



For Immediate Release

THEY'VE GOT MORE THAN RHYTHM
**SEÁN CURRAN COMPANY PRESENTS MIX OF THEATER,
DANCE AND LIVE MUSIC AT THE JOYCE THEATER, JUNE 7-12**
**HIGHLIGHTS INCLUDE PREMIERE OF "ART/SONG/DANCE" WITH MUSIC
PLAYED LIVE BY RICKY IAN GORDON AND VOCALISTS**

Here, there, *seemingly* everywhere, the choreographic credit on theater and opera house marquees goes to Seán Curran, a master at mixing folk, postmodern and Irish step dancing with an imaginative dose of theatrical soul.

And from June 7–12, the Curran name will also light up The Joyce Theater when Seán Curran Company presents the much-anticipated New York premiere of "Art/Song/Dance," choreographed to music by Ricky Ian Gordon, who along with four vocalists, perform live. The show will also feature "Sonata," "Companion Dances" and the world premiere of "St. Petersburg Waltz."

Radiant with Curran's bright heart, musicality and joyous sense of theater, "Art/Song/Dance," a suite of dances, resonates with romantic and bittersweet feelings about love and life. Gordon's freshly original score creates the setting for poems by Langston Hughes, W.S. Merwin, Dorothy Parker and Edna St. Vincent Millay, among others, the lyrics of which are sung live by Broadway veterans Rosena M. Hill, Scott Murphree, Diane Sutherland and Michael Arden.

Curran's dramatic sense of character and nimble musicality infuses "St. Petersburg Waltz," set to Meredith Monk's score of the same name. In this deeply touching solo that pays tribute to Monk's Russian grandfather, Curran moves skillfully through a range of feelings expressed through his circling body, sharply shifting footwork and folk dance gestures. The dance has been re-worked since its first performance at the 40th anniversary tribute to Monk last November.

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Presenting a portrait of a long and profound artistic friendship, “Companion Dances” is aptly co-choreographed and performed by Heather Waldon-Arnold and Curran. The duet is set to music by Jesse Manno and Solex.

Considered one of Curran’s major works, “Sonata: We Are What We Were” premiered in 2001. The circle of small, white chairs on stage echoes the circular patterns of much of the dancing. In the way that Curran’s choreography suggests both tradition and freedom, its communal spirit is, at times, interrupted by bursts of individuality. The music to this folkloric/postmodern dance is by Leos Janacek.

Curran’s choreographic dexterity is making him busier and busier—literally working day and night. He and his company are performing nights at The Joyce this June, and during the day he will be choreographing Mark Lamos’s production of “As You Like It” for Shakespeare in the Park opening June 25. Fans elsewhere in the country can also get their Curran fix: his choreography for “Falsettos” is seen in Boston; while “Nixon in China” plays at the Minneapolis Opera Theater and “A Midsummer Night’s Dream” is at the Shakespeare Theater in Washington, DC.

Come fall, he’ll choreograph “Capriccio,” “Acis and Gaitea” and “Turandot” for the New York City Opera. On top of it all, he makes his Metropolitan Opera debut with the choreography for Guy Joosten’s production of “Romeo and Juliet.”

Curran’s dance training began as a child in Boston, where he studied traditional Irish step dancing and as a teenager won many competitions. After studying modern dance at New York University, he became a member of the Bill T. Jones/Arnie Zane Dance Company in 1984, where he received a New York Dance and Performance Award (Bessie) for his performance in Jones and Zane’s “Secret Pastures.” After leaving the Jones/Zane Company in 1994, he became an original member of the New York City cast of the Off-Broadway production “Stomp,” and performed in the show for four years.

His recent projects include choreography for Lincoln Center Theater’s Broadway revival of “The Rivals,” City Opera’s productions of “L’Etoile,” “Haroun and the Sea of Stories” and the Playwright’s Horizon’s production of “My Life with Albertine” (directed

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SEÁN CURRAN COMPANY
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by Richard Nelson). Curran also choreographed the Broadway production of James Joyce's "The Dead" for Playwright's Horizon and a third new work for Trinity Irish Dance Company. A guest faculty member of New York University's Tisch School of the Arts, he has also created works for Denmark's Upper Cut Company, Sweden's Skånes Dance Theater, Irish Modern Dance Theatre, Utah's Ririe-Woodbury Dance Theater and Pittsburgh's Dance Alloy.

In 1997, Curran founded Seán Curran Company, which has since been presented by Symphony Space, 92nd Street Y Harkness Dance Project, The Joyce Theater, Central Park Summerstage, Dance Theater Workshop, Danspace Project and Celebrate Brooklyn. The Company, which received the 1999 National Dance Project commission from the Jacob's Pillow Dance Festival, has also been seen throughout the U.S., as well as in Germany and France. In addition to Curran himself, the Company's dancers are Annie Boyer, Nora Brickman, Amy Brous, Marisa Demos, Tony Guglietti, Matthew Henley, Kevin Scarpin, Heather Waldon-Arnold and Seth Williams.

The evening curtain for Sean Curran Company's Joyce Theater season, Tuesday through Saturday, is at 8pm; on Sunday evening, the show is at 7:30pm. There will also be 2pm matinees on Saturday and Sunday. Tickets are \$40. All tickets are available at The Joyce Theater box office, by calling JoyceCharge at 212-242-0800 or online at www.joyce.org. The Joyce Theater is located at 175 Eighth Avenue at 19th Street.

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"Art/Song/Dance," with live music by Ricky Ian Gordon, is commissioned by the American Music Center, Live Music for Dance Program.

This season is made possible with support from The National Endowment for the Arts and New York State Council for the Arts.

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