

MERCE CUNNINGHAM DANCE COMPANY

Merce Cunningham Dance Company
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FOR IMMEDIATE RELEASE

Experiments in the Studio: an MCDC new music series

Opening night: Mon. Sept. 17 at 8:30 p.m.

Merce Cunningham Studio

New York, NY, August 10, 2007—Merce Cunningham Dance Company (MCDC) launches a new music series called “Experiments in the Studio” on Monday, September 17 at 8:30 p.m. The series will feature original music and improvisations by collaborators of Merce Cunningham and John Cage, including: David Behrman, John King, Stephan Moore, Christian Wolff, Takehisa Kosugi (Music Director of MCDC), Gordon Mumma, George Lewis, Fast Forward, Zeena Parkins, Richard Teitelbaum, Miguel Frasoni, and Marina Rosenfeld.

The opening night of “Experiments in the Studio” will feature composer/performers David Behrman, John King, and Stephan Moore, performing a program of indeterminate compositions: Behrman's *Long Throw* (a recent MCDC commission), King's *Quadrillogic Unity*, Moore's *Deck*, and Christian Wolff's *Or 4 People*. All concerts in the series are free and will take place in the Merce Cunningham Studio on Monday nights at 8:30 p.m. Join the composer/performers after each performance for a Q&A session.

“Experiments in the Studio” celebrates Merce Cunningham’s commitment to commissioning more new music by American composers than any other single choreographer, and the historic relationship between Merce Cunningham and John Cage, Founding Music Director of MCDC. The composer/performers in this series represent a vibrant history of avant-garde music and multiple generations of contemporary composers working and performing together, from the 1950s through today.

Experiments in the Studio: an MCDC new music series

Sept 17 David Behrman, John King, Stephan Moore

Nov 19 An Evening with Gordon Mumma

Jan 7 George Lewis, Fast Forward, Zeena Parkins, John King

Feb 4 An Evening with Christian Wolff

Mar 31 An Evening with Takehisa Kosugi

May 5 Richard Teitelbaum, Miguel Frascioni, Marina Rosenfeld, David Behrman

Opening night artists: David Behrman, John King, and Stephan Moore

David Behrman 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 concert music. Most of his pieces feature flexible structures and the use of technology in personal ways; the compositions usually rely on interactive real-time relationships with imaginative performers. Recordings of his works are available on the XI, Lovely Music, Alga Marghen, and Classic Masters labels. Behrman's sound and multimedia installations have been exhibited in New York, Massachusetts, Chicago, the San Francisco Bay Area, Cologne, Berlin, Linz, Paris, and other places, including the recent installations *Pen Light* (2002) and *View Finder* (2002–2005).

Together with Robert Ashley, Alvin Lucier, and Gordon Mumma, Behrman founded the Sonic Arts Union in 1966. Sonic Arts performed extensively in North America and Europe from 1966 until 1976. He toured as composer-performer with the Merce Cunningham Dance Company from 1970 until 1976, working with John Cage during that time. His association with MCDC has continued intermittently to the present and he has created music for several of the Company's repertory pieces. Behrman has received grants from the NEA, NYSCA, and NYFA, in addition to residencies from the Japan-United States Friendship Commission and the D.A.A.D. in Berlin. From the Foundation for Performance Arts he received an Artist's Grant in 1995 and the John Cage Award in 2004. In 2005 he was a recipient of the Henry Cowell Award from the American Music Center. He has been a member of the core faculty at the Avery Graduate Program in the Arts at Bard College since 1998.

Behrman's recent activities in 2007 include a performance of *Protests 1917–2004* by violinist Martin Shultz at Tanglewood; two performances at Issue Project Room in Brooklyn, one of *Long Throw* with Stephan Moore, the other of Annea Lockwood's *Jitterbug* with John King; performances with the Merce Cunningham Dance Company with Christian Wolff and John King at the Philip Johnson Glass House in New Canaan, Connecticut; the premiere of *Long Throw* with Takehisa Kosugi, Christian Wolff, and John King at the Miami Center for the Arts; and combined performances of *Long Throw* and *Jitterbug* in Louisville, Kentucky.

John King, composer and guitarist, has had his music presented in festivals worldwide, including the T.B.A. Festival (OR), Next Wave Festival (NY), Schleswig Holstein Musik Festival (Hamburg), Intermedium 1 Festival (Berlin), Creative Time's "Music in the Anchorage" (NY), Warsaw Autumn (Warsaw), and Bang on a Can (NY). King's experimental opera *la belle captive*, based on texts by Alain Robbe-Grillet, was premiered in Buenos Aires at the Centro Experimental de Teatro Colon in April 2003, receiving further performances at the Fronteras Festival (London, 2004) and The Kitchen (New York, 2005).

