

Brooklyn Academy of Music

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Night of 100 Solos: A Centennial Event

Choreography by Merce Cunningham

BAM Howard Gilman Opera House
Apr 16 at 7:30pm

Running time: approx. 90 minutes, no intermission

Presented without intermission, Events consist of excerpts of dances from the repertory and new sequences arranged for the particular performance and place, with the possibility of several separate activities happening at the same time.

—Merce Cunningham

Stager **Patricia Lent**

Associate stager **Jean Freebury**

Music director **John King**

Set designer **Pat Steir**

Costume designers and builders **Reid Bartelme & Harriet Jung**

Lighting designer **Christine Schallenberg**

Technical director **Davison Scandrett**

Co-produced by Brooklyn Academy of Music, the Barbican London, UCLA's Center for the Art of Performance, and the Merce Cunningham Trust

Night of 100 Solos: A Centennial Event is part of the Merce Cunningham Centennial.

Night of 100 Solos: A Centennial Event is generously supported by a major grant from the Howard Gilman Foundation.

2019 Winter/Spring is programmed by Joseph V. Melillo.

Season Sponsor:

**Bloomberg
Philanthropies**

Leadership support for dance at BAM provided by The Harkness Foundation for Dance

Major support for dance at BAM provided by The SHS Foundation

Support for the Signature Artists Series provided by the Howard Gilman Foundation

DANCERS Kyle Abraham, Christian Allen, Mariah Anton (understudy), Reid Bartelme, Jacqueline Bulnes, Cecily Campbell, Peiju Chien-Pott, Maggie Cloud, Jason Collins, Marc Crousillat, Angela Falk, Peter Farrow (understudy), Tamisha Guy, Jacquelin Harris, Forrest Hersey, Eleanor Hullihan, Shayla-Vie Jenkins, Claude “CJ” Johnson, Lindsey Jones, Sara Mearns, Sharon Milanese, Chalvar Monteiro, David Norsworthy, Keith Sabado, Vicky Shick, Joshua Tuason, and Anson Zwingelberg

UNDERSTUDIES Mariah Anton and Peter Farrow

MUSICIANS David Behrman, Gelsey Bell, John King, Matana Roberts, and Jesse Stiles

ADDITIONAL STAGING AND COACHING Kimberly Bartosik, Michael Cole, Brandon Cowlles, Dylan Crossman, Holley Farmer, Maydelle Fason, Jennifer Goggans, Neil Greenberg, Meg Harper, Joseph Lennon, Rashaun Mitchell, Sandra Neels, Dennis O’Conner, Silas Reiner, Jamie Scott, Derry Swan, Carol Teitelbaum, Melissa Toogood, and Andrea Weber

The Cunningham Centennial is generously supported with major funding from the Merce Cunningham Trust, the Paul L. Wattis Foundation, the Doris Duke Charitable Foundation, the American Express Foundation and Judith Pisar.

Additional funding has been provided by the The Gladys Krieble Delmas Foundation, the Foundation for Contemporary Arts, Judy and Alan Fishman, Molly Davies, Myra Malkin and Barbara Pine.

Videographer and Livestream Producer **Nel Shelby Productions**

Executive Producer **Ken Tabachnick**

Creative Producer **Trevor Carlson**

Notes

The Merce Cunningham Dance Company (then Merce Cunningham and Dancers) first performed at the Brooklyn Academy of Music on Jan 20, 1954. The program was *Suite by Chance*, *Fragments*, *Septet*, *Banjo*, and *Dime a Dance*. The company returned later that year (when *Minutiae* premiered, which marked the beginning of a long, steady relationship with Robert Rauschenberg), twice in 1957, and then not again until 1966. Two years later, BAM President and Executive Producer Harvey Lichtenstein asked the company and Alvin Ailey American Dance Theater to be resident companies at BAM. This invitation solidified a relationship between BAM and MCDC that lasted until it disbanded, in 2011, after Cunningham’s death in 2009. Over the decades, the company appeared at BAM 89 times, with the last performance here on April 19, 2009, at the end of a run in which Cunningham’s last piece, *Nearly 90*, premiered on his 90th birthday—10 years ago today, April 16, 2009.

