

On October 21 & 22, the Lar Lubovitch Dance Company presented the **WORLD PREMIERE** of the company's newest dance, "**Each In His Own Time.**"

The New York Times felt a sense of euphoria upon seeing the intimate, luminous and sophisticated dance, and *DanceViewTimes* found the dance endlessly alive and elegant.



[The New York Times](#)

By Gia Kourlas

Oct. 24, 2021

"When Fall for Dance checks all the boxes and puts on a satisfying show, you can't help but feel a sense of **euphoria** about the art form and its myriad possibilities. But it's rare...For once, on the fourth program seen Friday, the best piece garnered the most applause: Lar Lubovitch's '**Each in His Own Time.**' [Adrian Danchig-Waring](#) and [Joseph Gordon](#), two principal dancers at City Ballet, began separated in spotlights at first, not dancing but listening to the pianist, Susan Walters, as she played selections from Brahms's Eight Piano Pieces (Op. 76)."

"The music was as much a part of the piece as the dancing, giving this City Center commission the feeling of a trio. Walters's sparkling performance propelled the dancers into motion; they curled their arms and linked hands, almost making a chain with only two bodies. Their dancing — flid, continuous, unsentimental — grew larger as they explored the stage with light jumps and darting, tight spins. But this **intimate, luminous** world remained contained; the performers didn't look out, they looked in, as if dancing only for each other...Not everything else on the program [by other choreographers] was as **sophisticated.**"



[DanceViewTimes](#)

By Marianne Adams

Oct 27, 2021

“The night’s New York City Center commission and festival’s world premiere came in the form of Lar Lubovitch’s ‘**Each in His Own Time**,’ set to Johannes Brahms music aptly played on the piano by Susan Walters. The dancing was done by New York City Ballet’s [Adrian Danchig-Waring](#) and [Joseph Gordon](#), and in that way felt like an extension of last year’s performance by these two men of Lubovitch’s iconic “Concerto Six Twenty-Two.” This performance and this work felt like the day-after of the tender and fragile existence they represented in Lubovitch’s 1986 duet – the “what comes next” of it all: conscientious, aware, grateful and **endlessly alive**.”

“The ballet started with the two artists respectfully watching the pianist. It was a rare moment of active acknowledgement and quiet appreciation of the music that fuels dance and dancers’ world. When the movements started, they rippled against the score, with the partnering fluidly moving from transition to transition, one interconnected step into the next. There was an every-day-ness in that flow, and a light **elegance** brought forth by dancers at easily the peak of their form.”