

March 3–5, 2011  
Zellerbach Hall

# Merce Cunningham Dance Company

## *The Legacy Tour*

### *Dancers*

Brandon Collwes, Dylan Crossman, Julie Cunningham, Emma Desjardins,  
Jennifer Goggans, John Hinrichs, Daniel Madoff, Rashaun Mitchell, Marcie Munnerlyn,  
Krista Nelson, Silas Riener, Jamie Scott, Robert Swinston, Melissa Toogood, Andrea Weber

<i>Choreography</i>	Merce Cunningham (1919–2009)
<i>Founding Music Director</i>	John Cage (1912–1992)
<i>Music Director</i>	Takehisa Kosugi
<i>Director of Choreography</i>	Robert Swinston
<i>Executive Director</i>	Trevor Carlson
<i>Chief Financial Officer</i>	Lynn Wichern
<i>Director of Institutional Advancement</i>	Tambra Dillon
<i>Director of Production</i>	Davison Scandrett
<i>Company Manager</i>	Kevin Taylor
<i>Sound Engineer &amp; Music Coordinator</i>	Jesse Stiles
<i>Lighting Director</i>	Christine Shallenberg
<i>Wardrobe Supervisor</i>	Anna Finke
<i>Production Assistant &amp; Carpenter</i>	Pepper Fajans
<i>Archivist</i>	David Vaughan
<i>Music Committee</i>	David Behrman, John King, Takehisa Kosugi, Christian Wolff

*Lead support for the Cunningham Dance Foundation's Legacy Plan, including the tour, has been provided by Leading for the Future Initiative, a program of the Nonprofit Finance Fund, funded by the Doris Duke Charitable Foundation; The Andrew W. Mellon Foundation; and an anonymous donor.*

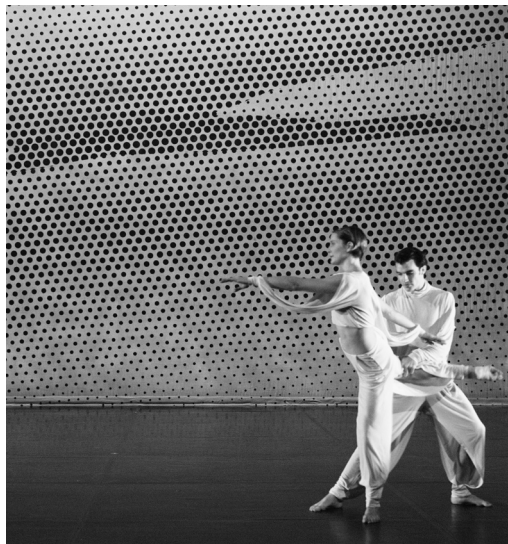
*These performances are made possible, in part, by Patron Sponsors Susan Marinoff and Thomas Schrag, Rockridge Market Hall, and the National Endowment for the Arts.*

*Cal Performances' 2010–2011 season is sponsored by Wells Fargo.*

Thursday, March 3, 2011, 8pm  
 Friday, March 4, 2011, 8pm  
 Zellerbach Hall

## Merce Cunningham Dance Company

### PROGRAM A



Andrea Weber and Silas Riener in *Pond Way*.

### *Pond Way*

(1998)

Revival (U.S. Premiere)

*Choreography* Merce Cunningham  
*Music* Brian Eno, *New Ikebukuro* (for three CD players)  
*Décor* Roy Lichtenstein, *Landscape with Boat*  
*Costumes* Suzanne Gallo  
*Lighting* David Covey

#### *Dancers*

Brandon Collwes, Dylan Crossman, Emma Desjardins, Jennifer Goggans,  
 John Hinrichs, Daniel Madoff, Rashaun Mitchell, Marcie Munnerlyn,  
 Krista Nelson, Silas Riener, Jamie Scott, Melissa Toogood, Andrea Weber

*First Performance* Opéra National de Paris/Palais Garnier, Paris,  
 January 13, 1998

Restaged by Robert Swinston (2010).

The revival of *Pond Way* is a commission of Cal Performances.

The revival and preservation of *Pond Way* are made possible, in part,  
 through the generous support of American Express.

*Landscape with Boat* © Roy Lichtenstein. All rights reserved.

*New Ikebukuro* was commissioned by the Cunningham Dance Foundation, Inc.

### INTERMISSION



The Company in *Antic Meet*.

### *Antic Meet*

(1958)

Revival (U.S. Premiere)

*Choreography* Merce Cunningham  
*Music* John Cage, *Concert for Piano and Orchestra*  
 (1957–1958)  
*Décor* Robert Rauschenberg

#### *Dancers*

**CAST — THURSDAY**  
 Emma Desjardins, Rashaun Mitchell, Marcie Munnerlyn,  
 Silas Riener, Jamie Scott, Andrea Weber

## CAST — FRIDAY

Dylan Crossman, Emma Desjardins, Jennifer Goggans,  
Daniel Madoff, Krista Nelson, Melissa Toogood

*Musicians*

Christian Wolff *piano*  
John King *viola*  
Takehisa Kosugi *violin*  
Tom Dambly *trumpet*  
Jesse Stiles *conductor*

“let me tell you that the absurd is  
only too necessary on earth.”  
—Ivan Karamazov

Opener  
Room for Two  
Mockgame  
Sports and Diversions #1  
Sports and Diversions #2  
Social  
Bacchus and Cohorts  
Sports and Diversions #3  
A Single  
Exodus

*First Performance* American Dance Festival, Connecticut College,  
New London, Connecticut, August 14, 1958

Reconstruction and Staging by Sandra Neels with the assistance of Robert Swinston (2010).

