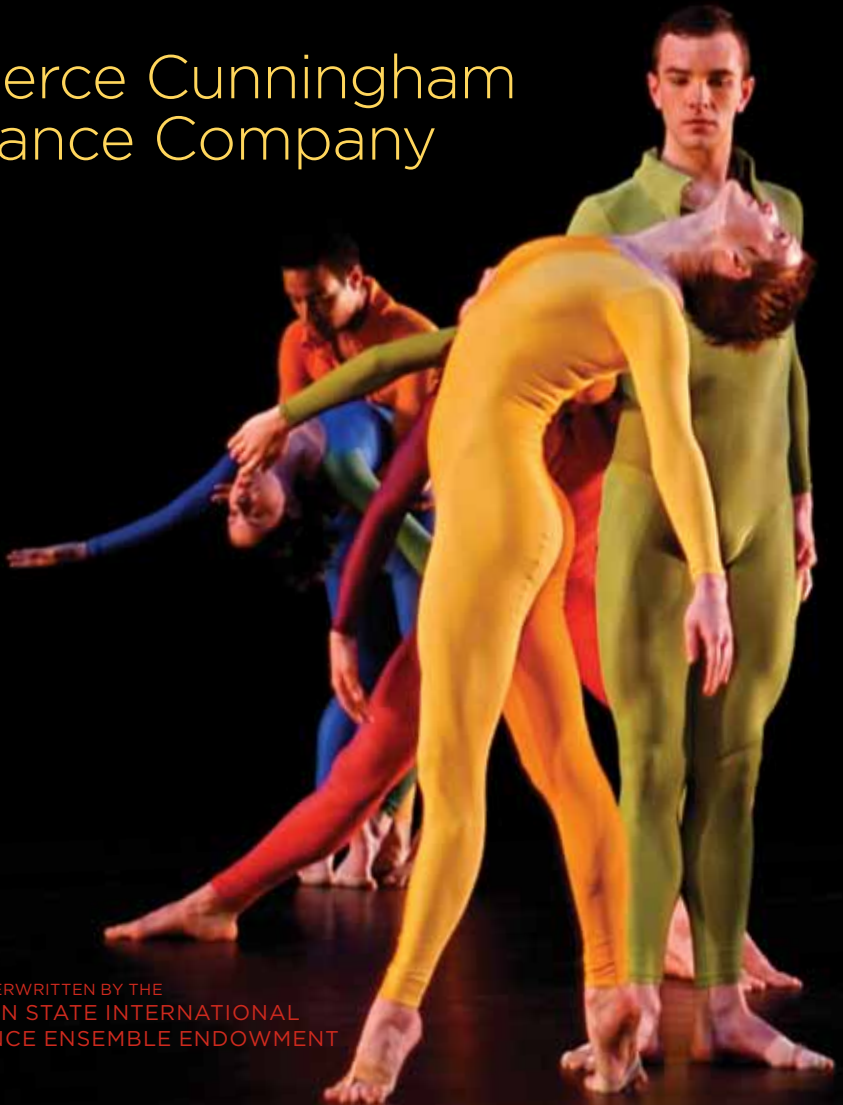


# ONSTAGE

CENTER FOR THE PERFORMING ARTS AT PENN STATE

## Merce Cunningham Dance Company



UNDERWRITTEN BY THE  
PENN STATE INTERNATIONAL  
DANCE ENSEMBLE ENDOWMENT

**CENTER FOR THE PERFORMING ARTS  
AT PENN STATE**

presents

# **Merce Cunningham Dance Company 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

**Choreography:** Merce Cunningham (1919–2009)

**Founding Music Director:** John Cage (1912–1992)

**Music Director:** Takehisa Kosugi

**Director of Choreography:** Robert Swinston

**Executive Director:** Trevor Carlson

**Chief Financial Officer:** Lynn Wichern

**Director of Institutional Advancement:** Tambra Dillon

**Director of Production:** Davison Scandrett

**Company Manager:** Kevin Taylor

**Sound Engineer and Music Coordinator:** Jesse Stiles

**Lighting Director:** Christine Shallenberg

**Wardrobe Supervisor:** Anna Finke

**Production Assistant and Carpenter:** Pepper Fajans

**Archivist:** David Vaughan

**Music Committee:** David Behrman, John King, Takehisa Kosugi, Christian Wolff

**7:30 p.m. Saturday, February 12, 2011  
Eisenhower Auditorium**

*The performance includes one intermission.*

The 2010–2011 season of the Center for the Performing Arts is supported, in part, by grants from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania, and the National Endowment for the Arts, a federal agency.

