

Merce Cunningham Dance Company

Friday and Saturday, February 1–2, 2002, 8 pm
Zellerbach Hall

Dancers

Cédric Andrieux Jonah Bokaer Lisa Boudreau
Ashley Chen Paige Cunningham Holley Farmer
Jean Freebury Jennifer Goggans Mandy Kirschner
Koji Mizuta Daniel Roberts Daniel Squire
Jeannie Steele Derry Swan Robert Swinston Cheryl Therrien

Musicians

Krystyna Bobrowski Loren Kiyoshi Dempster John King
Takehisa Kosugi Christian Wolff

Choreography

Merce Cunningham

Founding Music Director
John Cage (1912–1992)

Assistant to the Choreographer
Robert Swinston

Takehisa Kosugi

Music Director
Jeffrey H. James

Executive Director

Trevor Carlson, director of communication

Aaron Copp, lighting director

James Hall, costume design coordinator and wardrobe supervisor

Will Knapp, production manager

David Pini, company manager

Andrew Russ, audio engineer and music coordinator

Jeannie Steele, rehearsal assistant

David Vaughan, archivist

This program is supported, in part, by the National Endowment for the Arts.

This event is made possible with public funds from the
New York State Council on the Arts, a state agency.

These performances by Merce Cunningham Dance Company are sponsored,
in part, by Susan Marinoff and Tom Schrag.

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and the Zellerbach Family Fund 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,
and the California Arts Council, a state agency.

Friday Program

Loose Time (2002)

First Performance

Music: Christian Wolff, Moving Spaces
Décor and Costumes: Terry Winters, Vortex Street
Lighting: Aaron Copp

Dancers

Cédric Andrieux Jonah Bokaer Lisa Boudreau Ashley Chen
Paige Cunningham Holley Farmer Jean Freebury Jennifer Goggans
Mandy Kirschner Koji Mizuta Daniel Roberts Daniel Squire
Jeannie Steele Derry Swan Robert Swinston Cheryl Therrien

Musicians

Krystyna Bobrowski, Takehisa Kosugi, Christian Wolff

Loose Time was commissioned by the Cunningham Dance Foundation, Inc.

The creation of Loose Time was made possible through the support of Cal Performances,
the Andrew W. Mellon Foundation, the National Endowment for the Arts, and the AT&T Foundation.

INTERMISSION

Interscape (2000)

Music: John Cage, 108 (1991) and/or One8 (1991)*
Décor and Costumes: Robert Rauschenberg, Interscape Mirage
Lighting: Aaron Copp

Dancers

Cédric Andrieux Jonah Bokaer Lisa Boudreau Ashley Chen
Paige Cunningham Holley Farmer Jennifer Goggans
Koji Mizuta Daniel Roberts Daniel Squire
Jeannie Steele Derry Swan Robert Swinston Cheryl Therrien

Musician

Loren Kiyoshi Dempster, cello

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

*Interscape may be performed to John Cage's solo for cello, One8, 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 One8 to form a kind of cello concerto.

For this performance, the music by John Cage will be One8.

First Performance:

Merce Cunningham Dance Company,
John F. Kennedy Center for the Performing Arts, Washington, DC, April 6, 2000

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.

Additional funding provided by the AT&T Foundation and The Brown Foundation, Inc.

Saturday Program

Pond Way (1998)

Music: Brian Eno, New Ikebukuro (for Three CD Players)

Décor: Roy Lichtenstein, Landscape with Boat (1996)

Costumes: Suzanne Gallo

Lighting: David Covey

To Roy Lichtenstein

Dancers

Cédric Andrieux Jonah Bokaer Lisa Boudreau Paige Cunningham Holley Farmer
Jennifer Goggans Mandy Kirschner Koji Mizuta Daniel Squire
Jeannie Steele Derry Swan Robert Swinston Cheryl Therrien

First Performance:

Merce Cunningham Dance Company,

Opéra National de Paris/Palais Garnier, Paris, France, January 13, 1998

(This) new (series of) paintings was, in fact, first inspired by a 1994 exhibition of Edgar Degas' splendid landscape monotypes and pastels, in which Degas used broad masses of color to suggest land, space, and atmosphere. Struck by these unusual effects, Lichtenstein made a number of sketches, using his familiar dot patterns and a sponge to create monotype-like strokes. These initial efforts were followed by collages; the artist cut shapes from sheets of Benday-like dots in graduated sizes and pasted them into compositions evocative of sky and water.