Lighting reconstruction by Christine Shallenberg (2010).

The revival and preservation of *Antic Meet* are made possible through the generous support of the National Endowment for the Arts, and Jeanne Donovan Fisher and co-commissioned by the University of Notre Dame’s DeBartolo Performing Arts Center and the Kennedy Center.

Special thanks to the Robert Rauschenberg Foundation.

Reconstruction of costume and scenic elements realized with the generous assistance of Lawrence Voytek for the Robert Rauschenberg Studio.

Reconstruction of the four-armed sweater generously realized by Judith R. Fishman.

## INTERMISSION

*Sounddance*

(1975)

*Choreography* Merce Cunningham  
*Music* David Tudor, *Toneburst* (1975)  
*Décor & Costumes* Mark Lancaster

*Dancers*

Brandon Collwes, Jennifer Goggans, Daniel Madoff, Rashaun Mitchell, Marcie Munnerlyn,  
Silas Riener, Jamie Scott, Robert Swinston, Melissa Toogood, Andrea Weber

*Musician* Takehisa Kosugi

The title is from *Finnegans Wake*.

*First Performance* Music Hall, Detroit, Michigan, March 8, 1975

Restaging by Robert Swinston (2009).

Lighting reconstruction by Megan Byrne (2004).

Saturday, March 5, 2011, 8pm  
Zellerbach Hall

## Merce Cunningham Dance Company

### PROGRAM B

#### *Roaratorio*

(1983)

*Choreography* Merce Cunningham  
*Music* John Cage, *Roaratorio*, *An Irish Circus on Finnegans Wake* (1979)  
*Décor & Costumes* Mark Lancaster  
*Lighting* Mark Lancaster with Christine Shallenberg

#### *Dancers*

Brandon Collwes, Dylan Crossman, Emma Desjardins, Jennifer Goggans, John Hinrichs, Daniel Madoff, Rashaun Mitchell, Marcie Munnerlyn, Krista Nelson, Silas Riener, Jamie Scott, Robert Swinston, Melissa Toogood, Andrea Weber

*First Performance* Festival de Lille, Le Colisée, Roubaix, France,  
October 26, 1983

Restaged by Patricia Lent, with the assistance of Robert Swinston (2010).

The revival of *Roaratorio* is a co-commission of the Montpellier Dance Festival;  
The Music Center—Performing Arts Center of Los Angeles County;  
Théâtre de la Ville, Paris, and Festival d'Automne à Paris.

The sound recording of John Cage's *Roaratorio: An Irish Circus on Finnegans Wake* (1979), which was made for a broadcast on Westdeutscher Rundfunk Köln, was conceived under the auspices of the John Cage Trust by John D. Fulleman and Klaus Schöning using Cage's original recordings of the 2,462 places mentioned in *Finnegans Wake*. Special thanks to both, and to Michael Alcorn, for the premiere installation at the Belfast Festival at Queen's, November 27–29, 1997, where it was heard throughout the Waterfront Hall Foyer Spaces in conjunction with performances by the Merce Cunningham Dance Company of *Ocean*. In addition to Cage, who reads from his original "mesostic" text, the performing musicians include Seamus Ennis (*Uilleann pipes*), Paddy Glackin (*fiddle*), Joe Heaney (*voice*), Matt Malloy (*flute*), and Mel and Peadar Mercier (*bodhran*).

*Roaratorio, An Irish Circus on Finnegans Wake* is a realization by John Cage of his work  
-----, ----- *Circus on* -----.

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The revival and preservation of *Roaratorio* has been made possible with generous support from American Express and the National Endowment for the Arts.

MERCE CUNNINGHAM DANCE COMPANY (MCDC) has had a profound impact on American art and the avant-garde since its founding in 1953. Guided by Merce Cunningham's radical approach to space, time and technology, the Company has forged a distinctive style, reflecting Mr. Cunningham's technique and illuminating the near limitless possibility for human movement. For more than 50 years, MCDC's collaborations with groundbreaking artists from all disciplines have redefined the way audiences experience the visual and performing arts.

MCDC was formed at Black Mountain College, and included dancers Carolyn Brown, Viola Farber, Paul Taylor and Remy Charlip, and musicians John Cage and David Tudor. In its early years, the Company famously toured in a Volkswagen bus driven by Mr. Cage with just enough room for six dancers, the two musicians, and a stage manager, who was often Robert Rauschenberg. MCDC's first international tour in 1964—which included performances in Western and Eastern Europe, India, Thailand and Japan—marked a turning point for the Company and initiated a constant stream of national and international engagements. In the years since, MCDC has inspired artists and audiences with innovative performances, serving as an ambassador for contemporary American culture around the world.

In addition to its influence in the world of dance, MCDC has cultivated a body of new music, commissioning more work from contemporary composers than any other dance company. Its repertory includes works by musicians ranging from Mr. Cage and Christian Wolff to Gavin Bryars and Radiohead. Mr. Cage's association with the Company as Musical Advisor since its inception continued until his death in 1992, when he was succeeded by David Tudor. Since 1995, MCDC has been under the music direction of Takehisa Kosugi.