Cover photo credit: Anna Finke

Caption: Holley Farmer, Brandon Collwes, and Merce Cunningham Dance Company.

# PROGRAM

## *Duets* (1980)

### **Choreography**

Merce Cunningham

### **Music**

John Cage, *Improvisation III* (Peadar and Mel Mercier, percussion players)

### **Décor and Costumes**

Mark Lancaster

### **Dancers**

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

### **Musicians**

David Behrman, Jesse Stiles

First performance: City Center Theater, New York, New York,  
February 26, 1980

Restaged by Robert Swinston (2010)

*Duets* comprises six short pieces, originally choreographed to be included in site-specific *Events*. To create the stand-alone piece, Cunningham added a brief appearance by one of the other couples in each of the duets and ended with the couples sharing the stage. As if a still photograph were being taken, the ending consists of three short phrases, each followed by a brief stop, closing with a blackout. The Cage score consists of electronic manipulations of Irish traditional drumming by the Merciers (father and son), originally recorded for Cage's *Roaratorio* the year before.

Thanks to the School of Dance at the University of North Carolina School of the Arts for the costumes used in the reconstruction of *Duets*.

-PAUSE-

# ***Second Hand*** (1970)

## **Choreography**

Merce Cunningham

## **Music**

John Cage, *Cheap Imitation*

## **Costumes**

Jasper Johns

## **Lighting**

Richard Nelson

## **Dancers**

Brandon Collwes, Dylan Crossman, Emma Desjardins, Jennifer Goggans,  
John Hinrichs, Rashaun Mitchell, Krista Nelson,  
Jamie Scott, Robert Swinston, Melissa Toogood

## **Musician**

David Behrman

First performance: Brooklyn Academy of Music, Brooklyn, New York,  
January 8, 1970

Reconstruction and staging by

Carolyn Brown, Merce Cunningham, Sandra Neels

Lighting design by Christine Shallenberg (2008)

In 1944, Cunningham choreographed a solo called *Idyllic Song* to the first movement of Erik Satie's *Socrate*. Twenty-five years later, he choreographed the other two movements, adding a tranquil duet for himself and Carolyn Brown to the second and a somber, elegiac ensemble dance to the third. When Satie's publisher refused to grant permission for the use of *Socrate*, Cage composed a new piece using the structure of Satie's original, but employing chance operations to randomly alter the pitches. In a moment of jest, he titled this piano score *Cheap Imitation*, to which Cunningham responded by titling his dance *Second Hand*. This represents the last time Cunningham made a piece following the phraseology of a musical score. Jasper Johns designed and dyed the costumes; dancers wear leotards and tights, each of a single color, except the edge of one side on the arm or leg where another color enters. The second color is the major color of another dancer's costume, a continuity that becomes apparent only when the dancers line up for final bows. At Johns' request, the bows are arranged in order to show this color succession.

-INTERMISSION-

# **Sounddance** (1975)

## **Choreography**

Merce Cunningham

## **Music**

David Tudor, *Toneburst*

## **Décor and 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**

Jesse Stiles

First performance: Music Hall, Detroit, Michigan, March 8, 1975

The title is from *Finnegan's Wake*.