—from Roy Lichtenstein: Landscapes in the Chinese Style
by Barbara Shapiro, curator, Museum of Fine Arts, Boston

The Cunningham Dance Foundation, Inc. wishes to thank Dorothy Lichtenstein, Cassandra Lozano, James de Pasquale, and Robert McKeever for their generosity in realizing Roy Lichtenstein's vision.

Landscape with Boat © Estate of Roy Lichtenstein. All rights reserved.
(Oil & Magna on canvas, 58 3/4 x 96 1/4 inches)

Pond Way was commissioned by Opéra National de Paris/Palais Garnier
and the Cunningham Dance Foundation, Inc.

Generous support provided by AT&T.

Major funding provided by the National Endowment for the Arts.

Additional funding provided by the Metropolitan Life Foundation,
the Mary Flagler Cary Charitable Trust, the Horace W. Goldsmith Foundation,
Agnes Gund, and Daniel Shapiro.

INTERMISSION

Native Green (1985)

Music: John King, Gliss in Sighs

Décor and costumes: William Anastasi

Lighting: Aaron Copp

Dancers

Cédric Andrieux Jonah Bokaer Holley Farmer
Jeannie Steele Derry Swan Robert Swinston

Musician
John King

First Performance:
City Center Theater, New York, New York, March 12, 1985

Revival staged by Robert Swinston, June 2001

This work was made possible, in part, through the generosity of a gift in memory of Edwin Denby.

INTERMISSION

Loose Time (2002)

Music: Christian Wolff, Moving Spaces
Décor and Costumes: Terry Winters, Vortex Street
Lighting: Aaron Copp

Dancers

Cédric Andrieux Jonah Bokaer Lisa Boudreau Ashley Chen
Paige Cunningham Holley Farmer Jean Freebury Jennifer Goggans
Mandy Kirschner Koji Mizuta Daniel Roberts Daniel Squire
Jeannie Steele Derry Swan Robert Swinston Cheryl Therrien

Musicians

Krystyna Bobrowski, Takehisa Kosugi, Christian Wolff

First Performance:
Merce Cunningham Dance Company,
Zellerbach Hall, University of California at Berkeley, Berkeley, CA, February 1, 2002

Loose Time was commissioned by the Cunningham Dance Foundation, Inc.

The creation of Loose Time was made possible through the support of Cal Performances,
the Andrew W. Mellon Foundation, the National Endowment for the Arts, and the AT&T Foundation.

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. Jasper Johns was succeeded as artistic advisor by Mark Lancaster in 1980, who 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*, a version of which was shown on the PBS series *American Masters* in December 2001. In Mulhouse, France, in November 2001, three dances from the Company's repertory were filmed under Atlas' direction.

In April 2000, the Company gave the first performances of *Interscape*, with décor by Rauschenberg and music by Cage, at the Kennedy Center in Washington, DC. *Way Station*, with music by Kosugi, décor by Charles Long, costumes by James Hall, and lighting by Aaron Copp, received its premiere at the City Center Theater, New York, in April 2001. In November 2001, the Company performed for two weeks at the Théâtre de la Ville as part of the Paris Festival d'Automne. In spring 2002, the Company will tour to several cities in Germany and France and also pay its first visit to Dublin, Ireland. The year-long celebration of the Company's 50th anniversary will begin with performances at the Lincoln Center Festival in New York in July 2002, with programs including important revivals as well as the first New York performances of *Loose Time* (which receives its premiere this week here in Zellerbach Hall). Another new work, with music by John King, décor by Paul Kaiser and Shelley Eshkar, and costumes by James Hall, will be seen for the first time at the Barbican Centre in London in September 2002.

Merce Cunningham, born in Centralia, Washington, received his first formal dance and theater training at the Cornish School (now Cornish College of the Arts) in Seattle. From 1939 to 1945, he was a soloist in the company of Martha Graham. He presented his first New York solo concert with John Cage in April 1944. Merce Cunningham Dance Company was formed at Black Mountain College in the summer of 1953. Since that time, 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 in Dance*. Cunningham's interest in contemporary technology has also led him to work with the computer program *LifeForms*, which he has used in making all his dances since *Trackers* (1991). In 1997, he began work in motion capture with Paul Kaiser and Shelley Eshkar of Riverbed Media, to develop the décor for *BIPED*, with music by Gavin Bryars (first performed in 1999 here in Zellerbach Hall). Another major work, *Interscape*, first given in 2000, reunited Cunningham with his early collaborator Robert Rauschenberg, who designed both décor and costumes for the dance, which features music by John Cage.

