

Best of Times

Masters & the Next Generation

'La Cathedrale Engloutie', 'Chrysalis', 'There is a Time'

Limon Dance Company

Baryshnikov Arts Center

New York, NY

December 15, 2010

by Mary Cargill

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The two masters of the program were Jiri Kylian and Jose Limon, and the next generation was Limon dancer Jonathan Fredrickson, whose *Chrysalis* was a clear, if too long riff on the virgin sacrifice motif. The opening work, Kylian's 1975 *La Cathedrale Engloutie* was accompanied by the usual, if not somewhat opaque program notes, this one talking about "the battle between self imposed laws and order, and at the same time, resistance against these laws is one of the most interesting facets of human character"- apparently grammar is one of those laws that can be insisted. But what was on stage was a moody, haunting, and completely captivating series of dances set to the sound of the ocean with interwoven piano music by Claude Debussy.

The two couples, Logan Krugar and Durell Comedy, and Kristen Foote and Dante Pueblo, wore sand colored outfits and enter to the sound of the ocean, with logs standing on each end of the stage, and somehow conjure up the feeling of the vast and eternal sea. They dance with a sense of separation, of yearning, with an undercurrent of sadness and missed connections.

Jonathan Fredrickson's *Chrysalis*, to live music composed by Marcos Galvany (a very danceable and atmospheric score), is set in an all female, and vaguely classical period, perhaps a nod to the Greek dances of Doris Humphrey (the notes say it was inspired by the Oracle of the Delphi). But the costumes by Melissa Schlactmeyer said clearly "this is not your Grandmother's Greece," as hints of the classical drapery tops were paired with modern pants. The opening section had a ritual intensity, and as one girl (a vulnerable and touching Belinda McGuire) was stripped of her clothes to reveal gray underwear and draped with a long black cloth, thoughts of *The Rite of Spring* were in the air. The four remaining women returned in colorful costumes to continue, at great length, persecuting the victim. Though the work needed cutting, this work was clear and musical.

Limon's 1956 work, *There is a Time*, too, was clear and musical, and certainly not too long. It is a suite of dances evoking the famous biblical passage from Ecclesiastes. The choreography combines humanity and in personality, individual warmth and universal feelings. There are many variations of circles and straight lines, with the timeless feel of folk dancing. The costumes too, especially the women's, seem to be inspired by some eternal medieval period, rich with allegory. This is truly a work to treasure.