

BUGLISI DANCE THEATRE CELEBRATING 20 YEARS

The Joyce Theater, NYC

February 5-10, 2013

Press Excerpts

The New York Times

New York Times: Celebrating 20 Years of Life After a Legend: BDT at the Joyce

By Brian Seibert | Posted Feb. 6, 2013

Ms. Buglisi's choreography draws upon Graham's technique, theatricality and high emotional pitch . . . "This Is Forever" is based on "Forever," a 1934 novella about a couple who fall in love. . . The dance's central man and woman (Jason Jordan and So Young An) come together . . . Matched by three other couples in white, they rush from opposite wings and join in high, spinning lifts. Steve Margoshes's score . . . could have served as the soundtrack for the film of "Forever" that Hollywood never made. Andy Teirstein's score for Ms. Buglisi's new dance, "Snow Falling on Water," [is] played live. . . with Jack Mehler's video backdrop...this choreography for a circling couple holds more intrigue. **Ari Mayzick. . . Helen Hansen. . . reveal great power. All of these dancers are sure in technique and ardent in manner, and all of Ms. Buglisi's dances contain striking moments.** In "Requiem" all is exposed. This dance for five women who rise statuesque on stools and mourn in voluminous drapery, with Clifton Taylor's tomb lighting and Fauré's music, is in the mode that best capitalizes on Ms. Buglisi's strengths. . . the cast included Terese Capucilli and Christine Dakin, two of the three Graham dancers who were with Ms. Buglisi from the beginning. **For the many in the overcapacity opening-night audience . . . the experience must have been ecstatic.**

backstage★

BACKSTAGE: Buglisi Dance Theatre Offers a Grand Aesthetic

By Lisa Jo Sagolla | Posted Feb. 6, 2013, 4:25 p.m.

"We've heard how everything is beautiful at the ballet. But this week Buglisi Dance Theatre, celebrating its 20th anniversary with two repertory programs at The Joyce Theater, shows how **everything is also beautiful in the choreographic visions of its artistic director Jacquelyn Buglisi, whose dances are breathtaking.** Buglisi's pieces appear born of a warmer, positive spirit [than Martha Graham's], *a desire to share the vast beauty of human experience.* Even in "Requiem," her Program A closer, created in 2001 in the wake of Sept. 11, Buglisi conjures *an inspiring sense of ongoing spiritual energy.* Set to stirring choral music by Gabriel Fauré, it situates five dignified women atop pedestals. They wear long-trained backless dresses that display the choreography's eloquent upper-body twists and contractions and hang to the floor even as the women ascend, reaching to gold light shining down from above. One of Buglisi's finest works, its performance is **enriched by dancer Terese Capucilli and guest artists Virginie Mécène and Christine Dakin, all former Martha Graham stars.**"



THE STAR LEDGER: Buglisi Dance Theatre offers premieres, and an electric performance

By Robert Johnson February 08, 2013

"Buglisi's lovely new duet, "Snow Falling on Water," has more dramatic development, as Helen Hansen French and Ari Mayzick pass through **stages of diffidence and infatuation.** Initially she diverts his gestures, then surrenders. A video backdrop complements the dancing with images of a frozen landscape and the sea, while the hammered dulcimer in Andy Teirstein's score adds **an element of magic.** For variety's sake, this first of two programs also includes solos by guest choreographers. Natasha Diamond Walker interprets excerpts from Nacho Duato's "Arenal." She begins standing wide-legged, then circles, flounces and rocks side to side, and ends with a symbolic gesture reaching up or down."