In October 2000, Merce 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 a Chevalier of the Légion d'Honneur in 1989, and Commander of the Order of Arts and Letters in 1982.

Cunningham has collaborated on two books about his work: *Changes: Notes on Choreography*, with Frances Starr (Something Else Press, New York, 1968), and *The Dancer and the Dance*, interviews with Jacqueline Lesschaeve (Marion Boyars, New York and London, 1985). The latter, originally published in French, has also been translated into German and Italian. *Merce Cunningham/ Dancing in Space and Time*, a collection of critical essays edited by Richard Kostelanetz (second edition), was published in 1998 by the Da Capo Press. *Merce Cunningham: Fifty Years*, chronicle and commentary by David Vaughan, archivist of the Cunningham Dance Foundation, was published by Aperture in September 1997. Aperture will publish a book of Cunningham's drawings and journals, under the title *Other Animals*, 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).

In August 2001, Merce Cunningham returned to the stage in the first theatrical presentations of John Cage's *An Alphabet*, at the Edinburgh Festival, with subsequent engagements in Berlin and Champaign-Urbana (Illinois). After the

current engagement on February 5th at Zellerbach Hall, An Alphabet will be seen in Perth (Western Australia), New York City, and Orange County.

John Cage 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 musical advisor to 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 MCDC was *FOUR3*, 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 1988–1989) 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.

Takehisa Kosugi 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, journeying 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 Merce Cunningham Dance Company since 1977, and was appointed musical director of the Company in 1995. Kosugi 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 in Paris (1978–1979); *Fetes Musicales de la Sainte-Baume* (1978–1980); 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); *Klanginstallationen* in Bremen (1987); *Moments Sonores* in Utsunomiya, Japan (1989); *Kunst als Grenzbeschreibung: John Cage und die Moderne* in Munich (1991); *Musik Tage* in Donaueschingen (1993); *Ashiya City Museum of Art and History*, Japan (1996).

Robert Swinston was born in Pittsburgh, Pennsylvania, 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 Kazuko Hirabayashi Dance Theatre. He joined MCDC in August 1980. Swinston 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 also directs the activities of the Cunningham Repertory Understudy Group and the Cunningham Repertory Group. He has assisted in the staging of Cunningham works on other companies, including Boston Ballet, Dayton Contemporary Dance Company, White Oak Dance Project, Rambert Dance Company, and New York City Ballet.

Cédric Andrieux, a native of France, began his dance training at the age of 12 and entered the Conservatoire National Supérieur de Musique et de Danse when he was 16, from which he graduated with honors three years later. Since then, he has danced with the Junior Ballet, Patrick Le Douare, and Jennifer Mueller/The Works. He joined the Cunningham Repertory Understudy Group in August 1998 and became a member of MCDC in the summer of 1999.

Jonah Bokaer, from Ithaca, New York, began his formal dance training with the Ithaca Ballet from 1996–1998. In 1998, he received a scholarship to attend the North Carolina School of the Arts. Bokaer's performing credits there included

works by Lar Lubovitch, Alwin Nikolais, David Dorfman, Ton Simons, and Brenda Daniels. In addition, he received scholarships to study at the Jacob's Pillow Dance Festival, the School of Washington Ballet, and the Alvin Ailey Summer Intensive. Upon graduating from NCSA as a contemporary dance major, Bokaer became a member of MCDC in June of 2000. He would like to express his gratitude to his family.

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 the Company in August 1994.

Ashley Chen was born in France, where he received his dance training at the Conservatoire National de Region in Caen, then at the Conservatoire National Supérieur de Musique et de Danse in modern dance. Upon graduation, in 1998, he joined the Junior Ballet of the Conservatoire, where he worked with choreographers such as Irene Hultmann, Yo Stromgren, and Ohad Naharin, and performed the repertory of Alwin Nikolais. At the invitation of Thomas du Chatelêt, he danced with the Compagnie Thomas du Chatelêt until the beginning of 2000, when he came to New York to join the Merce Cunningham Dance Company.

