

Baryshnikov Arts Center Presents

Unavailable Memory: In Conversation with Cunningham & Cage

(World Premiere)

Oct. 27-29, 2022

Jerome Robbins Theater

Baryshnikov Arts Center

Conception and Curation:

Patricia Lent and **Adam Tandler**

Juilliard Student Mentorship:

Jean Freebury and **Melissa Toogood**

Lighting Designer: **Davison Scandrett**

Stage Manager: **Stacey-Jo Marine**

Company Manager: **Piper Dye**

Co-Produced by The Merce Cunningham Trust

PROGRAM

Totem Ancestor (1942)

Choreographer: Merce Cunningham

Music: John Cage, Totem Ancestor (1942)

Dancer: Mac Twining

Pianist: Adam Tandler

Stager: Daniel Madoff

Costume Designer: Charlotte Trowbridge

Totem Ancestor was first performed by Merce Cunningham on October 20, 1942 at the Humphrey-Weidman Studio Theatre in New York City. This month marks the 80th anniversary of that premiere.

*Costume courtesy of Peter Sparling and University of Michigan Museum of Art
Totem Ancestor (1942) by Merce Cunningham © Merce Cunningham Trust. All rights reserved.*

Loops for Three (1971/2022)

Choreographer: Merce Cunningham
Music: John King, *telemetries*³ (2022)
Dancers: Molissa Fenley, Justin Lynch, Chaery Moon
Musician: John King
Stager: Patricia Lent
Costume Designer: Jennifer Goggans

Loops was first performed by Merce Cunningham on December 3, 1971 at the Museum of Modern Art. The dance, which Cunningham described as “an event for a soloist” comprises a series of task-like segments called Slap, Chair, Shuffle, Slide, et cetera. For this production, Patricia Lent has drawn on archival resources to make a new arrangement for three dancers. The original music for *Loops* was Gordon Mumma’s composition *Loops: Biophysical and Ambient Signals from FM Telemetry*. John King’s new composition, *telemetries*³, is a continuation of Mumma’s idea to use heartbeats and breathing as the sonic and rhythmic component of the work. In this new version, the material is tripled, interacting and coalescing in randomly determined ways, at times coming directly from the dancers and at other times overlapping in more complex relationships.

Loops (1971) by Merce Cunningham © Merce Cunningham Trust. All rights reserved.

Caged Thoughts (World Premiere)

Choreographer and Dancer: Lindsay Phillips
Music: John Cage, *A Valentine Out of Season* (1944)
Pianist: Adam Tandler

Loops for Three (1971/2022)

to be done when leaving (World Premiere)

Choreographer and Dancer: Griffin Massey
Music: John Cage, *The Unavailable Memory Of* (1944)
Pianist: Adam Tandler

Loops for Three (1971/2022)

What will be, was. (World Premiere)

Choreographer and Dancer: Matthew Johnson

Music: John Cage, *In the Name of the Holocaust* (1942)

Pianist: Adam Tandler

Loops for Three (1971/2022)

Three for Connor (World Premiere)

Choreographers and Dancers: Matthew Johnson, Griffin Massey, Lindsay Phillips

Music: John Cage, *Root of an Unfocus* (1944)

Pianist: Adam Tandler

Tether (World Premiere)

Bebe Miller Company

Dancers: Angie Hauser, Darrell Jones, Bebe Miller

Music: John Cage, *Dream* (1948), with electronic improvisation

Pianist: Adam Tandler

Tether is an improvised dance, sparked by curiosity about Cunningham and Cage's manner of exchange with each other and their collaborators and the evidence of the tethers they have left behind. The performers share a 20-plus-year creative scrutiny via dance-making together – *Tether* welcomes Cunningham as a fourth partner. The work asks: might *Loops* as a text amplify some aspect of the artists' own shared practice? Could Cunningham's notion of coexisting and predetermined materials serve as a trigger, a tether, for their own artistic interests? Adam Tandler's rendition of Cage's music acts as a parallel connection to the Cage/Cunningham conversation.

Program Running Time: 60 minutes