Restaging by Robert Swinston (2009)

Lighting reconstruction by Megan Byrne (2004)

In the fall of 1973, Cunningham spent nine weeks working with the Ballet of the Paris Opéra, for whom he choreographed *Un jour ou deux*. When he returned to his own company, he felt like doing something vigorous, fast, and complex. The piece he made, *Sounddance*, takes its title from James Joyce's *Finnegans Wake*: "In the beginning was the sounddance." Dancers emerge from a tent-like structure and remain onstage until they are swept back as though in a wind tunnel. Tudor's powerful score provides a charged environment for Cunningham's fast-paced choreography.

**The use of any recording device, either audio or video, and the taking of photography, either with or without flash, is strictly prohibited.**

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.

Major support has been provided by American Express, Bloomberg, Jill F. and Sheldon M. Bonovitz, Cleary Gottlieb Steen & Hamilton LLP, Sage and John Cowles, Anthony and Mary Creamer, Molly Davies, The Gladys Kriebel Delmas Foundation, Jeanne Donovan Fisher, Judith R. and Alan H. Fishman, Fund for the City of New York–Open Society Foundation, Agnes Gund, the Hayes Fund of HRK Foundation, Pamela and Richard Kramlich, Mid Atlantic Arts Foundation, The Prospect Hill Foundation, Liz Gerring Radke and Kirk Radke, The Robert Rauschenberg Foundation, Robert Sterling Clark Foundation, Mark Rudkin, The Fan Fox and Leslie R. Samuels Foundation, SHS Foundation, The Shubert Foundation, Allan G. and Ferne Sperling, Sutton and Christian Stracke, Miralles Tagliabue EMBT, Friends of Merce Cunningham Dance Company. Public funds provided by the National Endowment for the Arts, New York State Council on the Arts, the New York City Department of Cultural Affairs, U.S. Department of State's Bureau of Educational and Cultural Affairs.

# WHO'S WHO

**T**he first of its kind in the dance world, the Cunningham Dance Foundation's Legacy Plan delineates the future of the Merce Cunningham Dance Company and ensures the preservation of Cunningham's artistic legacy. The multi-faceted plan includes the celebratory two-year Legacy Tour, which offers audiences a final opportunity to see the dancers Cunningham 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. To learn more, visit [www.merce.org](http://www.merce.org).

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

The dance company 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 Cage with just enough room for six dancers, the two musicians, and a stage manager, who was often Robert Rauschenberg. The company'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 stream of national and international engagements. The dance company has inspired artists and audiences with innovative performances, serving as an ambassador for contemporary American culture around the world.

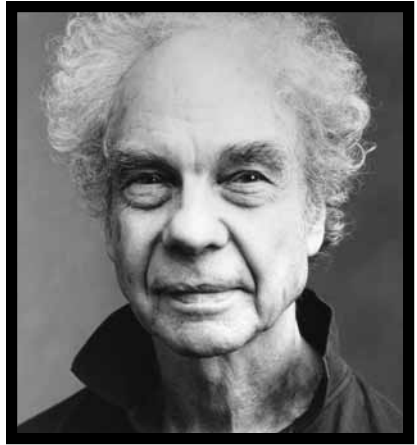
In addition to its influence in the world of dance, the dance company has cultivated a body of new music, commissioning more work from contemporary composers than any other dance company. Its repertory includes works by musicians ranging from Cage and Christian Wolff to Gavin Bryars and Radiohead. Cage's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

The company has also collaborated with an array of visual artists and designers. Rauschenberg, whose famous *Combines* reflect the approach he used to create décor for a number of the dance company's early works, served as its 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 were William Anastasi and Dove Bradshaw in 1984. Other collaborators with the company include Tacita Dean, Rei Kawakubo, Roy Lichtenstein, Bruce Nauman, Ernesto Neto, Frank Stella, Benedetta Tagliabue, and Andy Warhol.