Paige Cunningham was born in Cincinnati, Ohio, where she trained under Sheila Cohen at the School for Creative and Performing Arts. She graduated with a BFA in dance from the Juilliard School in May 2000. Cunningham has studied at the School of American Ballet and DanceAspen, and has toured Argentina under Maestro Hector Zaraspe. She became a member of the CDF Repertory Understudy Group in June 2000 and joined the Company in August of that year. She would like to thank her family and Juan for their love and support.

Holley Farmer grew up in Fresno, California. She has danced with the Theatre Ballet of Canada, Oakland Ballet, and the original Canadian cast of The Phantom of the Opera. She 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 the Company in 1997.

Jean Freebury received her dance training at Alberta Ballet School, the London Contemporary Dance School, and North Carolina School of the Arts. She joined the Merce Cunningham Dance Company in 1992. Freebury has been on faculty at the Merce Cunningham Studio since 1996.

Mandy Kirschner was born in Columbia, Maryland, received her early dance training at the Baltimore School for the Arts, and graduated with a BFA in dance from SUNY Purchase in May 1999. She became a member of the Cunningham Repertory Understudy Group in January 2000 and joined the Company in February of the same year.

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

Koji Mizuta was born in Kochi, Japan, and received his dance training in Tokyo. From 1989, he studied modern dance with Tatsuo Mochizuki and Kazuko Hirabayashi. He has had extensive performing experience in Japan and has won several awards for his dancing. In December 1997, he began studying at the Merce Cunningham Studio, and he joined MCDC in the fall of 1998.

Daniel Roberts is originally from Pittsburgh, Pennsylvania, where he studied dance at the Pittsburgh Civic Light Opera and piano at Carnegie Mellon University. He graduated magna cum laude with a BFA in dance from Ohio State University. Roberts joined the Cunningham Repertory Understudy Group in January 2000 and joined the Company one year later. In addition to his career as a dancer, Roberts is a freelance accompanist in New York City. He would like to thank Sara Neece for her continuing support.

Daniel Squire was trained in his native Yorkshire by Dorothy Stevens and Louise Browne. Later, after moving to London, he received further training at White Lodge

and the Rambert School. He has worked with Ian Spinky, Michael Clark, and Matthew Hawkins. Squire joined the MCDC in early 1998.

Jeannie Steele received most of her training at the North Carolina School of the Arts. She joined the Company in 1993 and is currently on the faculty at the Merce Cunningham Studio. Steele has assisted in the setting 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. In June of 2001, Merce Cunningham asked her to become the Company's rehearsal assistant.

Derry Swan is from Swarthmore, Pennsylvania, 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.

Cheryl Therrien is originally from New Hampshire and received her early dance training from the Boston Ballet School. She holds a BFA in dance from SUNY Purchase and since graduating has worked with Ellen Cornfield, Ton Simons, Kenneth King, Sarah Michelson/The Shirley Choir, and Christopher Caines. She was also a member of the CDF Repertory Understudy Group before joining the Company in November 1993, and is currently a faculty member at the Merce Cunningham Studio.

William Anastasi was born in Philadelphia in 1933 and has lived in New York since 1963. His work has been seen in galleries around the world and is part of the permanent collections of the Museum of Modern Art, the Guggenheim Museum, and the Metropolitan Museum of Art (New York City), the National Gallery of Art (Washington, DC), and the Art Institute in Chicago. In 1984, he became co-artistic advisor to the Merce Cunningham Dance Company. Aside from Native Green, his other collaborations with Merce Cunningham include Grange Eve (1986), Points in Space (1986), and his last one, Polarity (1990).

Krystyna Bobrowski is a sound artist, composer, and musician living in Oakland, California. In addition to French horn, she plays acoustic and electronic instruments of her own design. Her instrument/installation Gliss Glass was exhibited recently at the Ex Teresa Arte Actual Sound Art Festival in Mexico City. Bobrowski received her MFA in electronic music and recording media from Mills College and her BA in computer music from Dartmouth College, where she first studied and worked with the composer Christian Wolff. She has performed and recorded with a number of musicians and composers, including Cecil Taylor and his Improvisation Orchestra, Anthony Braxton, Lou Harrison, Larry Polansky, and the ensemble Vorticella. She was an artist-in-residence at the Akademie Schloss Solitude in Stuttgart, Germany (1997–1998), and is currently a sound artist and exhibit developer at the Exploratorium Museum in San Francisco.

