Robert Swinston was the right man for the job; he had both the creativity and the experience to take on the massive responsibility of selecting the final results of Cunningham's performances. He had presented Cunningham's works in 1989, creating new parts and taking on some of Cunningham's roles in the repertory. (See, for example, the online excerpt of Swinston in the Cunningham Centennial celebration.) Swinston, Assistant to the Choreographer in the last year of Cunningham's life, had been named Director of Choreography for the Legacy Tour. In July 2011, as the final Assembly performances and the end of the company loomed large, Swinston was interviewed by New York Times dance critic Claudia La Rocco. He said, "I'm so consumed by it that it leaves me nothing. How can I prolong it, or what can I do to it? And what do I have to do?" Swinston, also a master teacher of Cunningham technique, said in that same interview, "All the movements I give are from Merce's classes, collected over the years. He's not here, but he's in the steps." Not long after those final performances, there was an open call for an artistic director of Centre National de Danse Contemporaine (CND) in Angers, France, and Swinston decided to apply. The organization was founded in 1978, with the goal of developing a flexible choreographic creation as well as training dancers. French choreographers who had already early career support from the center include Angelin Preljocaj, Mathilde Monnier, and Philippe Decoufle. The first artistic director was Annie Alonzo-Delmonier Alain Alen, a pioneering multimedia artist. Founding Cunningham choreographer Viola Farber was the next director, with several different French choreographers leading the center since then.

In addition to training students, and supporting and presenting choreographers, in 2013, Swinston created Compagnie Chambre Frein, a resident dance company. As Swinston explained in an interview with France's leading dance writer Maura Keefe has led audience programs at various venues around the country and is the Associate Director of Dance, and Performance Studies at the University of Maryland, College Park, where she was named the Dorothy G. Madden Professor of Dance in 2018.

The performances by Compagnie CND-Cangers at Jacob's Pillow are a kind of homecoming: for the dancers, for the students, and for Cunningham's own influence on an almost incomprehensible scale. There are few concert dance choreographers working today who have not been influenced by Cunningham in some way, whether they know it or not.

In 1964, Cunningham had created the concept of an Event for the company's first performance in a non-traditional space, a brewery in Vienna, Austria. As he wrote for the program: "Presented without interruption, this Event consists of complete dances, excerpts of dances from the repertory, and often new sequences arranged for particular performance place and the possibility of several separate activities happening at the same time—to allow not so much (for) an evening of dances as the experience of dance." By 2011, the company had performed dozens and dozens of events, in traditional theaters, museums, gymnasia, and many other places. Sometimes when the Event shared a program with other Cunningham pieces, they were called Special Events, such as performances at Jacob's Pillow in 1997. For the Arts on a Show in 2011, as dance critic David Velasco reported in Artforum, "Robert Swinston, the company's fecund elder statesman and the director of the Event, was to organize the material into the familiar, collage-style format of an Event, and each of the dancers was allowed to choose a piece of Cunningham choreography to perform."
While in our theaters, please refrain from behavior that could disturb other patrons and performers during the performance.

CHOREOGRAPHY
MUSIC
COSTUMES & LIGHTING
COSTUME EXECUTION
MUSICIANS
DANZERS
ANNA CHIRESCU (Dancer) was trained in classical dance at the Conservatoire of Paris before joining the Conservatoire National Supérieur de Musique et de Danse de Paris (CNMMDP) to study contemporary dance. In 2005, she obtained her certificate, receiving high honors for her performance in the duel “L’Eveil” choreographed by Christine Bastin. In the CNMMDP’s Junior Ballet, she toured in works by Paco数据中心。凯拉温，佩德罗・帕维奥，霍尔内・罗伯。她的一年学业于CNMIV内完成，使她参与到年轻的女演员的总课题项目中，开始于舞蹈理论课程《Inlets》。她研究了舞蹈理论课程，包括舞蹈理论课程的编舞，通过设置和编舞教学，她获得了舞蹈理论课程的学位，其中包括舞蹈理论课程和古典舞蹈的学位。

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Claire Seigle-Goujon
Carlo Schiavo
Flora Rogez
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Suite for Five (1953-1958)

CHOREOGRAPHY       Merce Cunningham
RECONSTRUCTION      Robert Swinston
MUSIC               John Cage, "Music for Piano 4-19"
COSTUMES            Robert Rauschenberg
DANCERS             Anna Chirescu
                      Gianni Joseph
                      Catarina Pernão
                      Carlo Schiavo
                      Claire Seigle-Goujon

This dance was created by adding a trio, a duet, and a quintet to Cunningham’s earlier Solo Suite in Space and Time (1953). By 1958, the original piece had been modified so that Cunningham’s five solos were reduced to three, and a solo for Carolyn Brown was added. When restaged for the Merce Cunningham Dance Company in 2002 by Cunningham and Brown, the number of Cunningham’s solos was reduced to two.

