a commission in 1993 from Meet The Composer's Composer/Choreographer Project for a collaboration with Merce Cunningham for performances during 1995. Dedicated to the memory of John Cage, *Underground Overlays* actually describes what takes place and is inspired by my work with Merce Cunningham during the tour of summer 1976, when I played and recorded *In the Great Abbey of Clement VI* in Avignon. The material for this piece was recorded in a two-million-gallon former water tank at Fort Worden in Port Townsend, about 70 miles northwest of Seattle, which has now achieved some notoriety since the CD *Deep Listening* was recorded there in 1988. John Cage was deeply moved by that recording. The old water tank is known locally as "the cistern" or, more fondly, "The Cistern Chapel." It has an incredible reverberation time of 45 seconds; any sound made is reverberated warmly with nearly perfect evenness in tone quality and dynamic range over a 45-second decay time.

—Stuart Dempster

In the making of this work, 10 trombone players descended 14 feet into the 186-foot-diameter cistern and spread out around the circumference. Dempster—as composer, soloist, and director—performed in the center, spinning slowly and delivering various instructions to each of the performers in turn. The result is a warm, shimmering series of overlays from this underground water tank, hence the title of the work. The resulting tapes were then arranged to be played with a performance attitude separately or simultaneously, while at the same time live musicians are blending with the tapes(s), creating more layers. The sources for these tapes will be released this year as a CD by New Albion Records in San Francisco.

*This work is made possible, in part, by AT&T.*

*The composer and choreographer commission fees for this collaboration were made possible by a grant from the Meet The Composer Choreographer Project, a national program funded by the Ford Foundation and The Pew Charitable Trusts.*

*The performers on these tapes are:*

*Stuart Dempster (solo trombone, garden hose, didjeridu, conch); Jay Bulen, Jeff Domoto, Moc Escobedo (also conch), Scott Higbee, Gretchen Hopper, Nathaniel Irby-Oxford, Chad Kirby (also conch), Dave Marriot, Greg Powers, trombones; Debra Sykes, Tibetan cymbals.*

*Recording engineer; Al Swanston, Location Recording, Seattle*

INTERMISSION



As co-chairs of Cal Performances' Legacy Circle, we would like to welcome all of the friends, patrons, and lovers of the arts to today's performance. We would like to extend a special welcome to members of Cal Performances' Legacy Circle, an honorary society that recognizes those individuals who have informed us of their intentions to include Cal Performances in their wills or estate plans through some form of planned gift.

With a planned gift, you are making a special, significant contribution to Cal Performances that will help ensure the program's vitality for future generations. Your gift can also help satisfy personal tax and financial goals and may be structured to provide increased income, immediate tax deductions, and avoidance of capital gains taxes.

Although there are many tax and financial reasons to make a planned gift, the greatest reward comes from knowing that you are helping, in a very real way, to improve the quantity and quality of arts programs available to the people of Northern California.

We would be very pleased to include you in the distinguished Legacy Circle. A brochure with more information is available at the patron display in the lobby. If you have already made a commitment to Cal Performances as part of your estate plan, or if you would like more information about how to make a planned gift, please contact Tim Whalen, Director of Development, at 510.643.6705.

Enjoy the performance!

—Marie Collins and Nancy Douglass  
Legacy Circle Co-Chairs



**BIPED** (1999)

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

**Dancers**

Cédric Andrieux    Jonah Bokaer    Lisa Boudreau    Holley Farmer  
Jennifer Goggans    Rashaun Mitchell    Koji Mizuta    Marcie Munnerlyn  
Daniel Roberts    Daniel Squire    Jeannie Steele    Derry Swan    Andrea Weber

**Musicians**

Loren Kiyoshi Dempster    Takehisa Kosugi    John Shiurba

First Performance:

Merce Cunningham Dance Company, Cal Performances, Zellerbach Hall,  
University of California, Berkeley, California – April 23, 1999

The decor 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 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, Berkeley.

Major funding was provided by the National Endowment for the Arts, the AT&T Foundation, 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 the Philip Morris Companies Inc.) in partnership with the Walker Art Center.