The company has been featured in film and video choreographed by Cunningham, first with Charles Atlas and later in collaboration with Elliot Caplan. With support from The Andrew W. Mellon Foundation, Atlas filmed *Views on Camera* and *Views on Video* in 2004 and 2005 and, in the fall of 2008, Cunningham's epic work *Ocean* (1994) in Minnesota's Rainbow Quarry, 100 feet underground, accompanied by the 150-member St. Cloud Orchestra. Atlas' film of *Split Sides*, which premiered on the fiftieth anniversary of the dance company at the Brooklyn Academy of Music in 2003, was released on DVD by ARTPIX. ARTPIX has released a boxed-set of Atlas films highlighting three of Cunningham's collaborations with Rauschenberg—*Suite for Five* (1956–1958), *Summerspace* (1958), and *Interscape* (2000).

Following Cunningham's death in 2009, his company 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 Cunningham's lifetime of artistic achievement, showcasing eighteen works from his career, including the revival of seven historic dances. Encompassing more than forty cities, the Legacy Tour will culminate in New York City—the dance company's home—in December 2011, with tickets at \$10 as Cunningham requested.



Annie Leibovitz

**Merce Cunningham** (1919–2009) (artistic director) was a leader of the American avant-garde throughout his seventy-year career and is considered one of the most important choreographers of our time. With an artistic career distinguished by continual innovation, Cunningham expanded the frontiers of dance and contemporary visual and performing arts. His collaborations with artistic innovators have yielded an unparalleled body of American dance, music, and visual art.

Of all his collaborations, Cunningham's work with John Cage, his life partner from the 1940s until Cage's death in 1992, had the greatest influence on his practice. Together, Cunningham and 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 Cunningham, the subject of his dances was always dance itself.

Born in Centralia, Washington, on April 16, 1919, Cunningham 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, Cunningham choreographed more than 150 dances and more than 800 Events. Dancers who trained with Cunningham and have gone on to form their own companies include Paul Taylor, Trisha Brown, Lucinda Childs, Karole Armitage, Foofwa d'Immobilitéé, and Jonah Bokaer.

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 pioneering web series *Mondays with Merce*.

An active choreographer and mentor to the arts world until his death at 90, Cunningham 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 received the Jacob's Pillow Dance Award in 2009, Japan's Praemium Imperiale in 2005, the British Laurence Olivier Award in 1985, and was named Officier of the Legion d'Honneur in France in

2004. 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 Theater, White Oak Dance Project, and London's Rambert Dance Company.

Cunningham died in his New York City home on July 26, 2009. Always forward-thinking, Cunningham developed the Legacy Plan prior to his death to guide his company and ensure the preservation of his legacy.

**John Cage** (1912–1992) (founding music director) was born in Los Angeles in 1912. He studied with Richard Buhlig, Henry Cowell, Adolph Weiss, and Arnold Schoenberg. He was associated with Merce Cunningham from the early 1940s and was music director of Merce Cunningham Dance Company until his death in 1992. Cage 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 the dance company was *FOUR3*, the score for *Beach Birds* (1991), presented at the James Joyce/John Cage Festival in Zürich in 1991, though Cunningham continued to use existing scores by Cage as accompaniment for his choreographies until his penultimate work, *XOVER*, in 2007. Cage's radical compositions—the sonatas and interludes for prepared piano, *Water Music*, *Fontana Mix*, *Cartridge Music*, *Atlas Eclipticalis*, and *4'33"*—are milestones in the history of contemporary music. He was the author of many books, among them *Silence* (1961), *A*



Merce Cunningham and company members rehearse in 2009.

*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 and 1989) 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.

**Robert Swinston** (Director of Choreography) was born in Pittsburgh and attended Middlebury College and The Juilliard School, where he earned a bachelor of fine arts degree in dance. He danced with the Martha Graham Apprentice Group, the José Limón Dance Company, and Kazuko Hirabayashi Dance Theatre. He joined Merce Cunningham Dance Company in August 1980 and became assis-

tant to the choreographer in July 1992. Since Cunningham's death in July 2009, Swinston has been the director of choreography, overseeing the company, the Cunningham Repertory Understudy Group, and its work with the Cunningham Educational Outreach Program. Since 1998, Swinston has assisted in various Cunningham archival reconstructions, including *Suite for Five* (1956–1958); *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 for other companies, including Boston Ballet, 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*. In 2009, 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 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 City, creating mixed-media performance works and performed with Nam June Paik and other Fluxus members. In 1967, he co-founded 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 Merce Cunningham Dance Company since 1977 and was appointed music director 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. His sound installations have been in 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