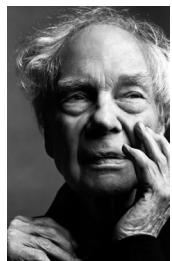
The Company has also collaborated with an array of visual artists and designers. Mr. Rauschenberg, whose famous "Combines" reflect the approach he used to create décor for

a number of MCDC's early works, served as the Company's resident designer from 1954 through 1964. Jasper Johns followed as Artistic Advisor from 1967 until 1980, and Mark Lancaster from 1980 through 1984. The last Advisors to be appointed were William Anastasi and Dove Bradshaw in 1984. Other artists who have collaborated with MCDC include Daniel Arsham, Tacita Dean, Rei Kawakubo, Roy Lichtenstein, Bruce Nauman, Ernesto Neto, Frank Stella, Benedetta Tagliabue and Andy Warhol.

MCDC has been featured extensively in film and video choreographed by Mr. Cunningham, first with Charles Atlas and later in collaboration with Elliot Caplan. With support from The Andrew W. Mellon Foundation, Atlas filmed Mr. Cunningham's epic work *Ocean* (1994) in the fall of 2008 at Minnesota's Rainbow Quarry, 100 feet below the surface of the earth, accompanied by the 150-member St. Cloud Orchestra. Atlas's film of *Split Sides*, which premiered on the 50th anniversary of the Company at the Brooklyn Academy of Music in 2003, was released on DVD by ARTPIX. More recently, ARTPIX has released a boxed set of Atlas films highlighting three of Mr. Cunningham's significant collaborations with Mr. Rauschenberg: *Suite for Five* (1956–1958), *Summerspace* (1958) and *Interscape* (2000).

With Merce Cunningham's passing in 2009, MCDC embarked on its final, two-year world tour. Launched in February 2010 at the Wexner Center in Columbus, Ohio, *The Legacy Tour* is a celebration of Mr. Cunningham's lifetime of artistic achievement, showcasing 18 seminal works from throughout his career—including the revival of seven historic dances—and offers audiences around the world a final opportunity to see Mr. Cunningham's choreography performed by the company he personally trained. Currently encompassing over 50 cities, *The Legacy Tour* will culminate in New York City—MCDC's home since it was founded in 1953—in December 2011, with tickets priced at \$10 as Mr. Cunningham requested. Please visit [www.merce.org](http://www.merce.org) for more information and a complete *Legacy Tour* performance schedule.

## DIRECTORS



Mark Seliger

**Merce Cunningham** (*Artistic Director*) was a leader of the American avant-garde throughout his 70-year career and is considered one of the most important choreographers of our time. Through much of his life, he was also one of the greatest American dancers. With an artistic career distinguished by constant innovation, Mr. Cunningham expanded the frontiers not only of dance, but also of contemporary visual and performing arts. His collaborations with artistic innovators from every creative discipline have yielded an unparalleled body of American dance, music, and visual art.

Of all his collaborations, Mr. Cunningham's work with John Cage, his life partner from the 1940s until Mr. Cage's death in 1992, had the greatest influence on his practice. Together, Mr. Cunningham and Mr. Cage proposed a number of radical innovations. The most famous and controversial of these concerned the relationship between dance and music, which they concluded may occur in the same time and space, but should be created independently of one another. The two also made extensive use of chance procedures, abandoning not only musical forms, but narrative and other conventional elements of dance composition—such as cause and effect, and climax and anticlimax. For Mr. Cunningham, the subject of his dances was always dance itself.

Born in Centralia, Washington, on April 16, 1919, Mr. Cunningham attended the Cornish School in Seattle, where he met John Cage. After leaving Washington for New York, he began his professional modern dance career at 20 with a six-year tenure as a soloist in the Martha Graham Dance Company. In 1944, he presented his first solo show and in 1953 formed the Merce Cunningham Dance Company as a forum to explore his groundbreaking ideas. Over the course of his career, Mr. Cunningham choreographed more than 150 dances and over 800 "Events." Dancers who trained with Mr. Cunningham and have gone on to form their own companies

include Paul Taylor, Trisha Brown, Lucinda Childs, Karole Armitage, Foofwa d'Immobilité and Jonah Bokaer.

Mr. Cunningham's lifelong passion for exploration and innovation made him a leader in applying new technologies to the arts. He began investigating dance on film in the 1970s, and choreographed using the computer program DanceForms during the latter part of his career. He explored motion capture technology to create décor for *BIPED* (1999), and his interest in new media led to the creation of the pioneering web series *Mondays with Merce*.

Mr. Cunningham passed away in his New York City home on July 26, 2009. An active choreographer and mentor to the arts world until his passing, he earned some of the highest honors bestowed in the arts. Among his many awards are the National Medal of Arts (1990) and the MacArthur Fellowship (1985). He also received the Jacob's Pillow Dance Award in 2009, Japan's Præmium Imperiale in 2005, the British Laurence Olivier Award in 1985, and was named Officier of the Legion d'Honneur in France in 2004. Mr. Cunningham's life and artistic vision have been the subject of four books and three major exhibitions, and his works have been presented by groups including the Ballet of the Paris Opéra, Ballet de Lorraine, New York City Ballet, American Ballet Theatre, White Oak Dance Project and London's Rambert Dance Company.

**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 *FOUR3*, the score for *Beach Birds* (1991), presented at the James Joyce/John Cage Festival in

Zürich in 1991, though Mr. Cunningham continued to use existing scores by Mr. Cage as accompaniment for his choreographies until his penultimate work, *XOVER*, in 2007. Mr. Cage's radical compositions, from the *Sonatas and Interludes for Prepared Piano*, through *Water Music*, *Fontana Mix*, *Cartridge Music*, *Atlas Eclipticalis* to *433"*, are milestones in the history of contemporary music. 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.