Aaron Copp has been associated with the Merce Cunningham Dance Company since 1992, and has logged a lot of mileage in the process. His designs for the Company include: Doubletoss, Breakers, Ground Level Overlay, Windows, BIPED, and Interscape. 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, Washington. 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 began working with MCDC in 1999, performs solo cello in Gavin Bryar's BIPED, is recognized worldwide for his performance of John Cage's One8 in Cunningham's dance Interscape, and is a regular among the Company musicians.

Brian Eno, one of the founders of Roxy Music, 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. Eno's ability to push creative musicians in new directions revealed itself in albums with Talking Heads and U2. He introduced pop music audiences to John Cage's ideas; the range of historic discs of "ambient" music became apparent in the early 1990s, when they became popular hits, giving rise to a whole gamut of musical genres. Eno 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 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, as well as MCDC. Gallo worked for Meredith Monk, Alvin Ailey, Ballet Hispanico, New Choreographers on Pointe, Lucinda Childs, Trisha Brown, and White Oak Dance Project. She posthumously received a 2000 New York Dance Performance Award (“Bessie”) for BIPED.

John King, composer and guitarist, has presented his solo, chamber, and group compositions throughout the United States, Europe, and Japan. He has performed in major festivals as well as on the club circuit. The music for Native Green and CRWDSPCR are his two commissioned works for the Merce Cunningham Dance Company.

Roy Lichtenstein (1923–1997) was born in New York and studied there at the Arts Students League, and in Ohio at the 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 in the décor. Pond Way is dedicated to his memory.

Terry Winters received a BA from Pratt Institute in 1971 and has exhibited widely in the United States and abroad. The first one-person exhibition of his paintings was held in 1982 at Sonnabend in New York. In 1991, the Whitney Museum organized a survey of his work, which opened at MoCA, Los Angeles. A retrospective of his paintings opened at IVAM, Valencia, and traveled to the Whitechapel Art Gallery, London, in 1998. Winters’ printed works were the subject of an exhibition held at the Metropolitan Museum of Art last year. His recent collaborations include the set design for Trisha Brown Dance Company’s El Trilogy (2000) and a book project with Jean Starobinski, Perfection, Way, Origin (2001). His work is part of many public collections, including the Metropolitan Museum of Art and MoMA (New York), the Tate Gallery (London), and the Reina Sofia (Madrid). Winters is represented by Matthew Marks Gallery, New York City.

Christian Wolff was born in 1934 in Nice, France, but has lived mostly in the United States since 1941. He studied piano with Grete Sultan and composition briefly with John Cage. Mostly self-taught as a composer, he has still been variously affected by John Cage, David Tudor, Morton Feldman, Earle Brown, Cornelius Cardew, and Frederic Rzewski, among others. He has also felt affinities with early minimalist music and, especially, Merce Cunningham’s work. Over the years, Wolff’s music has taken various directions, including, in the early 1950s, a kind of minimalism, then indeterminacy and open form, with particular attention to the involvement of performers in flexible and changing real-time performing situations and work connected to political questions (in the general direction of democratic socialism), often drawing for material on politically connected music. His music, now over 100 pieces, is published by C.F. Peters, New York, and there have been recordings on Time/Mainstream, Columbia-Odyssey, Wergo, Vox, Electrola, EMI, CRI, Opus One, Philo, Centaur, Collocote, Hat Hut, and Koch. Academically trained as a classicist, Wolff is currently professor of classics and music at Dartmouth College.

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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 212.691.9751; 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 performers 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 212.691.9751; Fax 212.633.2453. Contact Mary Lisa Burns, ext. 32 (marylisa@merce.org).

Physical therapy for the Merce Cunningham Dance Company provided by Philippa Condous and Alyssa Padiat at the Kane School of Core Integration.

Physical therapist for the Merce Cunningham Dance Company on tour: Martha Brown.

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

Orthopedist to the Merce Cunningham Dance Company is David S. Weiss, MD, NYU-HJD, Department of Orthopedic Surgery.

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