Merce Cunningham Dance Company. Carlson's collaborative vision has fortified the company's broad-reaching residency programs for which he, in collaboration with Cunningham, developed a workshop for students based on Cunningham's use of DanceForm. He helped to increase the number of visual artist collaborations by developing the possibility for Cunningham to create Events in repertory theatre houses using different décors each evening. A total of twenty-five additional collaborations have been staged in this manner. He also helped to forge new ventures, such as the web cast series *Mondays with Merce*. With Chief Financial Officer Lynn Wichern and members of the board, Carlson developed the Legacy Plan. Prior to joining Cunningham Dance Foundation, 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; and 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 and Heritage. In 2001, Carlson performed in John Cage's theatre piece *James Joyce, Marcel Duchamp, Erik Satie: An Alphabet* and in 2007 was featured in Tacita Dean's first collaboration with Cunningham. A graduate of The Juilliard School with a bachelor of fine arts degree in dance, Carlson co-founded and has performed with the Stanley Love Performance Group.

# 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**

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

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

**Julie Cunningham** is from Liverpool, England, and trained with Elizabeth Hill and at Rambert School. She has worked with Ballet der Stadt Theater Koblenz, Germany. In New York City, she has worked and performed with Chantal Ysermans, Abi Sebaly, and Anne Carson. In March 2003, she became a member of the Cunningham Repertory Understudy Group and joined Merce Cunningham Dance Company 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. Desjardins began studying at the Merce Cunningham Studio in 2002, became a member of the Cunningham Repertory Understudy Group in 2004, joined Merce Cunningham Dance Company in January 2006, and is on the faculty of Merce Cunningham Studio.

**Jennifer Goggans** began dancing in Owensboro, Kentucky, and continued her studies at the Nutmeg Ballet in Connecticut. She received her bachelor of fine arts degree in dance from State University of New York at Purchase in 2000 and joined Merce Cunningham Dance Company that year. Goggans has been a faculty member of the Merce Cunningham Studio since 2005 and has staged Cunningham's *Cross Currents* for the Augusta Ballet. She has also performed with the Louisville Ballet, MOMIX, Chantal Yzermans, and Christopher Williams, and has created costumes for Daniel Squire's [*sic*] and RoseAnne Spradlin's *Survive Cycle*.

**John Hinrichs** was raised in Rochester, Illinois. He graduated with a bachelor of science degree 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 Merce Cunningham Dance Company in October 2009.

**Daniel Madoff** received his bachelor of fine arts degree in dance from

Purchase College in June 2006. He has danced for Kazuko Hirabayashi Dance Theatre, Nelly van Bommel, Lauri Stallings, and Pam Tanowitz. He joined the Cunningham Repertory Understudy Group in January 2005 and Merce Cunningham Dance Company in August 2007.

**Rashaun Mitchell** was born in Stamford, Connecticut, and raised in Atlanta. He started dancing at Concord Academy in Massachusetts and graduated from Sarah Lawrence College in 2000. He received the Viola Farber-Slayton Memorial Grant from the Foundation for Contemporary Performance Arts in 2000. He has danced with Pam Tanowitz, Chantal Yzermans, Donna Uchizono, Risa Jaroslow, Sara Rudner, and Richard Colton. He joined Merce Cunningham Dance Company in January 2004 and is on the faculty of Merce Cunningham Studio. In 2007, he received a Princess Grace Award dance fellowship. His choreography has been presented in New York City at the Skirball Center, the La Mama Theater, Mount 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 joined Cunningham Repertory Understudy Group in June 2002 and Merce Cunningham Dance Company in January 2004.