Night of 100 Solos: A Centennial Event brings the Cunningham legacy back to BAM, where so much of the foundation of Cunningham’s longevity was nurtured. This Event, spread across three

cities on both sides of the Atlantic, is the largest Cunningham Event ever undertaken. BAM, the Center for the Art of Performance at UCLA, and the Barbican, London, are presenting this one-time birthday Event in collaboration with the Merce Cunningham Trust. In acknowledgment of Cunningham’s long-standing commitment to technology and accessibility, all three portions of the Event are being live-streamed, making this evening a truly global Event.

On each of the three stages, 25 dancers will perform 100 solos choreographed by Merce Cunningham. Authorized staggers—all of whom are former Cunningham dancers—have composed these solos into a choreographic Event following their understanding of Cunningham’s aesthetics and processes. Alongside them, nearly half of the total alumni of the MCDC have participated in staging the works, passing the information residing in their bodies to a new group of dancers, many of whom never danced with, or even met, Cunningham.

Consistent with Cunningham’s methodology, the dancers have all rehearsed in silence and will only hear the live music accompaniment—which

is composed and performed by a team in each city led by one of the former MCDC musicians—when they perform. Also consistent with Cunningham's practice, and making the connection again to technology, each city's stage design will feature a digital artwork created by a visual artist.

In presenting *Night of 100 Solos*, the Merce Cunningham Trust and its three partners hope to demonstrate that the Cunningham legacy is alive and well and that his work can be performed by a diverse group of dancers. In addition, we can

A Note from Judith Pizar, former Executive Director of Merce Cunningham's company and former Director of Music at BAM

The first thing that struck me about Merce Cunningham, when we met in the early 1960s, was the strength of his quiet presence. He moved with the soft grace of a panther. At first, a bit intimidating, he soon became warm and affectionate.

It was music that led me to the world of dance. I was representing John Cage through "The Composer Speaks"—the lecture bureau I had established for composers who were breaking through onto the world stage. Merce took a keen interest in our work. The trust that he and John gave to the timid young woman I was then was no different than the trust they lavished upon so many young artists and performers in all fields.

One morning, as our first musical season was wrapping up, John came over to my office with a totally unexpected offer. Did I want to manage Merce Cunningham's dance company? At first, I demurred: "John, I know a thing or two about music... But dance?" It did not take him long to convince me. And thus began the greatest of adventures, that would take us to the four corners of the earth, where there was a stunning thirst for the American avant-garde.

Merce had a charismatic and mysterious presence. Yes, he was introverted and shy. But he could also be terribly funny. One of his favorite things was to sneak out and meet me at MoMA to catch a Fred and Ginger movie. Onstage, Merce was pure magic, breaking barriers with every step. The image of him sitting in a grand plié in *Summerspace* is forever etched in my mind. The creative process was totally unique: First he would choreograph the piece; then he would commission or select the music (which, as we

now see that there is a clear pathway to pass on the intimate knowledge of those on whom Merce Cunningham first staged his work. Also, there continues to be a hungry and interested audience, appreciating the unique, revolutionary work that Merce Cunningham and his collaborators (including John Cage, Robert Rauschenberg, and Jasper Johns) did to reveal new ways of looking at and experiencing the world. This body of work is as relevant and engaging today as it was over the 70 years of Merce Cunningham's career.

know, did not need to be in sync with steps); and then would come the sets and costumes. Thus came together some of the greatest creative minds of the post-War era: John Cage and other composers like David Tudor, Morton Feldman, or Toshi Ichiyanagi; visual artists like Jasper Johns, Robert Rauschenberg, Frank Stella, Marcel Duchamp, Buckminster Fuller, Andy Warhol, Bill Anastasi, and Dove Bradshaw. These artistic pioneers, many of whom had met at Black Mountain College, revolutionized the world of dance.

