

# BOSTON Herald

WEDNESDAY, APRIL 13, 2005 ■ 50 CENTS (75 CENTS 30 MILES OUTSIDE BOSTON)

## Jose Mateo delivers 'Time' and again

By THEODORE BALE

Jose Mateo has always had a gift for making exactly the sort of ballets his company needs while exploiting the individual talents of his dancers. Nowhere is that gift more evident than in his latest repertory program, aptly titled "Time Beyond Time."

### DANCE REVIEW

The more complicated his musical choices, the better he gets. Thursday night at the Sanctuary Theatre in Harvard Square, Mateo premiered his newest dance, set to Messiaen's challenging "Quartet for the End of Time." This is true ballet theater, since the performers act just as much as they dance. There is no clear story. Rather, the events convey a mood of desolation.

Mateo's choreography unfolds

*Jose Mateo's Ballet Theatre in "Time Beyond Time," at the Sanctuary Theatre, Cambridge, Thursday night. Continues through May 1.*

in lengthy phrases that correspond perfectly with the poignant score, which Messiaen composed in 1941 while serving time in a German prison camp.

At the heart of this mesmerizing ballet are two extended pas de deux that were danced with painstaking accuracy by Meg Flaherty and Cosmin Marculetiu, who surpassed themselves in terms of expressiveness and exacting classical line. Flaherty appears in a series of strange, supported poses that gradually transform into something unexpected, like a fast-forward film of an exotic flower blooming. Marculetiu proved himself to be the most capable male partner in the company. His prom-

enades with Flaherty were flawless, as if the two shared the same elegant body.

In the fourth scene, Flaherty wandered among a field of sleeping beauties, actually members of the corps de ballet who had just finished a series of athletic and fragmentary episodes. Flaherty's face looked truly pained, as if she had just discovered a battlefield. This sort of scene is unusual for Mateo, whose ballets generally embody a constant state of flux. "Time Beyond Time" is slow and introspective, gaining its power through subtle means.

After revivals of "Reverie" and "Escape" came Mateo's most charming ballet, "Danzones Baleticos." Perhaps he placed it as the finale to leave us remembering that a Cuban spirit, simultaneously mournful and joyous, invades all of his ballets.

# the edge

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