This work was also funded, in part, by the National Dance Residency Program, a program underwritten by The Pew Charitable Trusts and administered at the New York Foundation for the Arts.

Animations for the decor of *BIPED* were created with Character Studio and 3D Studio Max software by Discreet (a division of Autodesk) on Compaq Workstations. The motion capture for the decor was performed at Modern Uprising Studio in Brooklyn, NY.

Portions of the music recorded by Gavin Bryars at the Dave Hunt Studio, London: Chris Ekers, recording engineer; Dave Hunt, programming. Special thanks to Gavin Bryars Ensemble musicians: Sophie Harris, cello; James Woodrow, guitar; Roger Heaton, bass clarinet.

Music used by arrangement with European American Music Distributors Corporation. Sole US and Canadian agent for Schott and Co., Ltd., London, publisher and copyright owner.

**Saturday, February 7, 8 pm**

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## ***Interscape*** (2000)

Music: John Cage, *108* (1991) and/or *One*<sup>8</sup> (1991)\*  
Decor and Costumes: Robert Rauschenberg, *Interscape Mirage*  
Lighting: Aaron Copp

### **Dancers**

Cédric Andrieux    Jonah Bokaer    Lisa Boudreau    Holley Farmer  
Jennifer Goggans    Rashaun Mitchell    Koji Mizuta    Marcie Munnerlyn    Daniel Roberts  
Daniel Squire    Jeannie Steele    Derry Swan    Robert Swinston    Andrea Weber

### **Musician**

Loren Kiyoshi Dempster

First performance:

Eisenhower Theater, John F. Kennedy Center for the Performing Arts,  
Washington, DC – April 6, 2000

*Interscape Mirage* © Robert Rauschenberg, 2000, collection of the artist

\**Interscape* may be performed to John Cage's solo for cello, *One*<sup>8</sup>, the eighth piece Cage wrote in his series of number pieces for a single performer. It may also be performed to Cage's *108*, an orchestral piece composed for 108 musicians. John Cage explained that *108* may be performed simultaneously with *One*<sup>8</sup> to form a kind of cello concerto.

For performances at Zellerbach Hall, the music by John Cage will be *One*<sup>8</sup>.

*Interscape* was commissioned by Fondazione Teatro La Fenice, Venezia.

The creation of *Interscape* was made possible through the generous support of the Fondazione Teatro La Fenice, Venezia, and the John F. Kennedy Center for the Performing Arts.

## INTERMISSION

## ***Sounddance*** (1975)

Music: David Tudor, *Toneburst*  
Decor, Costumes, and Lighting: Mark Lancaster

### **Dancers**

Cédric Andrieux    Lisa Boudreau    Holley Farmer    Jennifer Goggans  
Koji Mizuta    Daniel Roberts    Daniel Squire    Jeannie Steele  
Derry Swan    Robert Swinston

### **Musicians**

Takehisa Kosugi

First performance:

Merce Cunningham Dance Company, Music Hall, Detroit, Michigan – March 8, 1975

Restaged in 2003 by Meg Harper

**Merce Cunningham Dance Company** (MCDC) came into being in the summer of 1953, when Cunningham took a group of dancers who had been working with him in New York to Black Mountain College, the progressive liberal arts school near Asheville, North Carolina. The group included Carolyn Brown, Viola Farber, Remy Charlip, and Paul Taylor. John Cage was music director and David Tudor the company musician.

In June 1964, as the Company began its second decade, it 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. Extended domestic tours and New York seasons were soon part of the annual schedule, as well as further trips abroad.

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.

From 1954 to 1964, Robert Rauschenberg was the Company's resident designer. The following decade saw a number of celebrated collaborations with visual artists such as Jasper Johns (who was appointed artistic advisor in 1967), Frank Stella, Andy Warhol, and Robert Morris. Mark Lancaster succeeded Johns as artistic advisor in 1980, and was, in turn, succeeded by William Anastasi and Dove Bradshaw in 1984.

Since the 1970s, Cunningham has choreographed a number of video- and film dances in collaboration with Charles Atlas and with Elliot Caplan. The collaboration with Atlas resumed with the production of the documentary *Merce Cunningham: A Lifetime of Dance*, shown on PBS' *American Masters* in December 2001. In Mulhouse, France, in November 2001, three dances from the Company's repertoire were filmed under Atlas' direction.

