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**Can't Sleep, Inc. presents the
Christopher Caines Dance Company in
SPIRITS**

June 21–22, 2008

Irene Diamond Education Center, Frederick P. Rose Hall,
Home of Jazz at Lincoln Center

FOR IMMEDIATE RELEASE

MAY 14, 2008

Can't Sleep, Inc. presents the **Christopher Caines Dance Company** in *Spirits*, Saturday, June 21 at 8 p.m. and Sunday, June 22 at 2 p.m. and 8 p.m. at the Irene Diamond Education Center, Frederick P. Rose Hall, Home of Jazz at Lincoln Center, Broadway at 60th Street, 5th Floor, New York City. By subway: A, B, C, D, 1 to 59th Street/Columbus Circle. Admission: \$25; \$40 for premium seating. For tickets: www.christophercainesdance.org. (Limited availability; advance purchase strongly recommended.) The Sunday matinee performance will be followed by a discussion with the choreographer and his collaborators. For further information: 718-554-1948.

"One of the most musically erudite and articulate dance-makers around."

—*The New Yorker*

For the company's ninth New York City season, Artistic Director Christopher Caines creates a new program-length work of dances set to a provocatively diverse array of music. The scores that Caines weaves together for the evening include Bohuslav Martinu's *Three Madrigals* (1947), a virtuosic duo for violin and viola; traditional songs in Scots Gaelic; classic songs by Gabriel Fauré; Erik Satie's witty *Trois morceaux en forme de poire* for piano four-hands; and solo vocal pieces by Meredith Monk, some in special arrangements for these performances made in collaboration with the composer. Among the seemingly divergent aesthetics embodied by this music, the choreographer hears a web of correspondences—of rhythm, mode, harmony, idiom, and structure—that promise to fill the evening with surprise and revelation.

Spirits consists largely of intimate, chamber-scale dances, exploring a sense of portraiture for each company member, virtuosity, lyrical experiments in partnering, and intricate phrasing, all united within the exceptionally contrapuntal approach to dance composition that Caines has developed in recent years.

Spirits is an intensely personal work for the choreographer, who dedicates it to the memory of mezzo-soprano Alexandra Montano (1961–2007), a colleague and friend who sang often with the company, beginning in its inaugural 2000 season, until her untimely death last year.

The evening is conceived as a series of toasts to Montano, mourning her loss, evoking diverse aspects of her artistry, and celebrating her life and incomparable spirit. For each "toast," a dance will evoke a different corresponding iconic *spirit*: slivovitz (for Martinu); single-malt Scotch (the Gaelic songs, sung by the choreographer); cognac (Fauré); and absinthe (Satie—a devotee of the "green fairy"). In the work's fifth section, Caines unites four songs by Meredith Monk, including her celebrated "Gotham Lullaby" (1977) and two pieces from *The Politics of Quiet* (1996) previously sung on tour by Montano as a guest artist with Monk's ensemble. The evening will close with a grand champagne waltz, in a new arrangement of a dance created in 2007 for Veuve Clicquot, with a commissioned score by emerging New York composer Nicholas Stoia.

CCDC will perform—as always—to live music, underscoring the choreographer's commitment to celebrating great music through dancing. Musicians for the evening will include some of the company's most longstanding musical collaborators: pianists Marija Ilic and Christopher Bruckman, violinist Theresa Salomon, violist Louise Schulman, and mezzo-soprano Silvie Jensen. The ten-member company will be augmented by several guest artists, including Olivia and Amelia Pinney, two young dancers trained in Ellen Robbins's celebrated Dance for Children and Young Teenagers program.

CHOREOGRAPHY: Christopher Caines

MUSIC: Bohuslav Martinu, Gabriel Fauré, Erik Satie, Meredith Monk, Nicholas Stoia, and traditional songs in Scots Gaelic

DANCERS: Ivanova Aguilar, Cornelius Brown, Lauren Engleman, Andrew Griffin, Jamy Hsu, Jackie McConnell, Edgar Peterson, Gisela Quinteros, and Michelle Vargo, Justin Wingenroth; with guest artists Rika Burnham, Ammon Dennis, Keelin Ryan, Royce Zackery, Amelia Pinney, and Olivia Pinney

MUSICIANS: Silvie Jensen, *mezzo-soprano*; Theresa Salomon, *violin*; Louise Schulman, *viola*; Christopher Bruckman, *piano*; Marija Ilic, *piano*; and Christopher Caines, *baritone*

COSTUME DESIGN: Ingrid Maurer, Cornelius Brown, Beatrice Fairfax

"Only a choreographer who's also a composer with adventurous tastes in music could come up with a program like Christopher Caines's *Worklight*."