Several years after accepting that job, I moved to Paris with my husband, Samuel Pizar, and ran the American Center on Boulevard Raspail, where I invited Merce and John to perform. When I told them that the audience would include some famous French intellectuals and personalities, John chuckled: "Then Merce and I are going to be particularly naughty!" They of course had a triumph. In those days they were perhaps more beloved, and better understood, in Western Europe than in the United States. They returned often, under the guidance of the marvelous Benedicte Pesle—one of the greatest champions of American contemporary art in Europe.

It is difficult to believe that Merce would be 100 this year. He seemed at once immortal and eternally youthful. The magic he communicated from the stage to his audience is, to this day, unlike anything I have ever seen. And I feel humbled and proud to have helped to bring to the world some of America's true greatness.

Judith Pizar, UNESCO Special Envoy for Cultural Diplomacy, was the Executive Director of Merce Cunningham's company from 1965–68, in tandem with Lew Lloyd. During this time, she established a lifelong friendship with Cunningham and Cage. She continues to be an unwavering supporter of their work.

DANCERS

KYLE ABRAHAM is the proud recipient of a 2018 Princess Grace Statue Award. Previous awards include the 2012 Jacob's Pillow Dance Award, a 2012 United States Artists Fellowship, a 2013 MacArthur Award, and a 2016 Doris Duke Award for his achievements in dance. In addition to founding and directing his dance company A.I.M., Abraham has created works for Hubbard Street Dance Chicago, Wendy Whelan's *Restless Creature*, several works for Alvin Ailey American Dance Theater, and most recently *The Runaway* for New York City Ballet's 2018 Fall Fashion Gala. Abraham is a visiting professor in residence at UCLA.

CHRISTIAN ALLEN was raised in Cambridge, MA and began studying dance at age five with JAM'NASTICS INC., a local hip-hop company. His formal dance training began in high school where he studied ballet, modern, and improvisational dance. He received his BFA in dance at SUNY Purchase. Allen has performed repertory pieces by NØA Dance, GREYZONE NYC, Gregory Dolbashian, Adam Barruch, Gabrielle Lamb, Shannon Gillen, Roy Assaf, Aszure Barton, Kyle Abraham, Brian Brooks, Emily Molnar, Merce Cunningham, Trisha Brown, Bill T. Jones, and Kimberly Bartosik/daela.

MARIAH ANTON (understudy) is from Long Island, NY, where she studied with Jo-Ann Hertzman. Anton is studying for a BFA at the University of North Carolina School of the Arts where she received the Sarah Graham Kenan Scholarship. At UNCSA she has studied many techniques and performed works by Martha Graham, Merce Cunningham, Charles Czarny, Ming-Lung Yang, Alexei Kremnev, Larry Keigwin, José Limón, Tim Miller, Natalie Desch, Dawn Bazemore, and Juel Lane. She's taken workshops with the Merce Cunningham Trust, Stephen Petronio, Complexions Contemporary Ballet, Jessica Lang Dance, and Rioult Dance.

REID BARTELME, along with Harriet Jung, is co-design director at Reid & Harriet Design. He was a dancer at Ballet Met and the Alberta Ballet before returning home to New York to dance with Shen Wei Dance Arts and later the Lar Lubovitch Dance Company. He has also danced in work by Kyle Abraham, Jack Ferver, and Douglas Dunn.

He started Cunningham training in 1999 with Cathy Kerr at SUNY Purchase and continued periodically at the Cunningham studio. Reid & Harriet have received fellowships at Center for Ballet and the Arts and the New York Public Library. They have made commissioned work for the Museum of Art and Design and Guggenheim Works & Process.

JACQUELINE BULNES, from Miami, FL, trained with Edmundo Ronquillo of the Ballet Nacional de Cuba and received a BFA from New World School of the Arts. As former soloist with the Martha Graham Dance Company and Dance Theatre of Harlem, Bulnes toured Italy for four years as movement director and choreographer before moving to London for a year to restage both Graham and Limón's repertoire at Trinity Laban. Her work as director and choreographer has been shown in festivals around Italy, Scotland, England, Miami, and New York. Bulnes performs as soloist with the Limón Dance Company.