**Robert Swinston** (*Director of Choreography*) was born in Pittsburgh, Pennsylvania, and attended Middlebury College and The Juilliard School, where he received a BFA in dance. He danced with the Martha Graham Apprentice Group,

the José Limón Dance Company and with Kazuko Hirabayashi Dance Theatre. He joined MCDC in August 1980 and became Assistant to the Choreographer in July 2009. Mr. Swinston has been the Director of Choreography, overseeing the Merce Cunningham Dance Company, the Cunningham Repertory Understudy Group and its work with the Cunningham Educational Outreach Program. Since 1998, Mr. Swinston has assisted in various Cunningham archival reconstructions including *Suite for Five* (1956–58), *Summerspace* (1958), *How to Pass, Kick, Fall, and Run* (1965), *RainForest* (1968), *CRWDSPCR* (1993) and *Ocean* (1994), and the recent revivals of *Squaregame* (1976), *Duets* (1980) and *Roaratorio* (1983) for the Legacy Tour. He has assisted in the staging of Cunningham works on other companies, including Boston Ballet, 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 Mr. Cunningham's *How to Pass, Kick, Fall, and Run*. In 2009, Mr. Swinston was named a Trustee for the Merce Cunningham Trust.

**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 cofounded 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 cofounded the Taj Mahal Travelers 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 JDR 3rd 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 à 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*) began working at the Cunningham Dance Foundation in 1998 and later assumed the position of Executive Director in 2005 after serving as General Manager, Director of Communications, and Company Manager of MCDC. During his tenure, Mr. Carlson's collaborative vision has fortified MCDC's broad-reaching residency programs for which he, in collaboration with Mr. Cunningham, developed a workshop for students based on Mr. Cunningham's use of DanceForms. He 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 to forge new ventures, such as the webcast series *Mondays with Merce*. With Lynn Wichern, CFO, and members of the Board, Mr. Carlson developed the Legacy Plan, including the Legacy Tour, Dance Capsules and career transition. Prior to joining CDF, Mr. Carlson worked as Company Manager at The Joyce Theater, Tour Manager for P. S. 122 Field Trips, Managing Director of the Stephen Petronio Company, and Fiscal Associate for Pentacle/Dance Works. He has given lectures at numerous institutions including The Juilliard School, Stanford University, multiple University of California campuses, in various locations throughout South America, North America, Europe and the Middle East, and has served as a panelist for the Jerome Foundation and The Pew Center for Arts & Heritage. In 2001, Mr. Carlson performed in John Cage's theater piece, *James Joyce, Marcel Duchamp, Erik Satie: An Alphabet* and in 2007 was featured in Tacita Dean's first collaboration with Merce Cunningham. A graduate of The Juilliard School with a BFA in dance, Mr. Carlson cofounded and has performed with the Stanley Love Performance Group.

## DANCERS



**Brandon Collwes** received his early dance training at the Pittsburgh CLO, Pittsburgh Ballet Theater, and the Creative and Performing Arts High School in Pittsburgh, Pennsylvania. He attended The Juilliard School and SUNY Purchase. He studied as a scholarship student at the Martha Graham Center for Contemporary Dance and twice at American Dance Festival. He became a member of the Cunningham Repertory Understudy Group in October 2003 and joined MCDC in January 2006.



**Dylan Crossman** grew up in the south of France where he started training at the Conservatory of Montpellier in contemporary dance. Mr. Crossman has trained at Epsedanse in Montpellier France, and Burklyn Ballet Theatre in Vermont, and graduated from the Laban Center in London. In New York, he has worked with Sean Curran, Peter Kyle, Pam Tanowitz and Christopher Williams. He joined the Cunningham Repertory Understudy Group in June 2007 and joined MCDC in June 2009.



**Julie Cunningham** is from Liverpool, England, and trained with Elizabeth Hill and at Rambert School. Cunningham has worked with Ballet der Stadt Theater Koblenz, Germany. In March 2003 Cunningham became a member of the Cunningham Repertory Understudy Group. Cunningham has worked and performed with Chantal Yermans, Abi Sebalý and Anne Carson in New York. Cunningham joined MCDC in July 2004.



**Emma Desjardins** grew up and began her dance training in Providence, Rhode Island. She graduated from Barnard College/Columbia University, in 2003 where she trained and performed with its Dance Department. Ms. Desjardins began dancing at the Merce Cunningham Studio in 2002, became a member of the Cunningham Repertory Understudy Group in 2004, and joined MCDC in January 2006, and is currently on faculty at the Merce Cunningham Studio.



**Jennifer Goggans** began dancing in her hometown of Owensboro, Kentucky, and continued her studies at the Nutmeg Ballet in Connecticut. She received her BFA in dance from SUNY Purchase in 2000, and joined MCDC that same year. Ms. Goggans has been a faculty member of the Merce Cunningham Studio since 2005 and has taught master classes in the United States and across Europe. In addition, she has staged Cunningham's *Cross Currents* for both the Augusta Ballet and the Verb Ballet. Ms. Goggans has performed with the Louisville Ballet, MOMIX, Chantal Yermans and Christopher Williams, and has created costumes for Daniel Squire's *[sic]*, RoseAnne Spradlin's *Survive Cycle* and Tere O'Connor's *Wrought Iron Fog*.



**John Hinrichs** was raised in Rochester, Illinois. He graduated with a BS in mathematics from the University of Illinois at Urbana-Champaign, where he also studied dance. He has danced for Randy James Dance Works and Kazuko Hirabayashi Dance Theatre. He joined the Cunningham Repertory Understudy Group in September 2007 and MCDC in October 2009.