His commissions and collaborations include those for the Kronos Quartet, Red {an orchestra}, Ethel, the Albany Symphony/"Dogs of Desire", The Juilliard School's Axiom Ensemble, Bang on a Can All-Stars, Mannheim Ballet, the Royal Danish Ballet; New York City Ballet/Diamond Project, Stuttgart Ballet, Ballets de Monte Carlo; SüdWestRundfunk (Baden-Baden), Pennsylvania Ballet, Les Grands Ballets Canadiens, and the Merce Cunningham Dance Company. He has written music for the Clussgarten Theater in Ludwigsburg, Germany (Shakespeare's *The Tempest*, Goethe's *Faust*, and Hesse's *Steppenwolf*), as well as Target Margin in New York City and the Children's Theater Company, in Minneapolis. He has received grants from the NEA/Music in Motion,

New York State Council on the Arts, Jerome Foundation, Asian Cultural Council, Meet The Composer/Readers Digest Dance Commissioning Program, Minnesota Composers Forum, the Fund for US Artists at International Festivals, and New York Foundation for the Arts.

King curated the music for the Merce Cunningham Dance Company's *Events* at the Joyce Theater and at The Barbican Center in London, and is currently co-director of the Music Committee for Merce Cunningham Dance Company. He was Music Curator at The Kitchen from 1999–2003. He has 2 new CD releases: *AllSteel* (Tzadik) and *Ethel* (Cantaloupe), both featuring the string quartet Ethel performing four of his recent major compositions. During 2007 John King was commissioned by The Juilliard School's Axiom Ensemble to write a piece for soprano and mixed small chamber group, using live electronics, improvisation and live video, premiered in February 2007. He also founded a new string quartet Crucible with himself as violist. This ensemble premiered a new 30-minute quartet by King at The Stone in New York City in June 2007. Upcoming commissions include a full-length ballet based on *Hamlet* for the Stuttgart Ballet, to be premiered in 2008.

Stephan Moore, Brooklyn-based sound artist, creates musical works that rely on the collection and use of real-world sound, the creation and perception of sonic environments, and technological manifestations of improvisation and interactivity. He develops his own performance software and builds hemispherical point-source loudspeakers for use in his performances and sound installation work. His ongoing collaborations of audio/video performances and installation works with Benton-C Bainbridge, the Domeworks performance project with Diana Slattery, and recording and performing in the duo Evidence with the sound artist Scott Smallwood. He co-curates the Points in a Circle multi-channel music festival at the Issue Project Room in Brooklyn, pairing a sixteen-channel installation of his speakers with dozens of artists.

Moore has been commissioned to create sound installations and a performance for the new EMPAC center in Troy, New York; music for two dances by the Jen Mesch Dance Conspiracy; the scores for *Paydaayesh* and *Iphigenia* at Siena College; *From Brightness to Brightness* for the 21st Century Ensemble of Alexandria, Virginia; a score and sound installation for Yanira Castro + Company's Center of Sleep; the score for Atlas Dance's *Praxis*; and a song cycle for Western Michigan University. He has been awarded residencies by Hunter College and by the Experimental Television Center. His performance and exhibition credits include Tonic (NYC), Axiom Gallery (Boston), Zeitgeist Gallery (Boston), Deep Listening Space (Kingston, NY), Massachusetts College of Art (Boston), Yale University, Princeton University, the Tank (NYC), Mixology Festival at Roulette (NYC), the Music and Alternative and X-Disciplinary Approaches in Sound Festival (Sheffield, UK), Sound Practice (Dartington, UK), Music Without Walls? (Leister, UK), Disjecta (Portland, Oregon), Warehouse 23 (Boston), Issue Project Room (NYC), ACM/Siggraph, International Conference on Musical Perception and Cognition, International Computer Music Conference, Society for Electro-Acoustic Music in the United States, the Acoustical Society of America's semiannual meetings, American Theater in Higher Education's annual conference, International Society for Electronic Arts, World Forum for Acoustic Ecology, and the Burning Man festival.

As a long-time computer programmer and user of Max/MSP/Jitter, Moore has developed custom software for a number of artists, including Pauline Oliveros, John King, David Behrman, and many others. He has served as the chief sound engineer for the NPR-syndicated radio program SoundPrint, and co-hosted the new-music radio programs hEAR iEAR and Impulse Response Radio on WRPI in Troy, New York. He curated the Alternating Currents concert series at the Deep Listening Space in Kingston, NY, and co-curated the Impulse Response series in Troy, New York. Moore has also taught extensively since 1997 while on the faculty of the Peabody Conservatory, Maryland Institute College of Art, Rensselaer Polytechnic Institute, Simon's Rock College of Bard, and the Massachusetts College of Art. Since 2004 he has been the Sound Engineer and Music Coordinator of the Merce Cunningham Dance Company.

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