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DANCE REVIEW

## Waves of Movement, Ever Flowing

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As the fourth movement of a Brahms piano quintet begins, a man slides a woman along the floor. They're both seated, and he — propelling them with his knees, her wrapped across his back — is treading backward. This image of effort and dejection, a strange, dreamlike response to the music, at once lodges in the head.



Andrea Mohin/The New York Times

Lar Lubovitch Dance Company, with Reid Bartelme and Jenna Fakhoury, performing in “The Legend of Ten” at Baryshnikov Arts Center.

The work is [Lar Lubovitch](#)’s “Legend of Ten,” choreographed to the first and fourth movements of the [Quintet](#) in F Minor (Op. 34), recorded by [Glenn Gould](#) and the Montreal String Quartet. And it is by such images that we think of [Mr. Lubovitch](#) as a real choreographer, with his own qualities of individual fantasy.

Thursday's premiere of "The Legend of Ten" belonged to a program at the [Baryshnikov Arts Center](#) showing a range of Lubovitch's work from 1978 on, with other images that stick in the mind. I hadn't seen "North Star" (1978) in at least 18 years, yet two of its scenes — the fluidly changing groupings with which it opens and the accelerating, increasingly spasm-driven gestures of the female solo — had stayed with me. The duet from "Meadow" (1999) shows a command of several aspects of partnering. (One long lift passes through a range of positions; a quick diagonal series of short lifts suggests trotting on air; and a final off-balance tilt shows just how much the woman may demand of her male partner.)

The images he conjures for each work are all...dreamlike. He's particularly inclined to moving ensembles in wavelike phrases from one pattern to another. The shapes seldom resolve into a sculptural image; the emphasis is more on ebb and flow, washing one image into another.

In "The Legend of Ten" he alternates that slow-moving duo (Jenna Fakhoury and Reid Bartelme) and a driven, faster group of eight...When finally everybody appears onstage together, the couple merges...into the whole picture. These people tend...to be responsive (to the music, to the situation, to one another), and they are often passive, caught up unresisting in phrases that tug them this way and that across the stage.

The final work, "Coltrane's Favorite Things" (which had its [premiere](#) this year at the Joyce), presents...the brightest...aspects of the program. The dancer Jonathan E. Alsberry has a few solo and duet opportunities in which he displays the evening's boldest and most focused dancing. Mr. Alsberry's solo moments are among those that create drama in the Coltrane piece.

*Performances continue through Sunday at the Baryshnikov Arts Center, 450 West 37th Street, Manhattan; (212) 868-4444, [smarttix.com](#).*