At the conclusion of the Merce Cunningham Dance Company's 50th Anniversary Year, Cunningham's latest work, *Split Sides*, was presented at the Brooklyn Academy of Music's "Next Wave" Festival in October 2003, and

again in the Paris Autumn Festival in December. In November, the company gave a series of *Events* at the Tate Modern in London.

At Zellerbach Hall, in the company's latest visit to the University of California at Berkeley, *Ground Level Overlay* and *Sound-dance* return to the repertoire after an absence of, respectively, three and four years. *BIPED* received its world premiere in Berkeley in April 1999. *Interscape* was previously seen here in February 2002.

The present tour continues with engagements in Portland (OR) and Tucson (AZ).



**Merce Cunningham**, born in Centralia (WA), 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, Cunningham has choreographed nearly 200 works for his company. His work has also been presented by New York City Ballet, the Ballet of the Paris Opera, American Ballet Theatre, Boston Ballet, White Oak Dance Project, Pacific Northwest Ballet, Pennsylvania Ballet, Zurich Ballet, and Rambert Dance Company (London), among others.

Cunningham has worked extensively in film and video, in collaboration first with Charles Atlas and later with Elliot Caplan. In 1999, the collaboration with Atlas was resumed with the production of the documentary *Merce Cunningham: A Lifetime of Dance*, a version of which was shown on PBS' *American Masters*. Cunningham's interest in contemporary technology has also 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 decor for *BIPED*, with music by Gavin Bryars (first performed in 1999 here in Zellerbach Hall). Another major work, *Interscape*, first given in 2000, reunited Cunningham with his early collaborator Robert Rauschenberg, who designed both decor and costumes for the dance, which has music by John Cage.

In October 2000, Cunningham received the Dorothy and Lillian Gish Prize. Other honors and awards include: 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). 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; in 2003, he was made Officer of the French Legion of Honor. In November 2002, he was the recipient of the Arts and Business Council Kitty Carlisle Hart Award. In August 2003, Cunningham was the recipient of the Edward MacDowell Medal in Interdisciplinary Art from the MacDowell Colony.

Cunningham has collaborated on two books about his work: *Changes: Notes on Choreography*, with Frances Starr (Something



*Lisa Boudreau and Cédric Andrieux in Interscape*

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 by Aperture in September 1997. Aperture also published a book of Cunningham's drawings and journals, under the title *Other Animals*;

*Drawings and Journals by Merce Cunningham*, in the spring of 2002.

A major exhibition on 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, was shown in spring 2002 at the Gallery of Fine Art, Edison College, Fort Myers (FL).

In August 2001, Merce Cunningham returned to the stage in the first theatrical presentations of John Cage's *An Alphabet* at the Edinburgh Festival in Scotland, with subsequent engagements in Berlin, Germany; Champaign-Urbana (IL); Berkeley (CA); and Perth, Western Australia. In the recent revival of *How to Pass, Kick, Fall, and Run* (1965), Merce Cunningham read the accompanying stories by John Cage (originally performed by Cage), together with David Vaughan.

**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." Cage was associated with Merce Cunningham from the early 1940s, and was music director to Merce Cunningham Dance Company until his death in 1992. He and 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*<sup>3</sup>, the score for *Beach Birds*, presented at the James Joyce/John Cage Festival in Zurich 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 1988–89) was published by Harvard University Press in 1990. 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 giving concerts with Nam June Paik and other Fluxus members. In 1967, he co-founded the Taj Mahal Travellers in Tokyo, a collective improvisational group giving intermedia presentations in various environments, which continued until 1976. The group created a traveling event, voyaging to the Taj Mahal in India, via England, other European countries, and the Near East. The event included participation in Utopia and Visions in Stockholm, ICES' 72 in London, and recording for both BBC Television and Radio Bremen. As a composer, he participated in Expo' 70 in Osaka, with works commissioned for environmental sound events for the Festival Plaza. He has been a composer/performer with MCDC since 1977, and was appointed music director of the company in 1995. Kosugi received grants from the JDR Third 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 (1978–79); Fetes Musicales de la Sainte-Baume (1978/79/80); the Holland Festival (1979); Opening Concert in Rome (1980); Workshop Freie Musik in Berlin (1984); Pro Musica Nova in Bremen (1984); Almeida International Festival of Contemporary Music in London (1986); Invention in Berlin (1986/89/92); Biennale d'art contemporain in Lyon (1993); and Sound and Nature in Krems, Austria

