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Fall for Dance 2013 - Program 3



Above: **Introdans** performing Nacho Duato's *Sinfonia India* @ **Fall for Dance**; photo by Hans Gerritsen

Tuesday October 1st, 2013 - A terrific evening at New York City Center's **Fall for Dance** as the 2013 festival continues with packed houses and a wonderful sense of being part of Gotham's danceworld.

This particularly satisfying programme began with *The Moor's Pavane*, choreographed by José Limón in 1949 and danced tonight by Francisco Ruvalcaba of the **Limon Company** and three exceptional artists from **ABT**: Julie Kent, Stella Abrera and Thomas Forster. Limón's superb distillation of the tragedy of Othello into an intimate quartet unfolds in the form of a *pavane* and other dances of the high Renaissance. The music of Henry Purcell evokes a courtly atmosphere to perfection in this 20th century masterpiece: a true classic in every sense of the word.

After some initial unsteadiness, Francisco Ruvalcaba was an dour Moor, conveying the character's doubts and mounting fury with dramatic urgency. Thomas Forster as the Iago character gave a vivid, edgy characterization, barely constrained by the elegance of the choreography. The women were divine: the sumptuous beauty of Stella Abrera, enhanced by her ruby-red gown, shone in her vividly expressive dancing while Julie Kent, in virginal white, gave a luminous and nuanced performance as Desdemona; the phrase 'an artist to her fingertips' aptly applies to Ms. Kent's lovely portrayal.

The Turn, a U.S. premiere choreographed and danced by Colin Dunne, was specially-adapted for **Fall for Dance**. *The Turn: Dance in Your Blood* had premiered in Ireland earlier this year.

A fusion of step and tap dancing, *The Turn* employs electronic elements, using amplification to create an unusual soundscape of swooshes and echoes. A quartet of musicians performed Linda Buckley's contemporary/lyrical score *live* onstage. Though stretching a bit long, *The Turn* held our interest by virtue of Mr. Dunne's natural command of the stage.



Photo: **Ballet Hispanico** performing *Sombrerísimo*, photo by Paula Lobo.

A sextet of men from **Ballet Hispanico** evoked a frenzied ovation in *Sombrerísimo*, a world premiere commissioned by City Center for **Fall for Dance** and choreographed by Belgian-Colombian Annabelle Lopez Ochoa. This sexy and animated dancework, using a collage score by Banda Ionica, Macaco el Mono Loco, Titi Robin, Lisa Gerrard and Michael Small, gave the **Hispanico** boys an opportunity to unleash both their technical prowess and their charismatic theatricality. Ms. Lopez Ochoa's choreography filled the space with eye-popping movement and brilliant interaction between the six men, as well as much by-play with the hats that inspired the ballet's title. Joshua Preston's lighting was atmospheric and expertly timed, and the added effect of shadow-dancing threw an extra dose of magic into the piece.

Dancers Mario Ismael Espinoza, Jamal Rashann Callender, Alexander Duval, Marcos Rodriguez and Joshua Winzeler all dazzled with electrifying moves, athletic partnering and ample sex-appeal while Company newcomer Christopher Bloom seized a solo opportunity - all the hats stacked on his head - to make his own personal mark. The crowd went nuts at the end of this piece as the boys tossed their hats into the air.

A very tough act to follow, but **Fall for Dance** pulled out a breath-taking finale tonight in the form of Nacho Duato's *Sinfonía India*, performed by **Introdans**. Duato crafted this piece in 1984 for Nederlands Dans Theater and now we are seeing the U.S. premiere performances of this spellbinding work, inspired by the composer Carlos Chávez.



Fresh vitality belies the fact that the ballet was created 30 years ago: danced marveously by the **Introdans** dancers (above photo), it seems at once ancient and newborn. The composer drew inspiration from the rites and dances of the native Mexican culture, creating a sense of ecstasy that suffuses the work from start to finish. Uniting a Graham-like formality of structure and of ritual, as well as a Tayloresque celebratory joy, the piece speeds on its trajectory with swift and spectacular partnering motifs and spacious ensemble passages. *Sinfonía India* is a precious document from the library of contemporary danceworks, brought out this evening for our delight.

I was feeling immersed in dance tonight, sharing the evening with Lydia Johnson and running into some of my favorite dance-folks - Kerry Shea, Jennifer Muller, Sascha Radetsky and Marcelo Gomes - whilst savoring the passion, commitment and grace of the artists onstage.

October 02, 2013 | [Permalink](#)