DANCEVIEWTIMES: Dark Secrets*February 6, 2013 by Mary Cargill*

“Katarzyna Skarpetowska's "Zjawia", to music by John Zorn, ... was based on a 19th century Polish romantic poem about a phantom at the bottom of a lake. The choreographer adds that her work "draws on the eternal themes of destruction, loyalty and sacrifice, faith and hope." ... Carrie Ellmore-Tallitsch ... danced in a long white dress against a dark stage; she didn't look like a 19th century romantic creature; her stylized curled hair and odd heavy movements gave her the feel of an archaic Greek statue performing some ancient and mysterious ritual. She had an odd gate, walking backwards heels down first, which gave her a dense, floating quality which was quite hypnotic. The piece had a pure, stark beauty. ... And so did Buglisi's 2000 piece "Suspended Women", to Maurice Ravel. This opened with a line of women in long dresses from a range of periods. There were repeated gestures of reaching up and falling to the ground, as one and then another of the group came forward, and then blended back in. ... Again Buglisi made small, ordinary gestures resonate. The men returned at the end, offering their jackets to some of the women. Several put them on, but Capucilli firmly but without harshness, rejected the offer, standing alone. A quiet, but determined triumph.”

EYE ON DANCE: Buglisi Dance Theatre*February 8, 2013 by Elizabeth Sherlock-Lewis*

“The world premieres in Program A expressed a sense of eternal continuity in spite of inevitable anguish. “This is Forever,” with music composed and performed by **Steve Margoshes, was a passionate piece about eternal love that transcends death.** Couples glided across the stage, the women's white dresses trailing in the air. **Abandonment and passion filled the theatre,** as the men tossed their partners through the air. The synthesis of music and movement created a utopia, which even the apparent deaths of the women couldn't hinder. On a joyous final piano trill, **Jason Jordan threw So Young An into the air,** when he caught her, smiles spread across their faces and throughout the audience. A happy ending was refreshing in a world that often expects suffering from its artists. ... In its entirety, **the program was emotionally full and impressively technical.** Buglisi's modern background morphed seamlessly with contemporary influences. **In its 20th year, Buglisi Dance Theatre moves onward.**”

OBERON'S GROVE: Buglisi Dance @ the Joyce | Program A*By Philip Gardner Tuesday February 5, 2013*

“Celebrating their 20th anniversary, **Buglisi Dance Theatre** opened their season at The Joyce with the first of two program rich in music, movement and marvelous dancers. Ms. Buglisi's work, of which I have regrettably till now seen so little, leaped to the forefront of my imagination in 2011 when her dedication to the memory of the victims of 9/11 was manifested in her poignantly ritualistic **TABLE OF SILENCE** which filled the plaza at Lincoln Center with a vast company of white-clad angels on the tenth anniversary of the day that changed everything. ... Winter has set in as projections of melting snow and a frigid shoreline dominated the space in **SNOW FALLING ON WATER.** Dancers **Helen Hansen French and Ari Mayzick watch the wintry sky together, then dance a gentle duet** in which there is less a feeling of present romance than a memory of things now in the past. Musical inspiration came from a finely-crafted score by Andy Teirstein which called for the unusual instrumental blending of piano, cello and dulcimer. Pianist Katherine Tagg set the pacing with her impeccable musicality whilst cellist Greg Hesselink's playing had a soulful depth of expression. The enchanting dulcimer filagree - expert playing from Bill Ruyle - gave the score its dreamlike quality, the gentle sounds of this often under-utilized instrument evoking the fall of snowflakes. At the end, the faces of the two dancers appeared out of the the wintry sky, looming over the abandoned shore like a transient vision. ... Set to the incandescent score of Gabriel Faure, **Ms. Buglisi's REQUIEM is perhaps her most resonant and marvel-filled work.** Five women, in ornamental capes, perform rituals of mourning, consolation and hope as they sway and gesture in a compelling *plastique* language. Seated or standing on low stools, they use their backs, shoulders and arms as expressive instruments, wrapping or unfurling their capes, and sometimes rushing about the space as if propelled by unseen forces. **Clifton Taylor's lighting creates a gorgeously spiritual atmosphere.** ... For this opening night performance, **a quintet of truly glorious dancers took the stage: the majestic Terese Capucilli, Helen Hansen French, and So Young were joined by the legendary Virginie Mecene and Christine Dakin.** I had only seen Ms. Dakin once previously, dancing a duet with Stephen Pier; but I've never forgotten her intense and vividly physical performance. It was a great pleasure to see her again.”