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Can't Sleep, Inc. presents the
CHRISTOPHER CAINES DANCE COMPANY in
ARIAS

Manhattan Movement & Arts Center
248 West 60th Street, New York City, between Amsterdam & West End Avenues
Wednesday, January 26 & Friday–Saturday, January 28–29, at 8 p.m.

FOR IMMEDIATE RELEASE

December 20 2010

CAN'T SLEEP, INC. PRESENTS the **Christopher Caines Dance Company** in **ARIAS** at the Manhattan Movement & Arts Center, 248 West 60th Street, New York City, between Amsterdam & West End Avenues, on Wednesday, January 26 and Friday–Saturday, January 28–29, at 8 p.m. By subway: N, R, Q, W to 57th Street; A, B, C, D, 1 to 59th Street/Columbus Circle. Admission: general admission \$25; premium seating \$40; full-time students under 26 with ID and seniors \$20 (at the door only). For advance purchase: www.christophercainesdance.org. All performances will be followed by a brief discussion with the choreographer and his collaborators, facilitated by dance critic Mindy Aloff (Wed.), composer Lisa Bielawa (Fri.), and Edward Henkel, producer/interviewer of the new DanceTalks series (Sat.). For information and reservations: 917.731.7265.

**A startling 75-minute suite of dances—real, honest-to-goodness dances . . .
drenched in intuitive musicality and cultivated musicianship . . . a feast.**
—Mindy Aloff, *The New Republic*

FOR THE COMPANY'S 11TH ANNUAL NEW YORK SEASON, Christopher Caines revives—and renews, revises, transforms—**ARIAS**, the critically acclaimed program-length work with which he founded his company in 2000. Says Caines, "In recreating **ARIAS** for my current ensemble, I have reexamined every aspect of the work. Three-quarters of the choreography is new. Still, I think of the piece as having the same DNA, the same parents: the music, and my imagination."

The choreographer himself dances the role of A Host; the dancers and musicians are His Guests. As afternoon cocktails on the terrace yield to fleeting encounters in the twilight garden and then to dream-haunted, insomniac nighttime wanderings in the house, this group of friends reveals a tangled web of romances—fulfilled, lost, longed-for, recalled. Structured like a private recital—a *soirée musicale* in which all the songs are danced—**ARIAS** is an intimate two-act suite celebrating four centuries of song, including *arie antiche* of the Italian Baroque in the famous Parisotti arrangements, loved by generations of singers; Handel's "O sleep, why dost thou leave me?" (from *Semele*); Schoenberg at his most lushly Romantic, in *The Book of the Hanging Gardens*; a rarely heard cycle by Federico Mompou, *Combat of Dreams*; and Meredith Monk's signature "Gotham Lullaby."

CCDC will perform—as always—to live music, underscoring the choreographer's commitment to experimenting with and celebrating great music through dancing: the ten-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. Guest artists for the season include Elisa Toro Franky (New Jersey Ballet), Sean Stewart (American Ballet Theatre), and Michelle Vargo (Metropolitan Opera Ballet).

CHOREOGRAPHY: Christopher Caines

DANCERS: Rika Burnham, Christopher Caines, Frank Dellapolla, Elisa Toro Franky, Katie Moorhead, Leigh Schanfein, Sean Stewart, Keelin Ryan, Christian Serrano-Godén, Michelle Vargo

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

MUSIC: Italian Baroque arias, arr. Alessandro Parisotti; Anon.; Franck; Handel; Krenek; Lanner; Mompou; Meredith Monk; Ogiński; Schoenberg; Tchaikovsky

LIGHTING: Jay Ryan; **COSTUMES:** Feral Childe (www.feralchilde.com)

**[T]he choreography, sensitively keyed to the ambience of the songs . . .
is intense and edgily eccentric . . . The evening is less about dancing to music than
dancing through music.—Deborah Jowitt, *The Village Voice***

ABOUT THE CHOREOGRAPHER AND THE COMPANY

IN 2000, after a decade of creating dances, interdisciplinary multimedia performance works with his own music, two program-length solos, and numerous scores for other choreographers and directors, Christopher Caines assembled a pianist, two singers, and six dancer friends, and made *ARIAS*, a suite of dances set to songs ranging across four centuries of vocal music. 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.

Caines has since made more than 30 works for the ensemble that explore, experiment with, and celebrate great music through dancing. His work has been noted for its musicality and musicianship, commitment to formal choreographic values, and dramatic intensity. CCDC has appeared exclusively with live music since its debut, played and sung by an ever-growing family of outstanding instrumentalists and singers, with an emphasis on vocal, choral, and chamber scores 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."

Caines's recent commissions include a ballet created for Veuve Clicquot Champagne (2007); *The Human Countdown* (2009), among the largest-scale public artworks ever created in Central Park, for an international coalition of NGOs led by Oxfam, with more than 1000 volunteer performers; and a ballet for the closing ceremonies of the USA International Ballet Competition, in Jackson, Mississippi in June 2010. His commissions for ensembles of student dancers and musicians include dances created as the Ruth Page Visiting Guest Artist in Dance at Harvard University and as a visiting faculty member at Princeton University and Swarthmore College. In 2003 Caines made his first film choreography, for Basque director Arkaitz Bastera Zalbide; he has directed and designed several award-winning works by Canadian playwright-actor Peter Aterman; and since 2005 he has choreographed annually for the Actors Shakespeare Company in residence at the City University of New Jersey.

Highlights of recent CCDC 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 (2007); and *Spirits* (2008), a tribute to the late mezzo-soprano Alexandra Montano, a frequent company collaborator.

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

CAINES WAS BORN IN HALIFAX, Nova Scotia, Canada, and trained principally with Claire Mallardi, and on scholarship with 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 several 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, 2008), edited by Robert Gottlieb. Caines has received grants from Meet the Composer, The Field, and the Astral, Puffin, and Putnam foundations. He was a 2006 Guggenheim Foundation Fellow in Choreography.

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



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



www.manhattanmovement.com