—Deborah Jowitt, *The Village Voice*



Gaynor Minden is the official pointe shoe of the Christopher Caines Dance Company.

Meredith Monk's "Lonely Spirit," "Waltz in 5's," "Prayer 2," and "Gotham Lullaby" by arrangement with Boosey & Hawkes, Inc., sole agent for Meredith Monk/Meredith Monk Music, copyright owner and publisher. Bohuslav Martinu's *Three Madrigals* by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

ABOUT THE CHOREOGRAPHER

Christopher Caines began to make his own work in 1990; his early pieces included several site-specific pieces and interdisciplinary multimedia performance works. He founded the Christopher Caines Dance Company in 2000, and has since made more than 20 dances for the company. He is noted for his musicality and musicianship; he has been called "the most musically sophisticated choreographer under 45 in the United States" (Mindy Aloff, *Dance View Times*).

Caines's commissions for groups of student dancers and musicians include dances created as the Ruth Page Visiting Guest Artist in Dance at Harvard University (1999) and as a visiting faculty member at Princeton University and Swarthmore College (2001–02). In 2003 Caines made his first film choreography, for Basque director Arkaitz Bastera Zalbide; and since 2005 he has choreographed dances in Renaissance period style for the Actors Shakespeare Company of New Jersey's productions of *Romeo and Juliet*, *As You Like It*, and *The Merchant of Venice*.

Caines was born in Halifax, Nova Scotia, Canada, and trained principally with Claire Mallardi, Hanya Holm, Mary Anthony, at the Merce Cunningham Studio (modern), and with Marie Pacquette and Nenette Charisse (ballet). His musical studies include tabla, frame drumming, both Western and Indian classical singing, and harmony and counterpoint at Mannes College. Early in his career, he danced for some 25 New York-based choreographers, including Rika Burnham, Robert Kovich, Ellen Cornfield, and Douglas Dunn, and he has also worked as an actor, director/dramaturg, lighting designer, singer, drummer, and composer for dance and theater.

Caines was a special researcher for the Balanchine Foundation's Popular Balanchine project, and his essays have appeared in the *International Encyclopedia of Dance* (Oxford University Press), the *International Dictionary of Modern Dance* (St. James Press), and *The Village Voice*, among other publications. His most recent writing, on Antony Tudor's *Lilac Garden*, will appear in *Reading Dance* (Random House), edited by Robert Gottlieb, in November 2008. Caines has received grants from Meet the Composer, The Field, and the Astral Foundation. He was a 2006 Guggenheim Foundation Fellow in Choreography.

ABOUT THE COMPANY

In 2000, after a decade of creating dances, evening-length dance-theater pieces with his own music, two full-length solos, and numerous scores for other choreographers and directors, Christopher Caines assembled a pianist, two singers, and six of his dancer friends, and made *ARIAS*, a suite of dances set to vocal music ranging from Italian Baroque arias to songs by Fauré, Schoenberg, and Gershwin. The work attracted unusual critical attention, with a featured review in *The Village Voice* and an extended essay in *The New Republic*. The company dates its founding to this concert.

While the company has grown since then—to ten dancers, with a repertory of about twenty works—its mission has not changed: to explore, experiment with, and celebrate great music through dancing. CCDC has appeared exclusively with live music since its debut, played and sung by a growing family of outstanding instrumentalists and singers, with an emphasis on vocal, choral, and chamber music ranging from masterpieces of late Medieval and Renaissance polyphony to new commissions by American composers. Critics have called the company's musicians "superb" and the dancers "radiant."

The company and Caines's earlier project groups have been produced annually in New York by the Construction Company since 1996, and at many other NYC venues. Recent seasons include *Tenebrae*, presented through DANCE:Access at Danspace Project, a dance set to choral music by Thomas Tallis including the famed "Spem in Alium," with a 40-voice choir under the direction of conductor Kristina Boerger, in honor of the 500th anniversary of the composer's birth; *Worklight*, an evening-length suite including a dance set to Ernst Toch's *Geographical Fugue*; and last year's *The Farewell to Music*, an all-Mozart program.