(1994). His sound installations have been presented in various exhibitions, including *Fur Augen und Ohren* in Berlin (1980); *Ecouter par les yeux* in Paris (1980); New Music America Festival in Washington (1983); *Im Toten Winken* in Hamburg (1984); *Klang-installationen* in Bremen (1987); *Moments Sonores* in Utsunomiya, Japan (1989); *Kunst als Grenzbeschreitung: John Cage und die Moderne* in Munchen (1991); *Musik Tage in Donaueschingen* (1993); and *Ashiya City Museum of Art and History, Japan* (1996).

**Jeffrey H. James** (*executive director*) has pursued a 28-year career as a manager, fundraiser, and marketer in the arts and education. Among his arts assignments have been the New York Philharmonic, Dance Theatre of Harlem, and the International Foundation for the Canadian Centre for Architecture, where he was founding president. In higher education, he has served as a senior member of the Advancement Office of UCLA and as vice president, advancement and external affairs, for the California Institute of the Arts. He became the executive director of the Cunningham Dance Foundation in 2001.

### DANCERS

**Robert Swinston** (*assistant to the choreographer*) was born in Pittsburgh (PA) and attended 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. Swinston 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. Swinston directs the activities of the CDF Repertory Understudy Group and its work with the Cunningham Educational Outreach Program. Since 1998, he has instigated, assisted, and/or overseen various Cunningham archival reconstructions, including *Suite for Five* (1956–58); *Summer-space* (1956); *Antic Meet* (1958); *Crises* (1960);

*How to Pass, Kick, Fall, and Run* (1965); and *Rainforest* (1968). He has also 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, Swinston received a "Bessie" Award for his performance in the revival of Cunningham's *How to Pass, Kick, Fall, and Run*.

**Cédric Andrieux**, a native of France, studied at the Conservatoire National Supérieur de Musique et de Danse, from which he graduated with honors in 1996. Since then, he has danced with the Junior Ballet, Patrick Le Douare, Jennifer Muller/The Works, and Jonathan Appels. He joined the CDF Repertory Understudy Group in 1998 and became a member of MCDC in the summer of 1999.

**Jonah Bokaer** is a volunteer librarian, a tutor of children in NYC public schools, and the recipient of a Human Rights Award (Winston-Salem). Born in Ithaca (NY), Bokaer joined MCDC in June 2000, and is a graduate of North Carolina School of the Arts. He also received dance training at Cornell University, Jacob's Pillow, the Alvin Ailey School, the Washington Ballet, and the Ithaca Ballet.

**Lisa Boudreau** was born in Ontario, Canada, and trained at the Royal Winnipeg Ballet. Since moving to New York, she has worked with Milton Myers and Mafata Dance Company. She became a member of the CDF Repertory Understudy Group in April 1994 and joined MCDC in August 1994. In 2001, Boudreau made her film debut in Mikel Rouse's *Funding*.

**Holley Farmer** grew up in Fresno (CA). She has danced with The Theatre Ballet of Canada, Oakland Ballet, and the original Canadian cast of *The Phantom of the Opera*. Farmer graduated *magna cum laude* with a BFA in dance from Cornish College of the Arts in 1994, and in 1996 received her MFA from the University of Washington. She joined MCDC in 1997.

**Jennifer Goggans** received her early dance training in her hometown of Owensboro (KY), and later continued her studies at the Nutmeg Ballet in Connecticut. In May 2000, she graduated *summa cum laude* and received her BFA in dance from SUNY Purchase. Goggans has worked with the Louisville Ballet as well as MOMIX. She became a member of the CDF Repertory Understudy Group in January 2000 and joined MCDC in June 2000.

