

JACOB'S PILLOW

PRESENTS

COMPAGNIE CNDC-ANGERS/ ROBERT SWINSTON

Ted Shawn Theatre
July 3-7, 2019

ARTISTIC DIRECTOR	Robert Swinston*
DEPUTY DIRECTOR	Claire Rousier
TECHNICAL DIRECTOR	François Le Maguer
SOUND TECHNICIAN	Alain Cherouvrier
LIGHT TECHNICIAN	Benjamin Aymard
GENERAL MANAGER	Arnaud Hie
DANCERS	Matthieu Chayrigues Anna Chirescu Pierre Guilbault Gianni Joseph Catarina Pernão Flora Rogeboz Carlo Schiavo Claire Seigle-Goujon

*Alumnus of The School at Jacob's Pillow

Merce Cunningham
CENTENNIAL

*Courtesy of Merce Cunningham Trust,
John Cage Trust, and the support of Peters Editions.*

*This performance is part of the
Cunningham Centennial celebration.*

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 Kuhn Adam Tendler
DANCERS	Anna Chirescu Pierre Guilbault Gianni Joseph Catarina Pernão Flora Rogeboz Carlo Schiavo Claire Seigle-Goujon

*First performance October 26, 1983. Merce Cunningham Dance Company.
Le Colisée 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."

Both Inlets and Inlets 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 piece, Roaratorio.

- PAUSE -

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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

Dresden where he obtained a B.A. In 2013, after a short internship at the CCN Rillieux-la-Pape under the direction of Yuval Pick, he was hired at the CCN-Ballet de Lorraine by Petter Jacobsson, where he stayed for four seasons. There he performed varied repertoire, including pieces by Merce Cunningham, William Forsythe, Trisha Brown, Andonis Foniadakis, Alban Richard, Mathilde Monnier, Cindy Van Acker, Twyla Tharp, Maud le Pladec, and Jan Martens. He joined CNDC-Angers/Robert Swinston in 2017 and also works with Cie Greffe, led by Cindy Van Acker.

ANNA CHIRESCU (Dancer) was trained in classical dance at the Conservatory of Paris before joining the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP) to study contemporary dance. In 2005, she obtained her certificate, receiving high honors for her performance in the duet *L'Eau Vive*, choreographed by Christine Bastin. In the CNSMDP's Junior Ballet, she toured in works by Paco Decina, Karin Waehner, Pedro Pauwels, and Hervé Robbe. A one-year stay at UC-Irvine allowed her to participate in Yvonne Rainer's workshops. She subsequently worked with various contemporary choreographers, notably Jean-Claude Gallotta in *Hamlet (Un Songe)*, and companies Le Guetteur Luc Petton, Marie-Laure Agrapart, Le Nouveau Jour, Les Cavatines, Paul les Oiseaux, Dance Theater Luxembourg, and Bill Young/Colleen Thomas & Co. At the same time, Chirescu graduated with Master's degrees in Modern Literature from Sorbonne University and in Public Affairs from Sciences Po in Paris. She joined CNDC-Angers/Robert Swinston in 2013.

PIERRE GUILBAULT (Dancer) grew up in Vancouver. After studying film and theater, he turned to dance and trained in both classical and contemporary dance at the North Carolina School of the Arts, where he danced the repertoire of Alonzo King, Ethan Stiefel, Paul Taylor, Jerome Robbins, Alwin Nikolais, and Merce Cunningham. He is one of the documentary dancers in "And We Will Dance" by Steve Childs. He obtained his B.F.A. in dance and moved to New York where he participated in several workshops organized by the Merce Cunningham Trust. There he worked with various choreographers, including Mary Seidman, John Zullo, Mari Meade, Pam Tanowitz, Helen Simoneau, Rebecca Lazier, Lise Houlton, Katie Rose McLaughlin, Emery LeCrone, Sally Silvers, Roz Newman, Richard Curtis,

Pat Catterson, Liz Gerring, Jody Oberfelder, Ellen Cornfield, and Bill Young. He joined CNDC-Angers/Robert Swinston in 2017.