**Krista Nelson** is from Champaign, Illinois. She received a bachelor of fine arts degree in dance with high honors from the University of Illinois at Urbana-Champaign in 2005. She

joined the Cunningham Repertory Understudy Group in May 2008 and Merce Cunningham Dance Company in 2010. Nelson completed the 92nd St. Y's Dance Education Laboratory program and was on the program's dance faculty. She also worked at the 92nd St. Y as production manager and co-curator of *Fridays at Noon*.

**Silas Riener** grew up in Washington, D.C. He graduated from Princeton University with a degree in comparative literature and studied dance with Ze'eva Cohen and Rebecca Lazier. He has worked with Takehiro Ueyama, Christopher Williams, Jonah Bokaer, and Rebecca Lazier. He joined Merce Cunningham Dance Company in November 2007 and earned his master of fine arts degree in dance at New York University's Tisch School of the Arts while with the dance company.

**Jamie Scott** began studying dance in Great Falls, Virginia. She continued training in the pre-professional division of the Washington School of Ballet and moved to New York City 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 Merce Cunningham Dance Company in July 2009. She is on the faculty of Merce Cunningham Dance Studio and also dances with the Daniel Gwirtzman Dance Company.

**Robert Swinston** (See Directors)

**Melissa Toogood** joined Merce Cunningham Dance Company in June 2008 after joining Cunningham Rep-

erty Understudy Group in November 2005. A faculty member of 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 City. She worked with Pam Tanowitz Dance and Miro Dance Theatre, was a founding member of the Michael Uthoff Dance Theatre, and performed with writer Anne Carson. She earned a bachelor of fine arts degree in dance performance at New World School of the Arts in Miami.

**Andrea Weber** graduated with a bachelor of fine arts degree from The Juilliard School. She danced and taught for Canadian-based Coleman Lemieux and Compagnie, participating in the *Manitoba Project* in August 2007 and the *Gros Mourne Project* in July 2006. In November 2006, Weber danced an excerpt from Jessica Lang's *Splendid Isolation II* for Kanji Segawa's Dance Project New York. She has assisted and staged Lila York's works for ballet companies throughout the United States and Denmark. She collaborated on Anne Carson's *Possessive Used As Drink (Me)*. In 2008, Weber performed in *Stacks*, a collaboration among Carson, Jonah Bokaer, and Peter Cole. She has also worked with Charlotte Griffin, Sue Bernhard, and Ellen Cornfield. Weber joined Merce Cunningham Dance Company in January 2004 and is a faculty member of Merce Cunningham Studio.

## COLLABORATORS

**David Behrman** (musician) has been a composer and multimedia artist since the 1960s. He has made sound and multimedia installations for gallery spaces, as well as compositions

for performance in concerts. Recent projects have included the installation *View Finder* for video camera and multi-channel sound system, a music video on Roulette TV and ubuweb of the Cunningham-commissioned piece *Long Throw*, a collaboration with Veenfabriek in Leiden on a piece for Futurist Orchestra, and a concert of ensemble music for the British Library in London.

**John Cage** (See Directors)

**Jasper Johns** (costumes) was born in 1930 in Georgia and raised in South Carolina. He moved to New York City in 1948 to expand his art studies. After military service, he returned to New York City in 1953. The next year he destroyed all the art in his possession to start anew as an artist, soon working in encaustic and making his first painting of an American flag. His first print, *Target*, was published in 1960 by Universal Limited Art Editions, and he has become renowned as a master printmaker with a catalogue raisonné of his prints published by Universal Limited Art Editions in 1993. His first one-man exhibition was presented in 1958 at Leo Castelli Gallery, where he continued to show until the gallery's closing. From the first Castelli show, three paintings were acquired by the Museum of Modern Art in New York City, and Johns has since had a vast number of exhibitions in the United States and abroad. An exhibition featuring his work with gray in paintings, drawings, sculptures, and prints—*Jasper Johns: Gray*—opened at the Art Institute of Chicago in November 2007 and was then shown at the Metropolitan Museum of Art in New York City

in February 2008. He met John Cage and Merce Cunningham after seeing a performance of their work in 1955. A friendship grew, and, along with Robert Rauschenberg, they continued to exchange ideas. In 1963, Johns and Cage founded the Foundation for Contemporary Performance Arts, to which painters and sculptors contributed their works to be sold for the benefit of performing artists. The organization continues today as the Foundation for Contemporary Arts, a public charity that also supports visual artists. Johns served as artistic advisor to the Merce Cunningham Dance Company from 1967 to 1973, during which time he designed the sets and costumes for Cunningham's *Walkaround Time* and *Un jour ou deux*. His participation in the performance of Cage's *Lecture on the Weather* followed his 2001 theatrical debut in Cage's *Alphabet*.

