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## Forgotten Score Opens an Unexplored World

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Alvin Ailey American Dance Theater Renaldo Maurice with other members of the company performing "No Longer Silent," at Lincoln Center.

# Forgotten Score Opens an Unexplored World

Alvin Ailey American Dance Theater showed that a popular song, no matter how beloved, can kill a dance, and that a forgotten score can inspire a choreographer to explore an unfamiliar world.

**GIA  
KOURLAS**

**DANCE  
REVIEW**

Continuing its season at the David H. Koch Theater on Wednesday, the company bookended two works by its founder — "Night Creature," led by a beaming Hope Boykin, and "Revelations" — with a restaging of a duet and a new production of a powerful group work.

Judith Jamison's duet "A Case of You" takes its title from the Joni Mitchell song (as performed by Diana Krall), though it begins

*Alvin Ailey American Dance Theater performs through Sunday at the David H. Koch Theater, Lincoln Center; 212-496-0600, [alvinailey.org](http://alvinailey.org).*

in silence. Jamar Roberts walks onto the stage with a silky red scarf draped around his neck, and Jacqueline Green, in a red dress by Jon Taylor, follows behind. She maintains her distance even as his arms wrap around her frame without touching her body. This is a lived-in couple; their lingering glances hint at a history, stormy and passionate.

In "A Case of You," originally created in 2004 and later inserted into Ms. Jamison's 2005 "Reminiscin,'" Ms. Green is more tempestuous than loving as she slices the air with jittery urgency — at one point, she leaps up and lands in a squat on Mr. Roberts's thighs. Despite his size — he is strapping, but graceful — his presence has a tinge of boyish vulnerability. Yet the dance remains a treacherous portrait of a man and a woman forever coming together and turning away: minor, sentimental fare that doesn't come close to attaining the breadth of the song.

There's nothing romantic about Ailey's other new production, Robert Battle's searing "No Longer Silent," which was choreographed in 2007 for Juilliard students as part of a program to commemorate composers whose

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### *Retaining a taut point of view to the end.*

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work had been banned by the Nazis. It's arguably Mr. Battle's strongest piece, and the most major one that he's set on the Ailey troupe so far. (Oddly or wisely, he hasn't choreographed a new work for the company since becoming its artistic director in 2011.)

Set to Erwin Schulhoff's percussive, raw "Ogelala" (Op. 53, "Ballettmysterium"), the dance

explores the idea of the individual and the group while adhering to a strict structure that deftly switches between images inspired by concentration camps — Schulhoff died in one in 1942 — and pieces of machinery.

The dancers, moving in clusters, skitter along in quick, bird-like steps or take stronger stomps in profile. Mr. Battle echoes the rhythmic complexity of the music in his ritualistic choreography that is reminiscent of the early, all-female works of Martha Graham and, in many moments, the theatricality of Paul Taylor, yet this dance retains its taut point of view to the end when Ms. Green, at a distance from the others, arches into a deep, sorrowful backbend. The rest of the dancers, inching toward the front of the stage, extend their arms and stay put as the curtain lowers slowly. It's meant to be scary, and it is — finally, a different side of Ailey.