



**PRESS CONTACT:** Diana Castelnuovo-Tedesco / Fraîche PR  
+1.212.463.8930  
diana@fraichepr.com

Can't Sleep, Inc. presents the  
CHRISTOPHER CAINES DANCE COMPANY in  
*New Deal*  
and other dances

June 2 & 3, 8 p.m., New York City Center Studios

FOR IMMEDIATE RELEASE

May 4, 2009

Can't Sleep, Inc. presents the **Christopher Caines Dance Company** in *New Deal and other dances*, Tuesday & Wednesday, June 2 & 3 at 8 p.m. at New York City Center, Studio 5, 130 West 56th Street between 6<sup>th</sup> and 7<sup>th</sup> Avenues, New York City. By subway: N, R, Q, W to 57<sup>th</sup> Street; A, B, C, D, 1 to 59<sup>th</sup> Street/Columbus Circle. Admission: \$25. For tickets: [www.christophercainesdance.org](http://www.christophercainesdance.org) (advance purchase strongly recommended; limited ticket availability at the door). Both performances will include a brief presentation by the choreographer on the relationship between choreography and music in his new work, and will be followed by a discussion with Caines and his collaborators. For further information: 917.217.3698.

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

The featured premiere for the Christopher Caines Dance Company's tenth annual New York City season is *New Deal*, set to the music of the British band Radiohead, arranged for solo piano by Christopher O'Riley. In this taut, athletic work, Caines explores the sound world of Radiohead's music as revealed in O'Riley's acclaimed, pathbreaking transcriptions. Says the choreographer: "For me, Chris's reimagining of the band's compositions transforms the songs into a set of études, revealing the music's bones and muscles. The rhythms are intricate, the harmonies dense—it's driving, intensely physical music, very demanding for the dancers. *New Deal* is in many ways unlike any other dance I have made. This music has also given me enormous freedom."

The evening will also include the premiere of a commissioned duet for company dancers Michelle Vargo and Cornelius Brown, set to the passionately romantic songs of Spanish composer Enrique Granados, an intimate dance specially tailored to these dancers' gifts.

Completing the program will be a revival: a suite of solos danced by the choreographer from *ARIAS* (2000), the evening-length work that Caines created in the year he founded his company. *ARIAS* was praised at its premiere as "dance-making drenched in intuitive musicality and cultivated musicianship . . . a feast" (Mindy Aloff, *The New Republic*) and "Intense and edgily eccentric . . . less about dancing to music than dancing through music" (Deborah Jowitz, *The Village Voice*).

Both performances will feature an introduction to his process by the choreographer, assisted by his dancers and musicians, focusing on the development of movement material in *New Deal* and the relationship of choreographic structure to musical form. Both evenings will conclude with a Q&A session with the audience, Caines, and his collaborators.

CCDC will perform—as always—to live music, underscoring the choreographer's commitment to experimenting with and celebrating great music through dancing. The eight-member ensemble will be joined for the season by two of the company's most longstanding musical collaborators, pianist Marija Ilić and mezzo-soprano Silvie Jensen.

**CHOREOGRAPHY:** Christopher Caines

**MUSIC:** Radiohead, arranged for solo piano by Christopher O'Riley;  
Cavalli, Giordani, Caccini (arr. Parisotti); Enrique Granados

**DANCERS:** Cornelius Brown, Christopher Caines, Selena Chau, Edgar Peterson,  
Gisela Quinteros, Keelin Ryan, Michelle Vargo, Justin Wingeroth

**MUSICIANS:** Silvie Jensen, *mezzo-soprano*; Marija Ilić, *piano*

## ABOUT THE CHOREOGRAPHER

**Christopher Caines** founded the Christopher Caines Dance Company in 2000 after a decade of experimentation in which he created several site-specific pieces and interdisciplinary multimedia performance works. He has since made more than 25 dances for the company. Caines's work is noted for its musicality and musicianship, commitment to formal dance values, and dramatic intensity.

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 Arkaiz Bastera Zalbide; and since 2005 he has choreographed dances for several productions by the Actors Shakespeare Company of New Jersey.

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 (notably in works by Ping Chong), 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 writing has 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 essays, on Antony Tudor's *Lilac Garden* and Hanya Holm, appear in *Reading Dance* (Random House), edited by Robert Gottlieb. Caines has received grants from Meet the Composer, The Field, and the Astral Foundation. He was a 2006 Guggenheim Foundation Fellow in Choreography.

**"Caines is the most musically sophisticated choreographer under 45 in the United States."—Mindy Aloff, *Dance View Times***

## 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, 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."

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*; *The Farewell to Music*, an all-Mozart program; and last year's *Spirits*, a tribute to the late mezzo-soprano Alexandra Montano, a frequent company collaborator.

**Wonders . . . so much delirious dancing to be watched.  
—Chris Dohse, *The Dance Insider***



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