**Mark Lancaster** (décor and costumes) 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 City in 1974, when he first designed for Merce Cunningham Dance Company having been Jasper Johns' 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 the dance company. He designed *Duets* (1980) for American Ballet Theatre (1982), *10's*

*with Shoes* (1981), *Gallopede* (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), Bessie Award-winning *Five Stone Wind* (1988), *Neighbors* (1991), *Touchbase* (1992), and *CRWDSPCR* (1993). His paintings have been exhibited and are in public and private collections.

**Jesse Stiles** (musician) is a new media artist, musician, and designer of electronic systems. Through the adaptive misuse of emerging digital technologies, Stiles creates works that are simultaneously entertaining, disorienting, immersive, and transcendental. His 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. Stiles holds a master of fine arts degree in electronic arts and a bachelor of arts degree in cognitive science. He has worked as a sound designer and composer on a variety of IMAX films, feature films, museum installations, touring exhibitions, and experimental video works.

**David Tudor** (1926–1996) (composer) 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 Cunningham was for *Rain-Forest* in 1968, followed by *Sound-dance*, *Exchange*, *Channels/Inserts*, *Quartet*, *Phrases*, *Shards*, *Five Stone Wind* (with Cage and Takehisa Koguchi), *Polarity*, and *Enter*. Tudor suc-

ceeded Cage as musical director of Merce Cunningham Dance Company. He returned to the acoustic piano in concert performances of Cage’s *Atlas Eclipticalis with Winter Music* 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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*Mondays with Merce*, a web-cast series, provides a never-before-seen look at Merce Cunningham Dance Company with footage of the company, exclusive interviews with Cunningham and artistic collaborators, and video from the Cunningham archives. Go behind the scenes of the Legacy Tour at [www.merce.org](http://www.merce.org). Trevor Carlson, executive producer; Nancy Dalva, producer/writer; Christopher Young, videographer and editor.

European administration for Merce Cunningham Dance Company by Julie George, Paris. Tel: 33-1-4588-9020, 33-1-4588-0441; Fax: 33-1-4589-1393; [julie-george@wanadoo.fr](mailto:julie-george@wanadoo.fr).

North and South American booking and Asian booking by David Lieberman Artists Representative, Tel: 714-979-4700, Fax: 714-979-4740. Cell phone: 213-792-0600; e-mail David Lieberman at [david@dartists.com](mailto:david@dartists.com).

**Legal Counsel:** Cleary Gottlieb Steen & Hamilton, LLP.

**Accounting Services:** Lutz and Carr Certified Public Accountants, LLP.

**Insurance Broker:** DeWitt Stern Group

The media repertory of Merce Cunningham Dance Company includes programs from the Merce Cunningham archives, videotape and film choreographed for the camera, documentaries, and educational materials, distributed by the Cunningham Dance Foundation Inc. Tel: 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 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](mailto:marylisa@merce.org). The studio offers a rental program for emerging choreographers and performance open to any company or artist on a self-producing basis. The program features low rates, complete facilities, a flexible performance space, and year-round booking. Contact Christopher Young, ext. 24, [christopher@merce.org](mailto:christopher@merce.org).

Physical therapy for the Merce Cunningham Dance Company provided by Susan Blankensop and Christine Bratton. Orthopedist is David S. Weiss, M.D., NYU-HJD, Department of Orthopedic Surgery. Public relations and strategic communications provided by Resnicow Schroeder Associates.

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