CECILY CAMPBELL was born in Santa Fe, NM and is based in New York. She is a member of Trisha Brown Dance Company, which she joined in 2012, and previously danced with Shen Wei Dance Arts from 2008—13. She holds a BFA in dance from New York University's Tisch School of the Arts. Campbell is a long-time admirer of Merce Cunningham's work, collaborative partners, and dancers.

PEIJU CHIEN-POTT, from Taiwan, is a principal dancer for Martha Graham Dance Company. She received a BFA from Taipei National University of the Arts and a Merit Scholarship at Merce Cunningham Studio, where she studied with Cunningham in 2008. Chien-Pott has been honored with the Positano Premia la Danza "Léonide Massine," an honoree of Women's History Month, a Bessie Award, "People of the Year" by PAR Performing Arts of Taiwan, an Outstanding Dance Artist Award from the government of Taiwan, and the Capri International Award in Dance, among others.

MAGGIE CLOUD grew up in Sarasota, FL and graduated from Florida State University with a BFA in dance. She has worked with choreographers including Moriah Evans, Beth Gill, John Jasperse, Pam Tanowitz, and Gillian Walsh. Since 2012, Cloud has regularly attended class-

es given by the Cunningham Trust, participated in restaging workshops for *How to Pass*, *Kick*, *Fall and Run* and *Un Jour ou Deux*. She has been on faculty at Chen Dance Center, Brooklyn Arts Exchange, and University of the Arts Pre-College Summer Institute. She is currently studying at Tri-State College of Acupuncture.

JASON COLLINS is from Defreestville, NY and received his BFA from The Juilliard School. Living in Brooklyn, Collins works with Pam Tannowitz Dance and also performs with Crossman Dans(c)e, Metropolitan Opera, Ryan McNamara, The Bang Group, and Danielle Russo. Collins has participated in Cunningham Trust workshop reconstructions of *Ocean*, *Locale*, and *Cross Currents*, and was featured in *Scenario* at Vail Dance Festival in 2018. He is also co-founder of HEWMAN, a collaborative collective of artists bent on widening the potential for equality and empathy between dance audiences and performers.

MARC CROUSILLAT works with the Trisha Brown Dance Company and Netta Yerushalmy. He has performed in the works of John Jasperse, Tere O'Connor, Gerard & Kelly, and Wally Cardona & Jennifer Lacey. He has taught master classes at Yale University, Duke University, the University of the Arts, and the Jerusalem Academy of Music and Dance, among others. He earned a BFA in dance at the University of the Arts. He received a 2016 Princess Grace Award Dance Fellowship, and was listed as one of *Dance Magazine's* "25 to Watch" in 2017. In 2012, he participated in Rashaun Mitchell's staging of *How to Pass*, *Kick*, *Fall and Run*.

ANGELA FALK is a native of Lafayette, CA. She was introduced to Cunningham Technique at The Juilliard School, from which she graduated in 2017 and received the Joseph W. Polisi "Artist as Citizen" award. She is a member of the Limón Dance Company and resides in New York City. Falk has also performed with the CCN - Ballet de Lorraine in Nancy, France and Buglisi Dance Theater in New York City.

PETER FARROW (understudy) is originally from Richmond, VA. He is a recent graduate of The Juilliard School who studied Cunningham Technique under Jean Freebury and performed in Juilliard's production of *Sounddance*. He is currently performing in *Sleep No More* in NYC.

TAMISHA GUY, a native of Trinidad and Tobago, began her formal dance training at Ballet Tech, the New York City Public School for Dance under the direction of Eliot Feld. She attended LaGuardia High School and SUNY Purchase College, where she studied Cunningham Technique with Jean Freebury. In 2013, Guy graduated with honors from SUNY Purchase and joined Martha Graham Dance Company. In 2016, Guy was selected as one of *Dance Magazine's* "25 to Watch" and received the Princess Grace Fellowship. She joined Kyle Abraham's A.I.M. in 2014.