**Rashaun Mitchell** was born in Stamford (CT) and raised in Atlanta (GA). He started dancing at Concord Academy in Concord (MA) and graduated from Sarah Lawrence College in 2000. Rashaun received the Viola Farber-Slayton Memorial Grant from the Foundation for Contemporary Performance Art in 2000. He became a member of the CDF Repertory Group in June 2001 and joined MCDC in January 2004.

**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. Mizuta 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. Mizuta joined MCDC in the fall of 1998, and is a member of the Contemporary Dance Association of Japan.

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

**Daniel Roberts** is from Pittsburgh (PA), where he studied dance at the Pittsburgh Civic Light Opera and piano at Carnegie Mellon University. He graduated *magna cum laude* from Ohio State University with a BFA in dance performance and lab annotation. Roberts became a member of the CDF Repertory Understudy Group in January 2000 and joined MCDC one year later. Recently, he

staged Cunningham's *Totem Ancestor* (1942) on the Kansas City Ballet. In addition to dancing, Roberts freelances as a ballet accompanist in New York City.

**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, and Matthew Hawkins. Squire joined MCDC in February 1998 and became a faculty member at the Merce Cunningham Studio in 2001.

**Jeannie Steele** was born in Florida and raised in North Carolina. She received most of her training at the North Carolina School of the Arts. Steele joined MCDC in 1993 and was appointed rehearsal assistant in June 2001. She is currently on the faculty at the Merce Cunningham Studio and teaches master classes in the United States and abroad. In addition to helping to further the daily process of MCDC and the CDF Repertory Understudy Group, Steele has assisted in the reconstruction of *August Pace* (1989) on the Rambert Dance Company; *Summerspace* (1958) on the New York City Ballet; and *Night Wandering* (1958) on the Royal Swedish Ballet.

**Derry Swan** is from Swarthmore (PA), where she trained with Lori Ardis. She graduated *magna cum laude* from Barnard College in 1992 with degrees in English and dance. Swan joined MCDC in 1996.

**Andrea Weber** is from Stafford (VA). In 1997, she graduated from The Juilliard School, where she received a BFA in dance. Weber became a member of the CDF Repertory Understudy Group in July 2002 and joined MCDC in January 2004.

### GUEST MUSICIANS, COMPOSERS & DESIGNERS

**Gavin Bryars** is one of Britain's most successful composers. He was born in Yorkshire in 1943, and his first musical work was as a jazz

bassist in the mid-1960s, playing 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 Bryars' opera *Medea* at the Opéra de Lyon and the Paris Opera in 1984. Bryars' 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.

**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). 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** was born in Seattle (WA). In 1996, he graduated with a BA/BM from the University of Washington, where he studied cello with Raymond Davis. Dempster recently studied cello with Bonnie Hampton and received an MM from the San Francisco Conservatory of Music. He started with MCDC in 1999, performs solo cello in Gavin Bryars' *BIPED*, is recognized worldwide for his performance of John Cage's *108* in Cunningham's dance *Interscape*, and is also a regular among the company musicians.

**Stuart Dempster** is a sound gatherer, trombonist, composer, and didjeriduist (etc.), and professor emeritus at the University of Washington. He has recorded for numerous labels, including Columbia, Nonesuch, and New Albion, where his recordings include *In*

*the Great Abbey of Clement VI, Underground Overlays from the Cistern Chapel, Deep Listening, Sound Massage Parlor, and SWAMI (State of Washington As a Musical Instrument)*. Dempster's grants include: Creative Associate at SUNYAB (1967–68); Fellow, Center for Advanced Study, University of Illinois (1971–72); Fulbright Scholar in Australia (1973); NEA Composer Grant (1978); US/UK Fellowship (1979); Guggenheim Fellowship (1981). A leading figure in the development of trombone technique and performance, he published his landmark book, *The Modern Trombone: A Definition of Its Idioms*, in 1979. Dempster is a founding member of Deep Listening Band.

