

"Such beauty in the midst of the worst of atrocities was captured by recent performances of Coming Together / Attica by Frederic Rzewski with original choreography by Rebecca Lazier. It was simply impossible to be physically disconnected from this performance."
David Pearson, [I Care if You Listen](#)

COMING TOGETHER/ATTICA



a new choreographic work by **Rebecca Lazier**
featuring **Frederic Rzewski's** *Coming Together* and *Attica* (1972)
performed by dancers **Cori Kresge, Pierre Guilbault, Jennifer Lafferty, Rashaun Mitchell, Christopher Ralph** and **Silas Riener** and the music ensemble **Newspeak**: Mellissa Hughes, voice; Caleb Burhans, violin; James Johnston, keyboard; Taylor Levine, guitar; David T. Little, drums; Eileen Mack, clarinets; Brian Snow, cello; Peter Wise, percussion.
lighting design **Davison Scandrett**
costume design **Mary Jo Mecca**

Coming Together/Attica, a collaborative work by choreographer **Rebecca Lazier** with the inimitable proto-punk ensemble **Newspeak**, explores the seminal and controversial work of composer **Frederic Rzewski**. Hailed as "outstanding" (*New York Times*), the music and movement of *Coming Together/Attica* juxtapose finely wrought structural directives with impulsive individual improvisations. The energy unleashed by these counterpoised forces drives both Rzewski's score and Lazier's choreography with "bruising intensity" (*Lucid Culture*). The interpretation of the score by the inimitable and "fierce" (*Time Out*) ensemble Newspeak, led by David T. Little, combines classical, jazz and rock'n'roll influences and features a female vocalist. Rzewski's propulsive and stirring companion pieces *Coming Together* and *Attica* are influential classics of early-'70s minimalism and although they were inspired by the riots, Rzewski does not dictate an ideology in the piece, he invites the listener to create his or her own meanings, as does the choreography. Listed by Eva Yaa Asantewaa as one of 2013's most memorable art experiences.

"Rebecca Lazier's new 50-minute "Coming Together/Attica" has an exciting immediacy. Its structure gives it drama. So does its action, which comes extremely close to the audience....staggering degrees of violence in partnering: on several occasions one dancer hurls another to the floor with alarming force... The excellent six performers, admirably diverse in physique, are outstanding.... Mr. Riener can take minor details of footwork and give them startling urgency. And the power and glow of Mr. Mitchell's movement are thrilling." [New York Times - Alastair Macaulay](#)



Rebecca Lazier is a project-based choreographer who has lived, choreographed, and produced her work in Hartford, Los Angeles, Istanbul, and, for the past 15 years, New York. Recently a film of Lazier's *Coming Together/Attica*, which premiered at The Invisible Dog in June 2013, was featured in the exhibit *IK-00 Spaces of Confinement* produced by Moscow based foundation *v-a-c the art of being contemporary* in Venice, Italy as part of the Architecture Biennale. The work was recently performed in Greece at the Moni Lazariston Festival in Thessaloniki and the Patras International Festival, sponsored by the American Embassy in Athens. Lazier was selected as one of the companies to be included in

Beyond Our Borders, a program of American Dance Abroad. In New York Lazier's work has been presented at many venues including La MaMa, Danspace Project, The Kitchen, the Guggenheim Museum, 92nd Street Y, Joyce SoHo, and Movement Research at the Judson Church. The company has toured to a variety of locales from Martha's Vineyard to Los Angeles, Jacob's Pillow to New Orleans, from Nova Scotia, Canada to Turkey.

Lazier has received grants from the Puffin Foundation, New Music USA's 2013 Live Music for Dance Program, Canada Council on the Arts, and the Greater New York Department of Cultural Affairs, administered by the Brooklyn Arts Council, Inc., She has been artist-in-residence at Movement Research, The Joyce Theater Foundation, The Yard and the Djerassi Resident Artist Program. Rebecca is a Senior Lecturer at Princeton University and has previously been on faculty at UCLA, Mimar Sinan Conservatory, Istanbul, Hartford Ballet, and Wesleyan University.



