

Boston Sunday Herald

APRIL 29, 2001 • \$1.75

68 BOSTON SUNDAY HERALD APRIL 29, 2001

Move refreshes Mateo

Jose Mateo Ballet Theatre, "Resurgence," Friday night, Cambridge, continues through May 6.

By THEODORE BALE

It seems too good to be true. Stunning new ballets, beautifully interpreted by a company of the finest

DANCE REVIEW

dancers, performed in the charming atmosphere of Old Cambridge Baptist Church. And instead of standing in a crowded lobby during intermission, juggling your wine glass and program, you can return to your own table, which has been decorated with flowers. Is there anything more civilized?

Last Friday, Jose Mateo's Ballet Theatre opened in a program of four premieres aptly titled "Resurgence." It was a significant event that marks the beginning of a new era in greater Boston, both in terms of artistry and venue. Quite simply, the company looks sensational, and Mateo's choreography has moved into a fresh period of even greater refinement and sophistication.

Meg Flaherty has been dancing

with Mateo for a decade, and her performance with Jesse Zimmerman in "Dark Profiles" was the evening's revelation. Beethoven isn't really known for his two ballet scores, though choreographers such as Massine, Bejart, Rhoden and Tharp have made big works to his symphonies. Mateo, like Paul Taylor, is drawn to Beethoven's late string quartets, and "Dark Profiles" is a shocking manifestation of the chromatic "Grosse Fuge in B Flat." The piece opens and closes with a striking angular phrase by Flaherty, punctuated by intricate pointe work. The highpoint is a extended two-part pas de deux for Zimmerman and Flaherty.

There's a wonderfully creepy corps of women who frame Flaherty at key points. This is a thrilling work that's destined to become an audience favorite.

Elegant ensemble pieces set to Bach, Beethoven and Bruch showcased the talents of each of Mateo's well-trained dancers. One notices Carl Adams' expressive arms and hands, and his speedy turns; Elizabeth Scherban's glamorous line and exacting body direction; Florian Eckhardt's soft, high jumps and confident partnering; and Kim Carnevale's strength and impressive extension. Because of their youth, it's likely that newcomers Zimmerman and Jesse Bechard would be relegated to the corps in a larger company, but Mateo has provided them their rightful place here as accomplished soloists.