GIANNI JOSEPH (Dancer) had his first dance experience in Fontenay-le-Comte. He continued his training at the Conservatory of Angers and then enrolled in the school of the Centre national de danse contemporaine-Angers (CNDC), from which he graduated in 1997. He has danced in works choreographed by Carolyn Carlson, Mathew Hawkins, Joëlle Bouvier & Régis Obadia, Charles Cré-Ange, and Patrick Le Doare. He founded his own company in 2002 and teaches workshops for amateurs as well as professionals for companies such as Le Labo (St Nazaire), Les Quais de la Danse (Nantes), CNDC-Angers, CNSMD Paris, CNSMD Lyon, CNR La Rochelle, CNS Genève, Ballet Preljocaj, Cie no Limit, Cie M'Bira, and el Colegio del Cuerpo Carthagene. He joined CNDC-Angers/Robert Swinston in 2013.

CATARINA PERNÃO (Dancer) was born in Lisbon and trained at the Portuguese National Conservatory Dance School (EDCN) where, among others, she performed with the Portuguese National Ballet (CNB) and at international galas and competitions. She then joined the Cinevox Junior Company, with whom she toured Switzerland. Later, she attained an Honors degree in Contemporary Dance from the Trinity Laban Conservatory of Music and Dance (UK). Over the span of her studies, she staged her own choreography, worked for fashion designers (V&A; London Fashion Week), film, (Valerie Preston-Dunlop), and conducted her own dance science research (T. Edel Quinn). While performing and teaching internationally, Pernão has taken masterclasses with the Royal Ballet School, English National Ballet School, Centro de Danza Victor Ullate, Tavaziva Dance, and Michael Clark; and worked with choreographers such as Ken Ossola, Jackeline Beck, Lizzi Kew Ross, Dam Van Huynh, Olaf Schmidt, and Giulia Iurza. She joined CNDC-Angers/Robert Swinston in 2015.

FLORA ROGEBOZ (Dancer) began dancing at the Conservatory of Besancon, where she trained in contemporary and classical dance. She continued her training in contemporary dance at the Paris Conservatory and obtained a diploma in Choreographic Studies with honors. In 2008, she began working with various companies. She continued

her studies, participating in ateliers and master classes in France and in New York at the Merce Cunningham Trust at City Center. In 2010, she began studying Labanotation and in 2013, obtained her degree as a notator at the CNSMD Paris, after having notated excerpts of dances *Octopus* by Philippe Decouflé and *Désert d'amour* by D. Bagouet. Rogeboz joined CNDC-Angers/Robert Swinston in 2013.

CARLO SCHIAVO (Dancer) was born in Naples in 1994. He began dancing at the age of six, first studying ballroom and then ballet. He studied at the Rosella Hightower School in Cannes and received his B.A. and National Diploma of Dance with a License in the Arts. In 2015, he entered the Professional Integration Cell of the CCN-Ballet de Lorraine under Petter Jacobson. In 2016, he joined Preljocaj Ballet and also danced in the Opera de Marseille. He has danced in choreographic works by Hervé Koubi, Jean-Claude Gallotta, Cindy Van Acker, Bruno Roque, Davide Bombana, Jean-Christophe Maillot, and Jirí Kylián. He joined CNDC-Angers/Robert Swinston in 2017.

CLAIRE SEIGLE-GOUJON (Dancer) acquired eclectic training in various Parisian schools. She joined the company Esquisse for the creation *Passion*, choreographed by Régis Obadia's Passion, with whom she toured with in France and abroad for two years. After, she worked for various choreographers and companies, including Pierre Cotreau, Geisha Fontaine, Cie Gianni Joseph, Cie Mille Plateaux Associés, Cie Charles Cré-Ange, Johanne Madore for *La Damnation de Faust* at the Opera Bastille, Cie Isira Makuloluwe, Cie de l'Alambic, Christian Bourigault, Cie Gilles Schamber, Hervé Maigret, and Company NGC 25. At the same time, she participated in numerous workshops to help raise awareness of contemporary dance and for four years, she has been pursuing a dance project in hospitals with the company ACM. She joined CNDC-Angers/Robert Swinston in 2013.