**Daniel Madoff** received his BFA in dance from Purchase College in June 2006. He has danced for Kazuko Hirabayashi Dance Theatre, Nelly van Bommel and Pam Tanowitz. He became a member of the Cunningham Repertory Understudy Group in November 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. Since then, he has danced with Pam Tanowitz, Chantal Yermans, Donna Uchizono, Risa Jaroslow, Sara Rudner and Richard Colton. He joined MCDC in January 2004 and is currently on faculty at the Merce Cunningham Studio. In 2007, he was the recipient of a Princess Grace Award: Dance Fellowship. His own choreography has been presented in New York at the Skirball Center, the La Mama Theater, Mt. Tremper Arts and the Institute for Contemporary Art in Boston.



**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 Cunningham Repertory Understudy Group in June 2002 and joined MCDC in January 2004.



**Krista Nelson** is from Champaign, Illinois. She received a BFA in dance with high honors from the University of Illinois Urbana-Champaign in 2005. Ms. Nelson completed the 92nd Street Y's Dance Education Laboratory program and later joined the dance faculty at the Y. She also worked at the 92nd Street Y as production manager and co-curator of Fridays at Noon. She joined the Cunningham Repertory Understudy Group in May 2008 and MCDC in 2010. She has also danced with Catherine Tharin since 2006.



**Silas Riener** grew up in Washington DC. 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, Christopher Williams, Jonah Bokaer and Rebecca Lazier. He joined MCDC in November 2007. While performing with MCDC, Mr. Riener completed his MFA in dance at NYU's Tisch School of the Arts.



**Jamie Scott** began studying dance in her hometown of Great Falls, Virginia. She continued training in the pre-professional division of the Washington School of Ballet and moved to New York in 2001 to attend Barnard College. After graduating *cum laude* from Barnard in May 2005, she began her studies at the Merce Cunningham Studio. She joined the Cunningham Repertory Understudy Group in January 2007 and MCDC in July 2009. Ms. Scott is currently on faculty at the Merce Cunningham Dance Studio. She also dances with the Daniel Gwartzman Dance Company.



**Melissa Toogood** joined MCDC in June 2008. She began working with Merce as a member of the Cunningham Repertory Understudy Group in November 2005. A faculty member at the Merce Cunningham Studio since 2007, she has taught repertory workshops in her native city of Sydney, Australia and at the Cunningham studio in New York. Ms. Toogood worked with Pam Tanowitz Dance, Miro Dance Theatre, was a founding member of the Michael Uthoff Dance Theatre and performed

with writer Anne Carson. Ms. Toogood earned a BFA in dance performance from New World School of the Arts, Miami, Florida, under Dean Daniel Lewis.



**Andrea Weber** graduated with a BFA from The Juilliard School, under the direction of Benjamin Harkavy. Andrea has danced and taught for Canadian based Coleman Lemieux & Compagnie, participating in the Manitoba and Gros Mournie Project. She has assisted and staged Lila York's works on ballet companies throughout the United States and in Denmark. She was a collaborator in Anne Carson's *Possessive Used as Drink (Me)* and has also worked with Jessica Lang, Jonah Bokaer, Charlotte Griffin, Sue Bernhard and Ellen Cornfield. Andrea appears as the Dancer in *The Dancer Films*, a series of very short films based on the cartoons of Jules Feiffer, directed by Judy Dennis and produced by Ellen Dennis, with choreography by Susan Marshall and Larry Keigwin. Ms. Weber joined MCDC in January 2004 and is currently a faculty member of the Merce Cunningham Studio.

## COLLABORATORS

**Aaron Copp** (*lighting*) was associated with MCDC for ten 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.

**David Covey** (*lighting*) is a Professor at the Ohio State University Department of Dance where he teaches lighting design, production and composition. He continues to design for companies throughout the United States and Europe. He served as the lighting supervisor for the

Cunningham Company from 1996–1998 and received a Bessie award for his design for *BAM Events*, choreographed by Mr. Cunningham. He most recently served as the Technical Director for the Bates Dance Festival, for eight years, in Lewiston, Maine.

**Tom Dambly** (*musician*) is originally from York, Pennsylvania, and is a freelance trumpet player, writer, professional audio consultant and producer based in the San Francisco Bay Area. Mr. Dambly holds degrees in philosophy from the Pennsylvania State University and music from UC San Diego and Mills College. His trumpet teachers have included Edwin Harkins, Jay Rizzetto and Edward Carroll, and he has performed in master classes for Maurice André, Stephen Burns, Thomas Stevens and Markus Stockhausen.

**Brian Eno** (*composer*) is one of the founders of Roxy Music. He left that group in 1973 to pursue a solo career, beginning with the album *Here Come the Warm Jets*. He went on to produce a series of critically acclaimed discs. His ability to push creative musicians in new directions revealed itself in albums with Talking Heads and U2. He introduced the public for pop music to John Cage's ideas; the range of his historic discs of "ambient" music became apparent in the early nineties when they became popular hits, giving rise to a whole gamut of new musical genres. He has collaborated with John Cale, David Bowie, Jane Siberry, Robert Fripp, David Byrne and Laurie Anderson. His video installations have been seen at the Stedelijk Museum in Amsterdam, the Venice Biennale and the Centre Georges Pompidou in Paris. His journal and essays, *A Year with Swollen Appendices*, was published in 1996.