JACQUELIN HARRIS, born in Charlotte, NC, studied under Lori Long at Dance Productions Studios, then at Joffrey Ballet School and Jacob's Pillow. Harris, an honors graduate from the Ailey/Fordham Program, has a BFA in dance from Fordham University. Recipient of a Silver ARTS award from the National Foundation for the Advancement of the Arts, she was a Presidential Scholar in the Arts semifinalist. She is among *Dance Magazine's* 2016 "25 to Watch" and received a 2017 Princess Grace Fellowship. She joined the Alvin Ailey American Dance Theater in 2014 and studied Cunningham Technique with Carol Teitelbaum.

FORREST HERSEY trained at the University of Louisville and the Youth Performing Arts School in Kentucky and holds a BFA in dance from SUNY Purchase, where he performed works by Ohad Naharin, Azsure Barton, Greg Dolbashian, Ori Flomin, and Shannon Gillen. He has performed with Rashaun Mitchell + Silas Riener, Nelly Van-Bommel, ZviDance, and Gabrielle Lamb's Pigeonwing Dance. He has also performed sections of Cunningham's *Springweather* and *People*. Hersey was included in *Transmissions*, an exhibit by Nick Mauss at the Whitney Museum of American Art. He currently dances for Liz Gerring Dance Company.

ELEANOR HULLIHAN has performed and collaborated with Rashaun Mitchell + Silas Riener, John Jasperse, Tere O'Connor, Jimmy Jolliff, Beth Gill, Jennifer Monson, Sarah Michelson, Andrew Ondrejcek, Sufjan Stevens/Jessica Dessner, Mike Mills, and Zeena Parkins. She was a DanceWEB scholar and a curator for Movement Research. She teaches body conditioning at ABT Jacqueline Kennedy Onassis School, Sarah Lawrence College, and privately in NYC. Hullihan first en-

countered the Cunningham Technique at UNCSA with Brenda Daniels and graduated from NYU Tisch Dance (BFA). She was born in Seattle and lives in Brooklyn.

SHAYLA-VIE JENKINS is a performer, teacher, and creator currently based in Philadelphia, PA. She received her BFA from the Ailey/Fordham program and recently completed her MFA at Smith College. Jenkins spent a decade (2005—15) performing with Bill T. Jones/Arnie Zane Dance Company. She has also worked with artists including Alicia Hall Moran, Gus Solomons jr, Yanira Castro, Rebecca Lazier, and Yara Travieso. Jenkins recently began an assistant professorship in the School of Dance at the University of the Arts, and is involved in creative projects with Ni'Ja Whitson and Susan Marshall.

CLAUDE "CJ" JOHNSON hails from Chicago, IL where he began his formal dance training at Chicago Academy for the Arts under the direction of Randy Duncan. He continued his dance training at SUNY Purchase, where he was awarded the Adopt-A-Dancer Scholarship. At Purchase, he performed works by choreographers Johannes Weiland, Aszure Barton, Doug Varone, Kevin Wynn, Rosalind Newman, Alexandra Beller, and Stuart Loungway, and studied Cunningham Technique under Jean Freebury. Johnson currently resides in NYC and joined Kyle Abraham's A.I.M. in 2017.

LINDSEY JONES is originally from St. Louis, MO and lives in NYC. She graduated with a BFA from SUNY Purchase, where she was introduced to Cunningham's work. She continued her studies at the Professional Training Program at Westbeth and has participated in numerous workshops offered by the Cunningham Trust. Jones is honored to be part of Alla Kovgan's 3-D Cunningham documentary film that will premiere in the Spring of 2019. She works with Dance Heginbotham, Pam Tanowitz Dance, Kimberly Bartosik/daela, Sally Silvers, Bill Young, and Caleb Teicher & Co.