The classic purity and tranquility of Suite for Five is acknowledged in the original program note: “The events and sounds of this ballet revolve around a quiet center, which though silent and unmoving, is the source from which they happen.”

The steps of this dance, whether short or long, are surrounded by stillness. Clear and deliberate, they direct one’s attention to the space in which they are performed. The dancers are often alone or independent, even when several are on stage at the same time. Out of this solitude, meetings take place between them, brief or extended.

The music, Cage’s "Music for Piano," and the choreography, relied on the imperfections in paper and on chance operations to determine both the musical composition and the movement of the ballet. Robert Rauschenberg designed the earth-toned leotards, with lighting by Beverly Emmons.

- PAUSE -
How to Pass, Kick, Fall and Run (1965)

CHOREOGRAPHY  Merce Cunningham

RECONSTRUCTION  Robert Swinston

MUSIC  John Cage, stories from "Indeterminacy"

LIGHTING  Beverly Emmons

COSTUME EXECUTION  Michelle Amet

READERS  Laura Kuhn
          Adam Tendler

DANCERS  Matthieu Chayrigues
          Anna Chirescu
          Pierre Guilbault
          Gianni Joseph
          Catarina Pernão
          Flora Rogeboz
          Carlo Schiavo
          Claire Seigle-Goujon

How to Pass, Kick, Fall and Run has an athletic theme, without any specific references to games. The stories come from Cage's lecture "Indeterminacy," first given in Brussels in 1958. "The effect," Cunningham said, "was a bit like watching a playground full of children, with these two crones in the corner talking about things that were completely irrelevant."

COMPANY

ABOUT COMPAGNIE CNDC-ANGERS

Association loi 1901 subventionnée par le Ministère de la Culture et de la Communication - Drac Pays de la Loire, la Ville d'Angers, la Région des Pays la Loire, le Département de Maine et Loire.

Created in 1978, the Centre National de Danse Contemporaine–Angers (CNDC), has dedicated itself to support contemporary choreographic creation. It has contributed to the emergence of some of the generation’s most highly regarded French choreographers, including Angelin Preljocaj, Mathilde Monnier, and Philippe Decouflé. It is a place where research, experimentation, and artistic creation is open to many different disciplines.

Compagnie CNDC-Angers performs Swinston’s creations (the latest entitled Le Festin de l’Araignée on a musical program of composer Albert Roussel, in collaboration with Orchestre national des Pays de la Loire) as well as his reconstructions of Cunningham’s choreography (Event; Four Walls Doubletoss Interludes; Deli Commedia Variation; Place; Inlets 2; How to Pass, Kick, Fall and Run; and Beach Birds). In September 2018, the company premiered a re-staging of BIPED (1999) at the Biennale de Lyon in celebration of Merce Cunningham’s Centenary.

ROBERT SWINSTON (Artistic Director) graduated from the Juilliard School with a B.F.A in Dance. His experiences as a dancer began with the Martha Graham Apprentice Group. He performed with the companies of Kazuko Hirabayashi and José Limón before joining Merce Cunningham Dance Company (MCDC) in 1980. In 1992, he became Assistant to the Choreographer. After Cunningham’s death in 2009, Swinston became Director of Choreography and maintained the company’s repertoire during the Legacy Tour (2010-11). During this period, he assembled 25 events for MCDC, concluding with final performances at the Park Avenue Armory. While Director of Choreography for the Merce Cunningham Trust (2012), Swinston created Four Walls / Doubletoss Interludes, an adaptation of John Cage’s Four Walls (1944), and Cunningham’s Doubletoss (1993) for Baryshnikov Arts Center.

In January 2013, he became Artistic Director of the Centre National de Danse Contemporaine (CNDC) in Angers, France. In October 2017, Moving Numbers, a feminist declaration and collaboration with French-American violinist Elissa Cassini and French visual artist Agnès Thurnauer, was presented in Angers. He has staged Cunningham works for companies such as the White Oak Dance Project, Rambert Dance Company, New York City Ballet, and the Paris Opera. In 2003, Swinston was awarded a “Bessie” for the reconstruction and performance of How to Pass, Kick, Fall and Run (1965).

