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Can't Sleep, Inc. and the Construction Company present the
Christopher Caines Dance Company in
THE FAREWELL TO MUSIC
May 19–23, 2007
THE CLARK STUDIO THEATER

FOR IMMEDIATE RELEASE

April 12, 2007

Can't Sleep, Inc. and the Construction Company present the **Christopher Caines Dance Company** in *The Farewell to Music*, Saturday, May 19 at 2 p.m. and 7:30 p.m.; Sunday, May 20 at 2 p.m.; and Monday–Wednesday, May 21–23, 2007 at 7:30 p.m. at the Clark Studio Theater, 70 Lincoln Center Plaza (in the Rose Building, 7th Floor, at West 65th Street and Amsterdam Avenue, behind the Walter Reade Theater), New York City. By subway: #1 to 66th Street/Lincoln Center. Admission: \$25 advance; \$30 at the door. For tickets: www.smarttix.com or (212) 868-4444. (Seating is limited; advance purchase recommended.)

**"Dance-making drenched in intuitive musicality and cultivated musicianship...a feast."
—Mindy Aloff, *The New Republic***

For the company's eighth annual New York season, Artistic Director Christopher Caines explores music from Mozart's private world—revealing the composer at his most tender, his most ribald, and his most idealistic—in two premieres. *The Farewell to Music* is a nocturne set to a selection of seldom performed non-operatic vocal music—lieder, canons, nocturnes, and canzonettas—composed for private performances within Mozart's intimate circle of friends and colleagues. *Skittle Alley (Ninepins)* plays with the composer's Piano Trio, K. 498, known as the "Kegelstatt" ("bowling alley") Trio—legend has it that Mozart composed the piece during a bowling party. The dance divides the company into two "teams"—one on pointe, one in dance sneakers, plus a featured soloist—that dash and flow across the stage, emphasizing the score's conviviality as well as its shaded depths.

The company will perform—as always—to live music, underscoring the choreographer's commitment to celebrating great music through dancing. Caines explains, "My work is fundamentally 'about' the musical score. All my dances start with my falling in love with a piece of music." Currently Caines is experimenting with an explicitly contrapuntal approach to dance making. "I am not interested in mimicking or visualizing the music, and certainly not in merely hanging it up like wallpaper for atmosphere alone, but in crafting phrases and structures that weave together with the music to create a seamless fabric."

Choreography: Christopher Caines

Music: W. A. Mozart

Dancers: Ivanova Aguilar, Cornelius Brown, Christopher Caines, Selena Chau, Lauren Engleman, Jamy Hsu, Edgar Peterson, Gisela Quinteros, Michelle Vargo, Christopher Woodrell

Musicians: Marija Ilic, *piano*; Tania Simoncelli, *'cello*; Meighan Stoops, *clarinet*; Alison Cheeseman and Silvie Jensen, *mezzo-sopranos*; David Root, *tenor*; and Christopher Herbert, *bass*

Lighting Design: Kathy Kaufmann

Costume Design: Ingrid Maurer

**"One of the most musically erudite and articulate dance-makers around."
—*The New Yorker***

Christopher Caines—Choreographer/Artistic Director

Christopher Caines was raised 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 Nnette Charisse (ballet). His musical studies include tabla, frame drumming, and both Western and Indian classical singing. He currently studies harmony and counterpoint at Mannes College. Early in his career, he danced for some 25 New York–based choreographers, and he has also worked as an actor, director/dramaturg, lighting designer, singer, drummer, and composer for dance and theater.

Caines began to make his own work in 1990; his early pieces included dances, site-specific pieces, and interdisciplinary multimedia performance works. He founded the Christopher Caines Dance Company in 2000, and has since made some 20 dances for the company. Noted for his musicality and musicianship, Caines has been called “the most musically sophisticated choreographer under 45 in the United States” (Mindy Aloff, *Dance View Times*). His 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 Zalvide; and in 2005 his first dances for theater, choreographing *Romeo and Juliet* in Renaissance period style for the Actors Shakespeare Company of New Jersey. He returns to the ASC this season to choreograph dances for *As You Like It*.

Caines was a special researcher for the Balanchine Foundation’s Popular Balanchine project (2001–03), and his essays have appeared in the *International Encyclopedia of Dance* (Oxford University Press, 1997), for which he also served as assistant project editor; the *International Dictionary of Modern Dance* (St. James Press, 1998); the *American National Biography* (OUP, 1998); *The Village Voice*; and the *Movement Research Performance Journal*. As a contributing editor to Dance Online he wrote reviews and co-wrote *The Chronicles of Dancer X* (1997–99), an online serial comic novel set in the Downtown New York dance scene.

A 2006 Guggenheim Foundation Fellow in Choreography, Caines has received grants from Meet the Composer, The Field, and the Astral Foundation.

About the Company

In 2000, after a decade of making dances, evening-length dance-theater pieces with his own music, two full-length solos, and numerous scores for other choreographers and directors, Christopher Caines got together 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 piece 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 instrumentalists and singers, performing a wide range of music, 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. CCDC’s largest-scale work to date is *Tenebrae*, presented through DANCE: Access at Danspace Project in 2005, 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.