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PILLOWNOTES

by Maura Keefe

The PillowNotes series comprises essays commissioned from our Scholars-in-Residence to provide audiences with a broader context for viewing dance.

On December 31st, 2011, the Merce Cunningham Dance Company performed for the last time. After a two year legacy tour that followed Cunningham's death in July 2009, ten dollar tickets got Cunningham fans into the Park Avenue Armory in New York to see the final Event. It was a fitting and fabulous conclusion to more than 50 years of dancemaking and art influencing 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 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 and place, with 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 and dozens of Events, in traditional theaters, museums, gymnasiums, and many other places. Sometimes when the Event shared a program with other Cunningham pieces, they were called MinEvents, such as performances at Jacob's Pillow in 1997. For the Armory Show in 2011, as dance/art critic David Velasco reported in *Artforum*, "Robert Swinston, the company's ferocious elder statesman and the director of choreography, organized 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."

Robert Swinston was the right man for the job; he had both the creativity and the experience to take on the massive responsibility of crafting the final performances. He had joined the Cunningham company as a dancer 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* (1975) 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 Rocco. He said, "I'm so consumed by it that it never leaves me. How can I prolong it, or what can I do? 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 (CNDC) in Angers, France, and Swinston decided to apply. The organization was founded in 1978, with the goal of supporting choreographic creation as well as training dancers. French choreographers who have had early career support from the center include Angelin Preljocaj, Mathilde Monnier, and Philippe Decoufflé. The first artistic director was American choreographer Alwin Nikolais, a pioneering multimedia artist. Founding Cunningham company member Viola Farber was the next director, with several different French choreographers leading the center until Swinston.

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 *Ma Culture*, a French online newsletter, he wanted to build a company that could both dance Cunningham's works, and allow Swinston to create his own. He started the process by teaching them to dance Cunningham technique. Certainly, that meant working with the dancers on the bodily level of dancing: combining the leg action and pelvic turnout from ballet and combining it with the flexible torso of modern dance, as well as an intricate sense of rhythm. But getting to dance like a Cunningham dancer is more than the exquisite specificity of action and phrasing, it also means understanding how the dances were made. In the same interview, Swinston said, "I began to transmit to the young dancers of the CNDC extracts of dances which have rules of 'games' intrinsic and also indeterminacy processes. This means that dancers have the choice of directions in space and in the use of time."

The performances by Compagnie CNDC—Angers at Jacob's Pillow are a kind of homecoming: for the dances, the legacy, and for Swinston himself. Merce Cunningham's relationship with the Pillow started in 1955 when he performed—to the live music of John Cage and David Tudor—on a shared program with ballet stars Alicia Alonso and Erik Bruhn, and the Spanish dancer Mariquita. He was awarded the Jacob's Pillow Dance Award 54 years later for his "visionary choreography." Swinston's relationship with the Pillow began when he was a scholarship student at The School at Jacob's Pillow in 1971.

These performances are part of the worldwide Merce Cunningham Centennial, a celebration of his legacy and ongoing influence. And how joyous it is to have him back in the form of this generation of dancers, because Cunningham himself explained, "I work through the body... If the dancer dances, which is not the same as having theories about dancing or wishing to dance or trying to dance, everything is there. When I dance, it means: this is what I am doing." For this moment, in this space, everything is there, and this, *this dancing*, is what they'll be doing, and they will be welcomed home to the Pillow.

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Dance writer Maura Keefe has led audience programs at various venues around the country and is the Associate Director of Theatre, Dance, and Performance Studies at the University of Maryland, College Park, where she was named the Dorothy G. Madden Professor of Dance in 2018.