SARA MEARNS, originally from Columbia, SC, is a principal dancer with New York City Ballet and resides in NYC. Mearns entered the School of American Ballet in 2001 and became principal dancer with NYCB in 2008. She has worked with the Paul Taylor Dance Company, Company

Wang Ramirez, and Jodi Melnick in *New Bodies*. Mearns was featured in Matthew Bourne's *The Red Shoes*, performed *Dances of Isadora Duncan* in one of her five Fall for Dance festival appearances, and will perform in the New York City Center Encores production of *I Married an Angel*. She is a Benois de la Danse and a Princess Grace Award nominee, and a winner of the 2018 Bessie Award for Outstanding Performer.

SHARON MILANESE is a teaching and performing artist based in New York City. She holds a BFA in dance performance from Southern Methodist University, is a certified Pilates instructor and bodyworker, and teaches professional ballet classes worldwide. Milanese has been dancing for Lucinda Childs Dance Company since 2009, and was appointed rehearsal director in 2014. She has set Childs' work on Lyon Opera Ballet, and on students at Barnard College and George Mason University.

CHALVAR MONTEIRO began studying dance at Sharron Miller's Academy for the Performing Arts. He continued his studies at The Ailey School and received a BFA in dance from SUNY Purchase, where he was introduced to the Cunningham Technique. He performed Cunningham's Duets staged by Carol Teitelbaum. He has also performed works by Paul Taylor, Helen Pickett, Kevin Wynn, and Doug Varone. Monteiro danced with Elisa Monte Dance, Keigwin + Company, Sidra Bell Dance NY, BODYTRAFFIC, Kyle Abraham/A.I.M., Ailey II, and is currently a dancer with Alvin Ailey American Dance Theater.

DAVID NORSWORTHY is a Canadian dance artist based in Toronto. He has performed with Peggy Baker Dance Projects, Toronto; Dancenorth, Melbourne; Brian Brooks, New York; and Skånes Dansteater, Malmö. His choreographic presentations include *Our Voices*, Stockholm; *Wave Rising*, New York; and *CanAsian Dance*, Toronto. Norsworthy is recipient of the 2016 Ron Lenyk Award and one of three finalists for the Toronto Arts Foundation's 2018 Emerging Artist Award. He first encountered Cunningham Technique and repertory at The Juilliard School, where he earned his BFA in 2013.

KEITH SABADO was born in Seattle and began his dance training at the University of

Washington. He was a longtime member of the Mark Morris Dance Group. He danced for many years with White Oak Dance Project, performing dances by many choreographers, including Cunningham. He was invited to dance with the Lucinda Childs Dance Company for its 20th anniversary and later staged Childs' *Radial Courses* on students from Sarah Lawrence College while on faculty there. He currently teaches Pilates and movement rehabilitation privately, conditioning at ABT Jacqueline Kennedy Onassis School, and performs with Yvonne Rainer.

VICKY SHICK, born in Budapest, Hungary, received a performance Bessie for her time in the Trisha Brown Dance Company. She has collaborated with many other choreographers, including duets with Cunningham dance icons Meg Harper and Robert Swinston. Shick has shown her own pieces and received her second Bessie for her collaborative work with artist Barbara Kilpatrick. Shick teaches at Movement Research, at various colleges, and internationally. She was a two-time Movement Research Artist in Residence, a grant recipient from the Foundation for Contemporary Arts, a DiP Gibney grantee, and a Guggenheim Fellow.

JOSHUA TUASON is a dance artist and teacher originally from San Francisco, where he began his training at the San Francisco Ballet, and later obtained a BFA from Marymount Manhattan College. He was a member of the Martha Graham Ensemble and has participated in various reconstructions of Cunningham's work with the Cunningham Trust. He was a member of Stephen Petronio Company (2009—17). He currently freelances and has collaborated with various artists, including Mark Morris, Ian Spencer Bell, Ellen Cornfield, Wendy Osserman, Pat Catterson, Xavier Cha, Sally Silvers, and Pam Tanowitz.