**Suzanne Gallo** (*costumes*) (1954–2000) was the costumer for MCDC from 1982 until her death in February 2000, designing costumes for *BIPED* and *Pond Way* as well as realizing the designs or other artists. She worked in a wide variety of performing arts spanning Las Vegas revues, to Broadway musicals, to opera. She designed a contemporary version of *Phedra* and a

modern opera based on the letters of Vincent Van Gogh and worked for Neil Greenberg & Company, Diamond Dance, Andrew Janetti, Ellen Cornfield, and Mary Seldman. She also worked for Meredith Monk, Alvin Ailey, Ballet Hispanico, New Choreographers on Pointe, Lucinda Childs, Trisha Brown and White Oak Dance Project.

**John King** (*musician*) is a composer, guitarist and violist. He 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 Merce Cunningham Dance Company (*Native Green*, *CRWSPCR* and *Fluid Canvas*). He was Music Curator at The Kitchen from 1999–2003 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 Colón/CETC in Buenos Aires in 2003, and toured to London's ICA (Fronteras Festival) in 2004 and The Kitchen in 2005. In 2009, he received the Alpert Award for music composition. 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*, based on the Stéphane Mallarmé poem, an excerpt of which was performed in the New York City Opera's 2008 VOX series; and a new evening-length ballet score, *Hamlet*, for the Stuttgart Ballet, which premiered in October 2008.

**Mark Lancaster** (*décor, costumes, lighting*) was born in Yorkshire, England, and educated at Bootham School, York, and the University of Newcastle-upon-Tyne. He was Artist-in-Residence at King's College, Cambridge, from 1968 to 1970. He moved to New York in 1974, when he first designed for MCDC, having been

Jasper Johns's assistant for *Un jour ou deux* at the Paris Opéra in 1973. He designed for the videodance *Westbeth* (1974), *Sounddance* (1975), *Rebus* (1975), *Torse* (1976), *Squaregame* (1976), *Fractions* (both video and stage versions, 1977), *Tango* (1978), *Locale* (1979) and *Roadrunners* (1979). In 1980, he was appointed Artistic Advisor to MCDC. From that point forward he designed *Duets* (1980) for American Ballet Theatre (1982), *10's with Shoes* (1981), *Gallopade* (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 "Bessie" Award, *Neighbors* (1991), *Touchbase* (1992) and *CRWDSPCR* (1993). His paintings have been exhibited widely and are in numerous public and private collections.

**Roy Lichtenstein** (*décor*) (1923–1997) was born in New York, studied at the Arts Students League in New York, and at Ohio State University. His first exhibition at the Leo Castelli Gallery in New York in 1962 established him as a leader of the Pop Art movement, particularly the paintings that borrowed imagery and dialogue balloons from comic strips. Later he based paintings on the works of modern masters such as Picasso and Matisse, and, in his last exhibition at Castelli's, Chinese Landscapes. Before his death, Lichtenstein had accepted the commission for the *décor* for *Pond Way* in the latter style. His widow, Dorothy Lichtenstein, and Merce Cunningham selected the image to use as the *décor*. *Pond Way* is dedicated to his memory.

**Robert Rauschenberg** (*décor*) (1925–2008) was resident designer (*décor*, costumes and lighting) for 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, Centre Georges Pompidou, Paris, and the Moderna Museet, Stockholm.) He also designed *Suite for Five* (1956), *Labyrinthian Dances* (1957), *Antic Meet* (1958), *Summerspace* (1958), *Rune* (1959), *Crises* (1960), *Æon* (1961), *Winterbranch* (1964) and *Story* (1963), 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) and *Interscape* (2000), both with music by John Cage. The painting *Immerse* (1994) was made to be used as a backdrop for *Events*. Mr. Rauschenberg's costumes for MCDC are illustrated in Volume 9, No. 1, of the publication *twice*, 2006. Mr. Cunningham's recent work *XOVER* (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).

**Christine Shallenberg** (*lighting*) is a resident of Brooklyn and a graduate of Illinois Wesleyan University with a BFA in theater arts and dance. Her primary focus is creating contemporary dance and performance, as well as lighting design for the New York Dance Community. She has had the pleasure of working as a Technical Director at Danspace Project, as well as Lighting Director for the Hell's Kitchen Dance tour with Mikhail Barishnikov. As a Production Manager, she has worked with Nora Chipaumire, Donna Uchizono, Trajal Harrell, DD Dorvillier and Steve Paxton. Recent lighting design credits include works by David Neumann and Nicholas Leichter. She is currently the Lighting Director for the Merce Cunningham Dance Company for whom she designed the revival of *Second Hand*, the premiere of *Nearly 90°*, and many *Events* seen around the world.

**Jesse Stiles** (*musician*) is a new media artist, musician and designer of electronic systems. Through the adaptive misuse of emerging digital technologies, Mr. Stiles creates works that are simultaneously entertaining, disorienting, immersive, and transcendental. Mr. Stiles's performances and generative installation work engage with and deconstruct a number of populist

formats including electronic dance music, narrative cinema, and the "light show"—pushing these mediums into realms both sublime and subliminal. Mr. Stiles holds an MFA in electronic arts (RPI) and a BA in cognitive science (Vassar College). Before joining MCDC, he worked as a sound designer and composer on a wide variety of IMAX films, feature films, museum installations, touring exhibitions and experimental video works.

