



⑥ Bill T. Jones

## Delectable steps

① "Women of Yemen." In *Through the Gate of Aden* (which was presented as part of Dance Umbrella's Israeli/Jewish-American festival), Margalit Oved gesticulates and flutters, chants and chatters to conjure up the city of her youth. Via simple gestures and varied facial expressions, she pulls characters out of her tiny frame like rabbits out of hats. She embodies the timing of a comedienne, the voice of a dove, the eyes of a mischievous child, and the soul of a visionary. In Ze'eva Cohen's performance of Oved's *Rachel* (on the same program), arms become shards of a kaleidoscope: diamonds transmute to triangles, angles slip into ovals. And the closing image astounds. Cohen's hands meet overhead, curved loose as a bud; with impeccably timed impulses, she cracks open tremulous fingers, stretches them to the light. It's like watching a flower bloom.

② Adriana Suarez. This newly appointed soloist with Boston Ballet possesses a radiance so brilliant that you can't peel your eyes away, even when she's in a group. February's performances of *Monotones* afforded us the chance to gaze unapologetically (just two men shared the stage) at her almost unbearable purity. She's gorgeous.

③ *Always the Same Lies*. This Wim Vandekeybus work spins dual truths: the tenuousness of life, the certainty of death. Pitted against those absolutes is the indomitability of the human spirit, embodied in the memories of the 88-year-old Carlo Wegener. Extremes of energy, signifying life

on the edge, erupt in whiplash turns, whirlwind rolls, crashing dives, wildly swinging hammocks.

④ *Sevillano and Armand*. *Carnaval*, *Scheherazade*, and *Aurora's Wedding* made up Boston Ballet's March triple bill, which resurrected the glamorous era of Diaghilev's Ballets Russes. Principals Trinidad Sevillano and Patrick Armand took their sublime partnership to hedonistic heights as Zobeide and the Golden Slave in *Scheherazade*; their hot passion was suffused with their artistry. Even Jesse Helms would have melted.

⑤ Bill T. Jones. *Last Supper at Uncle Tom's Cabin/The Promised Land*, an excruciating and glorious, angry and redemptive exploration of faith presented by Bill T. Jones/Arnie Zane & Company, aims to reconcile differences. A three-hour-plus confluence of dance, text, discussion, and music, it draws its inspiration from such truth-seekers as Martin Luther King Jr., Leroy Jones, and Sojourner Truth.

⑥ Mr. B. In April, Boston Ballet bowed to Mr. B with "The Balanchine Legacy." The corps de ballet crackled with energy in *Theme and Variations*; Trinidad Sevillano and Patrick Armand performed the pas de deux with ineffable, aching romance. Denise Pons, Kyra Strasberg, and Geoffrey Rhue tackled Agon's outrageous difficulty with purpose and intensity.

⑦ *Waltz*. Peter DiMuro's emotionally mind-blowing quartet for video, American Sign

Language, text, and dancer is an homage to the power of love and the pain of loss wrought by AIDS. In the film, DiMuro is immersed in a game of chess/choice (how many are left?). Clad in a shredded T-shirt, he's a man literally running for his life, a marathoner who's hit Heartbreak Hill.

⑧ Fernando Bujones. In May we celebrated with Bujones, one of the great danseurs nobles, as he marked his 20th year of dancing. The program "Bravo Bujones!" — presented by Boston Ballet, his current home — featured delectable highlights from his career. In *Seven Greek Dances*, Bujones proudly displayed his innate classicism that is the clear explanation of his enduring stardom.

obsessed with making form out of chaos, with positing on stage visual renderings of changing perspectives. In her *Inner Circle*, the scene goes from in-focus to dissolves as twirling couples switch partners with nary a hitch. On relevé, they mince steps in a circle, then let loose into spins that hurl them hither and thither, like the precipitate in a centrifuge.

⑩ *Giselle*. The classic ballet 150 years old this year, and with Trinidad Sevillano in the lead, it's never looked fresher. As the peasant girl, Sevillano danced with simple, joyous abandon; as the spirit, she danced with heartwarming benevolence. It wasn't just the performance of the year; it was the performance of a lifetime.

— Thea Singer and Janine Parker Kolberg



① Margalit Oved



④ Patrick Armand and Trinidad Sevillano