**Leonardo Drew** was born in Tallahassee (FL) and educated in New York at the Parsons School of Design and at Cooper Union, from which he graduated with a BFA in 1985. His work has been exhibited in group shows at Cooper Union; the Studio Museum in Harlem; the Biennial Dakar in Senegal, Africa; the Kunsthalle; the Aldrich Museum of Contemporary Art in Ridgefield (CT); the Carnegie International in Pittsburgh; the Pace Roberts Foundation for Contemporary Art in San Antonio (TX); and the Art Institute of Chicago; and in individual exhibitions at Cornell University, the San Francisco Art Institute, the Museum of Contemporary Art in La Jolla (CA), and the Hirschhorn Museum in Washington (DC). His work is also in the collection of the Metropolitan Museum of Art. Drew has been an artist-in-residence at the Skowhegan School of Painting and Sculpture, the Vermont Studio School, and Studio Museum in Harlem, and has received awards from the Mid-Atlantic Arts Foundation and the Joan Mitchell Foundation. He currently lives in Brooklyn, New York, and is represented by the Mary Boone Gallery in New York City.

**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. Eshkar joined Riverbed in 1995 where, together with Paul Kaiser, he has collaborated with Bill T. Jones (*Ghostcatching*) and Merce Cunningham (*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, UC Berkeley's 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. Gallo also worked for Meredith Monk, Alvin Ailey, Ballet Hispanico, New Choreographers on Pointe, Lucinda Childs, Trisha Brown, and White Oak Dance Project.

**Mark Lancaster** was born in Yorkshire, England, and educated at Bootham School, York, and the University of Newcastle-upon-Tyne. He was an artist-in-residence at King's College, Cambridge, from 1968 to 1970. Lancaster moved to New York in 1974, when he first designed for MCDC, having been Jasper Johns' assistant for *Un jour ou deux* at the Paris Opera in 1973. He designed for the videodance *Westbeth* (1974), *Sounddance* (1975), *Rebus* (1975), *Torse* (1976), *Square-game* (1976), *Fractions* (both video and stage versions, 1977), *Tango* (1978), *Locale* (1979), and *Roadrunners* (1979). In 1980, Lancaster was appointed artistic advisor to MCDC. From that point forward, he designed *Duets* (1980) and *Duets* for American Ballet Theatre (1982), *10's with Shoes* (1981), *Galloped* (1981), *Trails* (1982), *Quartet* (1982), and a new production of *Rune* (1982; originally

designed by Robert Rauschenberg, 1959). He collaborated on *Coast Zone* (1983); *Inlets 2* (1983); *Roaratorio* (1983); *Pictures* (1984); *Doubles* (1984); *Five Stone Wind* (1988), for which he received a New York Dance and Performance ("Bessie") Award; *Neighbors* (1991); *Touchbase* (1992); and *CRWDSPCR* (1993). Lancaster's paintings have been exhibited widely and are in numerous public and private collections.

**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, Kaiser founded Riverbed ([www.riverbed.com](http://www.riverbed.com)), a digital arts studio in New York City. He has collaborated with Robert Wilson (*Visionary of Theater/Theater of Drawings* and *The New World Theater for the Museum of the Jewish Diaspora*); with Bill T. Jones and Shelley Eshkar (*Ghostcatching*); and with Merce Cunningham and Shelley Eshkar (*Hand-drawn Spaces*). In 1996, 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 Shelley Eshkar.

**Robert Rauschenberg** was born in Port Arthur, Texas, in 1925. His first one-man show was at the Betty Parsons Gallery in 1951. In 1954, he designed his first decor for Cunningham, *Minutiae*, and for the next 10 years he was resident designer and sometimes technical director for MCDC. Cunningham works for which Rauschenberg designed decors, costumes, and objects include *Suite for Five* (1956), *Nocturnes* (1956), *Antic Meet* (1958), *Summerspace* (1958), *Rune* (original version, 1960), *Aeon* (1961), *Story* (1963), and *Winterbranch* (1964). In 1977, Cunningham, Cage, and Rauschenberg collaborated again on *Travelogue*. Rauschenberg's large *Immerse*

painting was made as a backdrop for Cunningham's *Events*, and was first seen at the Joyce Theater in May 1964. Most recently, Rauschenberg designed the decor and costumes for Cunningham's *Interscape* (2000).