**David Tudor** (*composer*) (1926–1996) was born in Philadelphia; his first professional activity was as 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 fifties, he became John Cage's closest musical associate, both with the Merce Cunningham Dance Company and with Mr. Cage's Project for Music for Electronic Tape. He gradually ended his active career as a pianist, as he and Mr. Cage initiated a trend toward "live," as distinct from taped, electronic music. His first score for Merce Cunningham was for *RainForest* in 1968, and was followed by those for *Sounddance*, *Exchange*, *Channels/Inserts*, *Quartet*, *Phrases*, *Shards*, *Five Stone Wind* (with Cage and Takehisa Kosugi), *Polarity* and *Enter*. On the death of Mr. Cage in August 1992, Mr. Tudor succeeded him as Musical Director of MCDC. In the fall of that year, he returned to the acoustic piano again in concert performances of Mr. Cage's *Winter Music* with *Atlas Eclipticalis* and (in 1993) *Solo for Piano* from *Concert for Piano and Orchestra*. His last work for Mr. Cunningham was *Soundings: Ocean Diary*, the electronic component of the score for *Ocean* in 1994.

**Christian Wolff** (*musician*) 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 being in 1953. Mr. Wolff has been active as a performer and also as 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 Künste 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.

### The Legacy Plan

The first of its kind in the dance world, the Cunningham Dance Foundation's precedent-setting Legacy Plan delineates the future of the Merce Cunningham Dance Company (MCDC) and ensures the preservation of Merce Cunningham's artistic legacy. The multifaceted plan includes the celebratory two-year Legacy Tour, which offers audiences a final opportunity to see the company Mr. Cunningham personally trained before it disbands at the end of 2011. The plan also supports career transition for the dancers, musicians and staff who have invested their time and creative efforts into the realization of Cunningham's vision, and provides for the creation of digital "Dance Capsules" to preserve his work and bring it to life for future generations.

The Legacy Plan is supported by an \$8 million capital campaign. For more information, visit [www.merce.org](http://www.merce.org).



**Cunningham Dance Foundation Staff**

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*Mondays with Merce*, a pioneering webcast series, provides a never-before-seen look at MCDC, with footage of MCDC in rehearsal and performance, exclusive interviews with Mr. Cunningham and artistic collaborators, and video from the Merce Cunningham Archives. To go behind the scenes and on the road with MCDC throughout the Legacy Tour, visit [www.merce.org](http://www.merce.org). *Trevor Carlson, executive producer; Nancy Dalva, producer/writer; Christopher Young, videographer and editor.*

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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 ARTPIX and the Cunningham Dance Foundation, Inc., phone 212.255.8240, fax 212.633.2453 ext. 26.

Merce Cunningham Studio is a nonprofit educational institution accredited by the National Association of Schools of Dance, giving instruction at 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. Contact Mary Lisa Burns, phone 212.255.8240 ext. 32, fax 212.633.2453, email [marylisa@merce.org](mailto: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. Contact Christopher Young, phone 212.255.8240 ext. 24, fax 212.633.2453, email [christopher@merce.org](mailto:christopher@merce.org).

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## Merce Cunningham Dance Company at Cal Performances

FOR NEARLY 60 YEARS, dancer and choreographer Merce Cunningham (1919–2009) was a principal force in the American avant-garde. The work that sprang from Cunningham's prodigious imagination has had a powerful influence on the arts beyond the world of dance, and throughout the whole of his career he was considered one of the most important figures on the American art scene. His collaborations with other artists who were every bit his match in transcendent innovation—notably John Cage and Robert Rauschenberg—produced a vast body of work that continually surprises with its modernism, inventiveness and beauty.

Cal Performances has maintained a close relationship with the Merce Cunningham Dance Company (MCDC) almost from its founding. MCDC's February 1962 premiere programs in Wheeler Hall—which included *Suite for Five*, *Crises*, *Antic Meet*, *Aeon*, *Changeling* and *Night Wandering*—initiated the era of dance “concert” programming at Cal Performances and marked a noticeable growth spurt in the arrival of modern dance masters on the Berkeley campus. In the wake of MCDC's debut, the dance companies of Paul Taylor (who had trained with Cunningham), Alvin Ailey and Robert Joffrey, among others, established themselves as regular contributors to the burgeoning dance scene.

Over the past 49 years, MCDC has had 26 engagements at Cal Performances, appearing here more than any other dance company. About this fruitful, symbiotic relationship between the company and Cal Performances, MCDC Executive Director Trevor Carlson remarks: “How is it that a dance company, whose mission is to present the work of a single choreographer, has over 25 times come up with new, inventive, different ways of presenting and engaging the public in Berkeley? ... Berkeley has quite a special place in the hearts of the Cunningham family and Cunningham-ophiles.”

The support provided by Cal Performances' commitment to the Cunningham company is a testament to the importance of inspired, enduring presenter-performer collaborations. MCDC Director of Choreography Robert Swinston

notes that Cal Performances “has always been a home on the West Coast for us. We could always count on coming to Berkeley. And we have a lot of friends out here who have been very supportive of the company over the years. So we really do feel like it's a second home. ... We have done all of Merce's major works here.”

One of the most important dance events of the 1990s in the United States was the American premiere of *Ocean*, the crowning achievement of John Cage and Merce Cunningham's joint body of work. *Ocean* was inspired by Joseph Campbell's notion that James Joyce might have written a work about water following *Finnegans Wake*; Cage and Cunningham conceived the production to be performed in the round on three levels (dancers on the floor, audience circling the stage and a 112-piece orchestra circumnavigating the audience above). After the work premiered in Brussels in 1994, MCDC had difficulty finding an appropriate space stateside, until former Cal Performances Director Robert Cole suggested Harmon Gym. When *Ocean* was presented in April 1996, the significance of the profoundly beautiful, 90-minute masterwork was summed up by a UC Berkeley student who told *The New York Times*: “This has a place in the history of art. I want to witness it.”