MATTHIEU CHAYRIGUES (Dancer) was born in 1993. He began dancing at the Conservatory of Grenoble in 2003 before leaving for the National School of Dance in Marseille. He continued his training at the Palucca Hochschule für Tanz in...
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"Inlets 2 is a variation of Inlets made in 1977.\” Cunningham wrote. "The same group of dancers that had been moved as an aspect of the move was subject to other chance operations, this time for seven dancers instead of six, to produce a different continuity."

Both Inlets and Inlets 2 are commonly considered to evoke the climate and topography of the Pacific Northwest, where Cunningham was raised. In 1983, he returned to the region to perform Inlets 2 at the Colisée de Roubaix in Roubaix, France.
Robert Swinston was the right man for the job; he had both the creativity and the experience to take on the massive responsibility of designing the Cunningham company as a dance in 1980, creating new parts and taking on some of Cunningham's roles in the repertory. [See, for example, the online excerpt of Swinston in Sounddance (1973) on Jacob's Pillow Dance Interactive. The 2009 Pillow performances were streamed live to Cunningham, who died not long after the final Sunday matinee.] Swinston, Assistant to the Choreographer in the last years of Cunningham's life, had been named Director of Choreography for the Legacy tour.

In July 2011, as the final Armory performances and the end of the company loomed large, Swinston was interviewed by New York Times dance critic Claudia La Roco. He said, “I’m so consumed by it that I’ve never leave it. How can I procrastinate, or what can I do to what? And how do I do what?” Swinston, also a master teacher of Cunningham technique, said in that same interview,“All the moments I give are from Merce’s collection, over the years. He’s not here, but he’s in the steps.”

Not long after those final performances, there was an open call for a director of contemporary dance for the Center’s Domestic Contemporary (CNDC) in Angers, France, and Swinston decided to apply. The organization was founded in 1978, with the goal of creating a graphic creation as well as training dancers. French choreographers who had early career support from the center include Angelin Preljocaj, Matthew Monier, and Philippe Decoufle. The first artistic director was Amelio Gottschalk; later directors included Laurie Swinston and FrancoVolter. Viola Farber was the next director, with several different French choreographers leading the center until July 2016.

In addition to training students, and supporting and presenting choreographers, in 2013, Swinston created Compagnie CNDC–Angers, the Center's resident dance company. As Swinston explained in an interview with the online newsletter, he wanted to build a company that could both dance Cunningham's works, and allow Swinston to create new parts and taking on some of Cunningham's roles in the repertory. (See, for example, the online excerpt of Swinston in Sounddance (1973) on Jacob's Pillow Dance Interactive. The 2009 Pillow performances were streamed live to Cunningham, who died not long after the final Sunday matinee.) Swinston, Assistant to the Choreographer in the last years of Cunningham's life, had been named Director of Choreography for the Legacy tour.

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Both Inlets and 2 are commonly considered to evoke the climate and topography of the Pacific Northwest, where Cunningham was raised.

Inlets 2 premiered in 1983 on the same bill as its companion, "And We Will Premiere in October 26, 1983. Merce Cunningham Dance Company, Le Collisé de Roubaix, France.

Inlets 2 is a variation of Inlets made in 1977," Cunningham wrote. "The same gamut of sixty-four movements was subjected again to other chance operations, this time for seven dancers instead of six, to produce a different continuity."

"Inlets is the most emblematic piece I ever made," Cunningham later said.

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PROGRAM

Inlets 2 (1983)

CHOREOGRAPHY

Merce Cunningham

RECONSTRUCTION

Robert Swinston

MUSIC

John Cage, “Inlets” (1977)

COSTUMES & LIGHTING

Mark Lancaster

COSTUME EXECUTION

Catherine Garnier

MUSICIANS

Arnaud Hie

Laura Ruhr

Adam Tendler

DANCERS

Anna Chirescu

Pierre Gublault

Gianni Joseph

Catarina Pereira

Flora Roabgoz

Carlo Schiavo

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-DUET-

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In 1944, Cunningham had created the concept of an Event for the company’s first performance in a non-traditional space, a museum in Vienna, Austria. As he wrote for the program: “Presented without intermission, this Event consists of complete dances, excerpts of dances from the repertory, and often new sequences arranged for particular performance place and purpose, with the possibility of several separate activities happening at the same time—to no use so much (for) an evening of dances as the experience of dance.”

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The performances by Compagnie CNDC–Angers at Jacob’s Pillow are a kind of homecoming: for the dancers, the legacy, the use of time.”

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