ANSON ZWINGELBERG, from Myrtle Beach, SC, began ballet training under Liza Mata, and later studied at SC Governor's School for the Arts and Humanities under Stanislav Issaev and José Garant. He received a BFA from The Juilliard School (2017), where he performed work by Merce Cunningham, José Limón, Paul Taylor, Richard Alston, Matthew Neenan, Zvi Gotheiner, and Loni Landon, performed at Guggenheim Works & Process, participated in Springboard Danse Montréal, and Merce Cunningham Trust workshops. Since joining

Charlotte Ballet, his performance work includes Jerome Robbins, Johan Inger, Javier de Frutos, Robyn Mineko-Williams, Myles Thatcher, Bryan Arias, and Medhi Waterski.

MUSICIANS

DAVID BEHRMAN (small acoustic instruments, laptops and electronics) has been active as a composer and artist since the 1960s. Over the years he has made sound and multimedia installations for gallery spaces as well as compositions for performance in concerts. He had long associations with the Merce Cunningham Dance Company, John Cage, and David Tudor, and was a co-founder, with Alvin Lucier, Robert Ashley and Gordon Mumma, of the Sonic Arts Union.

GELSEY BELL (voice, vocoder, metallophone, electronics) is a singer, songwriter, sound artist, and scholar. She received a 2017 Music/Sound Award from the Foundation for Contemporary Arts, had work included in PS 1's *Greater New York* exhibit, and has released multiple albums, including *Ciphony* with John King. She is a core member of thingNY, Varispeed, and the Chutneys, and has collaborated with multiple choreographers, including Kimberly Bartosik, Yasuko Yokoshi, Biba Bell, and Anna Sperber.

JOHN KING (music director; electronics, viola, guitar), composer, guitarist, and violist, has received commissions from Kronos Quartet, Ethel, Bang on a Can All-Stars, Mannheim Ballet, New York City Ballet/Diamond Project, Stuttgart Ballet, and Merce Cunningham Dance Company. His music has been performed at The Kitchen, BAM, Lincoln Center, The Knockdown Center, and Roulette. He received the 2014 Award for Sound/Music from the Foundation for Contemporary Arts, as well as the 2009 Alpert Award for the Arts in Music.

MATANA ROBERTS (alto saxophone) is an internationally documented mixed media sound artist and musician.

JESSE STILES (electronics), from Boston, is an electronic composer, performer, installation artist, and software designer. Stiles' work has been featured at internationally recognized institutions including the Smithsonian American Art Museum, Lincoln Center, Whitney Museum of American

Art, and Park Avenue Armory. He has appeared multiple times at Carnegie Hall, performing as a soloist with electronic instruments.

CREATIVE COLLABORATORS

MERCE CUNNINGHAM (1919—2009) is widely considered to be one of the most important choreographers of all time. His approach to performance was groundbreaking in its ideological simplicity and physical complexity: he applied the idea that “a thing is just that thing” to choreography, embracing the notion that “if the dancer dances, everything is there.” Cunningham was born in Centralia, WA, and attended the Cornish School in Seattle. There, he was introduced to the work of Martha Graham (he would later have a six-year tenure as a soloist with her company) and met John Cage, who would become the greatest influence on his practice, his closest collaborator, and his life partner until Cage’s death in 1992. In 1948, Cunningham and Cage began a relationship with the famed experimental institution Black Mountain College, where Cunningham first formed a dance company to explore his convention-breaking ideas. Merce Cunningham Dance Company (originally called Merce Cunningham and Dance Company) would remain in continuous operation until 2011, with Cunningham as artistic director until his death in 2009. Over the course of his 70-year career, Cunningham choreographed 180 dances and over 700 Events. Cunningham proposed a number of radical innovations on how movement and choreography are understood, and sought to find new ways to integrate technology and dance. With long-term collaborations with artists like Robert Rauschenberg, Jasper Johns, Charles Atlas, and Elliot Caplan, Cunningham’s sphere of influence also extended deep into the visual arts world. Cunningham earned some of the highest honors bestowed in the arts, and his dances have been performed by renowned companies worldwide.

