Dance: Lubovitch Troupe

By ANNA KISSELGOFF

There is something to cheer about when an already good choreographer comes gloriously into his own — and that is exactly what Monday night’s audience stood up to do in Carnegie Hall at the local premiere of Lar Lubovitch’s “Concerto Six Twenty-Two.” As thousands cheered, the dancers in the Lar Lubovitch Dance Company received huge white lilies at the curtain call.

The new work, almost a sequel to Mr. Lubovitch’s grandly passionate “Brahms Symphony” of last year, is named after Mozart’s Concerto for Clarinet and Orchestra, K. 622. It is festive music and it was played with liveliness and wit by the Solisti New York Chamber Orchestra, conducted by Ransom Wilson.

This ensemble, which featured Todd Levy as the clarinet soloist, was seated below the stage to the audience’s left on the orchestra level. Like invited guests at an 18th-century patron’s musical, they were part of the party.

For Mr. Lubovitch’s view of Mozart here is very much on the frolicsome level — until he surprises us and turns the middle adagio section into a tender duet for two men. Is the entire dance piece then a statement about the love two men can have for each other? Is it possibly more about the way Mr. Lubovitch hears the music. And what he hears are musical themes that consistently suggest a cornucopia of movement themes.

Something wonderful has happened to Mr. Lubovitch’s choreography. The minute his extra-special dancers swept out in the surge of movement that makes up “A Brahms Symphony” it was obvious that the company was on a performance high (“Big Shoulders” was also on the program). “Concerto Six Twenty-Two” was commissioned by France’s National Center for Contemporary Dance in Angers with funds from the French Government. The world premiere took place at the center, whose director, Michel Reilhac, was in the audience at Monday’s gala, a one-night affair to benefit the Lubovitch company.

The money has been well spent. Like Paul Taylor, Mr. Lubovitch is interested in having dancers dance. The sheer power and urgency of movement is his current concern. And amazingly, his inventiveness never falters. Repeatedly, the new choreography produces new steps, new movement, new patterns, new twists on highly sophisticated formal structures — and all with a vitality that makes it obvious the company is not just inventing new roles and patterns, but is following new directions and patterns of their own.

At one point, in fact, Mr. Lubovitch takes Mozart’s repeats less than seriously. After some of the dancers vigorously jog through a phrase, they tiptoe to the musical repeat. There are other movement jokes that flash by.

As suddenly as the ensemble sweeps off stage, Sylvain LaFouine and Edward Hillyer, a guest from Montreal’s Grands Ballets Canadiens, walk quietly toward each other to begin the male duet of the “Adagio” movement. There is a beautiful moment when they meet, place an arm around each other’s shoulder and then form a linked pattern of two curved arms between them — as spiritual as the Gothic vault it suggests.

The duet is essentially about one man supporting the other in partnering, mainly in lifted and inventive shapes. Chastely danced, it is also about caring.

The last section, “Rondo (Allégro)” features the brilliant Peggy Baker with Mia Babalis and John Dwyer in an initial trio, followed by Mike Casey, Miss Babalis and Mr. Meek.

The latter three each have a solo, eccentric in shape, all wonderfully danced. The first trio attempts to stroll around in a neodantish manner but there is no hiding the technique behind the pose. When Mr. Lubovitch brings back the rest of the company for a unison leaping finale that dissolves into a chain dance advancing toward the audience, that audience goes wild. Mr. Lubovitch and his dancers deserve every Bravo.