**John Shiurba** is a composer and guitarist whose musical pursuits include improvisation, art-rock, modern composition, and noise. Shiurba has recorded and toured the US and Europe as a member of the bands Eskimo, The Molecules, and Spezza Rotto, in various improv settings and as a member of the Merce Cunningham Dance Company and the SFSound Ensemble. Shiurba has composed works for his own Triplicate and 5x5 ensembles, for the SFSound Ensemble, and for various soloists. As a guitarist, he has developed a unique and personalized approach to the guitar. Through the use of extended techniques and unusual preparations, he expands the traditional sound range of the instrument, producing stunning, often unrecognizable results. *Cadence* magazine calls Shiurba a "wildly creative guitarist . . . anti-jazz, anti-everything else, yet utterly compelling." Shiurba was invited to play at the Seattle Improvised Music Festival (1998), the High Zero Festival in Baltimore (1999), and the Olympia Experimental Music Festival (2002), as well as being featured at New Langton Arts (2002), premiering his work *Triplicate*. He has played with internationally acclaimed musicians including Anthony Braxton, Fred Frith, Eugene Chadbourne, and Jack Wright, as well as many of the finest West Coast improvisers—Gino Robair, Dan Plonsey, Scott Rosenberg, Myles Boisen, Matt Ingalls, Tim Perkis, and Matthew Sperry, to name a few. In 1998, Shiurba formed the improvised music label Limited Sedition, which has released 28 CDs documenting the diverse and lively Bay Area improvised music scene.

**David Tudor (1926–1996)** was born in Philadelphia, and his first professional activity was as an organist. Later he became known as a leading avant-garde pianist, with his highly acclaimed first performances of compositions by contemporary composers. From the early 1950s, he became John Cage's closest musical

associate, both with the Merce Cunningham Dance Company and with Cage's Project for Music for Electronic Tape. He gradually ended his active career as a pianist, as he and Cage initiated a trend toward "live"—as distinct from taped—electronic music. His first score for Merce Cunningham was for *RainForest* in 1968; this was followed by those for *Sound-dance*, *Exchange*, *Channels/Inserts*, *Quartet*, *Phrases*, *Shards*, *Five Stone Wind* (with Cage and Takehisa Kosugi), *Polarity*, and *Enter*. After the death of Cage in August 1992, Tudor succeeded him as musical advisor to MCDC. In the fall of that year, he returned to the acoustic piano in concert performances of Cage's *Winter Music* with *Atlas Eclipticalis* and (in 1993) *Solo for Piano* from *Concert for Piano and Orchestra*. His last work for Cunningham was *Soundings: Ocean Diary*, the electronic component of the score for *Ocean* in 1994.

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European administration for Merce Cunningham Dance Company provided by Bénédicte Pesle and Julie George, Paris, France. Tel: 33.1.4588.9020, 33.1.4588.0441; Fax: 33.1.4589.1393. E-mail: benedictepesle@noos.fr.

North and South America booking and Far East booking provided by David Lieberman Artists Representative. Tel: 323.221.9998; Fax: 323.221.9994; Cell phone: 213.792.0600. Contact David Lieberman (liebermand@aol.com).

Publicity provided by Cohn Davis Bigar Associates. Tel: 917.339.7189; Fax: 917.339.7160. Contact Helene Davis (Hdavis@cdbny.com).

The media repertory of Merce Cunningham Dance Company 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. Tel: 212.255.8240; Fax: 212.633.2453. Contact Stacy Sumpman, ext. 26 (stacy@merce.org).

The 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. Tel: 212.255.8240; Fax: 212.633.2453. Contact Mary Lisa Burns, ext. 32 (marylisa@merce.org).

The 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. Tel: 212.255.8240; Fax: 212.633.2453. Contact Mary Lisa Burns, ext. 32 (marylisa@merce.org).

Physical therapy for the Merce Cunningham Dance Company in New York provided by Susan Blankensop, Julie Daugherty, Martha Brown, and Marshall Hagins.

Travel arrangements for the Merce Cunningham Dance Company provided by Michael Yampolsky at Battery Travel Associates, Inc.

The orthopedist to the Merce Cunningham Dance Company is David S. Weiss, MD, NYU–HJD, Department of Orthopedic Surgery.

Interns for the Merce Cunningham Dance Company: Abigail V. Sebal and Monica Zanolchi.

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