Cal Performances has participated in the commissioning of a number of Cunningham works, including *Fluid Canvas* (2002) with music by John King, and the remarkable *BIPED* (1999) with music by Gavin Bryars, both created with designers Paul Kaiser and Shelley Eshkar using motion-capture technology. In September 1989, Merce Cunningham and John Cage were the subjects of a two-week, in-depth residency on campus entitled *Celebrating Merce Cunningham*. Performances by MCDC, including the premieres of *Inventions* and *August Pace*, were framed by screenings of video and films at Pacific Film Archive, symposia on the music of Cage and on Cunningham's choreographic process, open rehearsals and discussions with dancers, an exhibit of artwork by Cage at the Berkeley Art Museum, and a lively onstage interview between the composer and the choreographer.

In November 2008, a large-scale retrospective of Merce Cunningham's work was mounted in Zellerbach Hall. The program included the final Cage-Cunningham collaboration, *XOVER*.

As part of the retrospective, a site-specific performance, *Craneway Event*, was given at Craneway Pavilion in Richmond—one of Cunningham's final “events,” i.e., a spontaneous, opportunistic, never-to-be-repeated artistic phenomenon. The rehearsal process at this Albert Kahn-designed Depression-era building, a former Ford jeep factory, became a work of art in and of itself, as British filmmaker Tacita Dean followed the choreographer and dancers as the work unfolded. Dean's film, *Craneway Event*, will be shown at Pacific Film Archive alongside these last performances, offering a singular opportunity to see Cunningham at work during his final visit to Cal Performances. “An immensely beautiful portrait of one of the most influential artists of the twentieth century,” hailed London's *Guardian* of the film.

With this week's engagement we celebrate a nearly half-century collaboration that is one of particular importance to Cal Performances and our audience, while we honor the choreographer and the company who are so vitally important to the history of modern dance.

### MCDC AT CAL PERFORMANCES

**FEBRUARY 1962** *Aeon*, *Antic Meet*, *Changeling*, *Crises*, *Night Wandering*, *Suite for Five*

**AUGUST 1963** *Field Dances*, *Septet*, *Story*, *Untitled Solo*

**NOVEMBER 1968** *How to Pass*, *Kick*, *Fall*, *and Run*, *Place*, *Rain Forest*, *Suite for Five*, *Walkaround Time Falls*, *Winterbranch*

**JANUARY 1971** *Canfield*, *How to Pass*, *Kick*, *Fall*, *and Run*, *Rain Forest*, *Second Hand*, *Signals*

**JULY 1971** *Canfield*, *How to Pass*, *Kick*, *Fall*, *and Run*, *Objects*, *Place*, *Rain Forest*, *Second Hand*, *Signals*, *Tread*, *Walkaround Time Falls*

**APRIL 1975** *ChangingSteps*, *ChangingSteps/Loops*, *Landrover*, *Rebus*, *Signals*, *Solo*, *Sounddance*

**MARCH 1976** *Rebus*, *Rune*, *Signals*, *Solo*, *Sounddance*, *Summerspace*, *Torse I*, *Torse II*

**OCTOBER 1978** *Exchange*, *Fractions*, *Inlets*, *Rune*, *Sounddance*, *Squaregame*, *Tango*, *Torse III*, *Travelogue*

**APRIL 1982** *Channels/Inserts*, *Fielding Stones*, *Gallopade*, *Locale*, *Tango*, *Trails*

**JUNE 1982** *Roadrunners*



Merce Cunningham Dance Company in *Ocean*, Harmon Gym, April 1996

**APRIL 1985** *Doubles*, *Native Green*, *Phrases*, *Pictures*, *Quartet*, *Roadrunners*

**APRIL 1987** *Arcade*, *Channels/Inserts*, *Grange Eve*, *Pictures*, *Points in Space*, *Shards*

**SEPTEMBER 1989** *August Pace*, *Cargo X*, *Fabrications*, *Five Stone Wind*, *Inventions*, *Pictures*

**MAY 1992** *Beach Birds*, *Change of Address*, *Loosestrife*, *Neighbors*, *Trackers*

**MAY 1994** *Breakers*, *CRWDSPCR*, *Doubletoss*, *Enter*, *Sounddance*

**APRIL 1996** *Ocean*

**APRIL 1998** *Ground Level Overlay*, *Pond Way*, *Rondo*, *Scenario*, *Sounddance*, *Windows*

**APRIL 1999** *BIPED*, *CRWDSCPR*, *Pond Way*, *Rune*

**MAY 2000** *Interscape*, *Summerspace*

**MAY 2001** *BIPED*, *Way Station*

**FEBRUARY 2002** *Native Green*, *Pond Way*

**FEBRUARY 2003** *Fluid Canvas*, *How to Pass*, *Kick*, *Fall*, *and Run*, *Pictures*, *Suite for Five*

**FEBRUARY 2004** *BIPED*, *Ground Level Overlay*, *Interscape*, *Sounddance*

**NOVEMBER 2008** *BIPED*, *Craneway Event*, *Crises*, *eyeSpace*, *Second Hand*, *Split Sides*, *Suite for Five*, *Views on Stage*, *XOVER*

**MARCH 2010** *Nearly 90°*

**MARCH 2011** *Antic Meet*, *Pond Way*, *Roaratorio*, *Sounddance*