NEWSPEAK, named after the thought-limiting language in George Orwell's 1984, is a powerhouse ensemble that became an early standout within New York's "indie-classical" scene. The current stellar line-up—Caleb Burhans (composer/violin), David T. Little (composer/drums), Mellissa Hughes (voice), Eileen Mack (clarinet), Taylor Levine (guitar), Brian Snow (cello), James Johnston (piano) and Peter Wise (percussion)—began performing together in

2008, and released their first CD with New Amsterdam Records in November 2010, to critical acclaim. NEWSPEAK has commissioned and premiered work by David T. Little, Caleb Burhans, Corey Dargel, Oscar Bettison, Ted Hearne, Judd Greenstein, Missy Mazzoli and many others. "You could call this punk classical," Lucid Culture wrote, "fearlessly aware...(and) resolutely defiant." New Sounds host John Schafer called them "important players on the new music scene."

AWARDS

Movement Research Artist Residency Project, funded in part by the Leonard and Sophie Davis Fund; Canada Council for the Arts; Live Art Dance Productions and Scotia Festival of Music; Puffin Foundation; Greater New York Arts Development Fund of the New York City Department of Cultural Affairs, administered by the Brooklyn Arts Council, Inc.; New Music USA's 2013 *Live Music for Dance Program*; Princeton University's Peter B. Lewis Center for the Arts, Committee on Research in the Humanities and Social Sciences and the Program in Dance.



PRESS

[New York Times - Alastair Macaulay](#)

"Its three stages pass from dark to light and from torment to freedom...includes staggering degrees of violence in partnering: on several occasions one dancer hurls another to the floor with alarming force. And all of it is depicted in terms of real dancing."

[Dance Magazine Review- Eva Yaa Astenwaa](#)

"This piece packs more into its 50 minutes than most dance productions manage to deliver in twice the time..."

[Lucid Culture](#)

"That this dance diptych wasn't upstaged by the mighty punk-classical ensemble Newspeak, who played Rzewski's score with a ferocity to match their nimble, Bach-like precision, speaks to the intensity of Lazier's work."

[I Care if You Listen](#)

"Such beauty in the midst of the worst of atrocities"

[NY Times Pick- of-the-Week](#)

"Bodies will clash, too, likely with thrilling dexterity. The collective presence of Ms. Lazier's excellent dancers is enough to electrify any space."

INTERVIEWS

[ClassicalTV](#) "Immersed in the Uprising: 5 Questions for Rebecca Lazier"

[The Operating System](#) "Coming Together/Attica: A Collaborative [Re:con]versation with Rebecca Lazier and David T. Little." By Lynne Desilva-Johnson

[I Care if You Listen](#) "5 Questions to Rebecca Lazier (dancer, choreographer, teacher)" By David Pearson

[Culturebot](#) "Shit is Fucked Up and Bullshit" By George Grella

[ArtonAir](#) Radio Interview with Jeannie Hopper

[PBS THIRTEEN](#) Featured on NYC-ARTS Television show

TOURING

The work can be presented in a black box, raw, or proscenium space and is performed by 6 dancers and 8 musicians (or a recording.) Tech rider is forthcoming. The choreographer and technical director travel with the work. There are many opportunities for audience engagement across disciplines: discussions about the history and context of the score, workshops in the compositional processes employed in both the dance and music; panels on collaboration; or Q&A about the role of art that reflects political events.

VIDEO

Short Documentary of Performance at the Patras International Festival in Greece July 2014 by The American Embassy in Athens: <https://vimeo.com/103999941>

Highlight video from The Invisible Dog, New York City: <https://vimeo.com/84666847>

Full Length video from The Invisible Dog, featured in IK-00, Spaces of Confinement, Architecture Biennale, Venice: <https://vimeo.com/96093190>