PATRICIA LENT (primary stager) was a member of the Merce Cunningham Dance Company (1984—93) and White Oak Dance Project (1994—96). She then taught elementary school at PS 234 in Lower Manhattan (1998—2007). In 2009, Lent was named a trustee of the Merce Cunningham Trust, and currently serves as the Trust’s director of licensing. She began teaching

Cunningham Technique and repertory workshops at the Cunningham Studio in the late 1980s. In recent years, she has staged Cunningham’s work for companies, conservatories, schools, and museums worldwide.

JEAN FREEBURY (associate stager) danced for Merce Cunningham Dance Company from 1992 until 2003. She has taught Cunningham Technique and repertory since 1996. She is currently on faculty at The Juilliard School, SUNY Purchase, and the Cunningham Trust. She has been staging Cunningham’s work since 2010 and is a four-time Merce Cunningham Fellow.

PAT STEIR (set design) is an American painter. Her early work was loosely associated with conceptual art and minimalism, however, she is best known for her abstract dripped, splashed, and poured “Waterfall” paintings, which she started in the 1980s. Steir has had retrospectives and exhibitions all over the world, including the Tate Gallery in London, and shows at the Brooklyn Museum and the New Museum of Contemporary Art that traveled throughout Europe. She is represented at the Metropolitan Museum of Art, Museum of Modern Art, and the Tate Gallery.

REID BARTELME and **HARRIET JUNG** (costume designers) founded Reid & Harriet Design in 2011. They have designed costumes for many dance productions internationally. They have produced their own costume-centric dance performances at the Guggenheim and the Museum of Art and Design in New York City. Reid & Harriet Design aims to expand the notions of costume in dance performance and to evolve traditional notions of collaboration. Reidandharriet.com

TREVOR CARLSON (creative producer) is a cultural manager and producer working more than 25 years with artists. He is the former executive director of Merce Cunningham Dance Company where he was active in the creation of new works and the formation of the Legacy Plan. He is co-founder of Thorus Arts as well as performer in *Not a moment too soon*, a theater piece about his shared journey with Cunningham in his final years. Carlson is a graduate in dance from The Juilliard School and trustee of both the John Cage Trust and the Merce Cunningham Trust.

THE MERCE CUNNINGHAM TRUST

The Merce Cunningham Trust preserves, enhances, and maintains the integrity of Cunningham's artistic work and processes, and makes his works available to the public. Established by Cunningham in 2000, the Trust promotes Cunningham's artistic legacy as a living, breathing thing, passed down to those who embody, view, or perceive it. The Trust looks toward a vital future, forging community by promoting public engagement with Cunningham's work, celebrating his unique contributions, and seeing his influence reflected in the works of new generations of choreographers and dancers.

Cunningham Technique is a registered trademark of the Merce Cunningham Trust.

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The rehearsal space for the creation period of *Night of 100 Solos* is thanks to the Baryshnikov Arts Center and especially Georgiana Pickett and Mikhail Baryshnikov.

John Cage's 4'33" used with permission by C.F. Peters and with thanks to the John Cage Trust.

NIGHT OF 100 SOLOS TEAM

Executive Producer: Ken Tabachnick
Creative Producer: Trevor Carlson
Primary Stager (London): Daniel Squire
Assoc. Stager (London): Ashley Chen
Assoc. Stager (London): Cheryl Therrien
Primary Stager (NYC): Patricia Lent
Assoc. Stager (NYC): Jean Freebury
Primary Stager (LA): Andrea Weber
Assoc. Stager (LA): Dylan Crossman
Music Director: John King
Publicists: Blake Zidell & Associates
Assoc. Producer (NYC): Rebecca Wilhelms Douglas
Front of House Manger (NYC): Alexandra Felicetti
Sets and Props Coordinator: Andrew Jordan
Preservation Videographers: Dancing Camera
(Nic Petry and Julie Rooney)

STAGERS AND COACHES:

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