

*José Mateo*  
BALLET  
THEATRE

# COVENS

FEATURING A BALLET THRILLER & A MATEO PREMIERE

"Spellbinding..."

'Covens' is one of  
Mateo's strongest works  
to date, visually and  
emotionally."

The Boston Globe



OCTOBER 5-28, 2007

THE SANCTUARY THEATRE, HARVARD SQUARE, CAMBRIDGE

*José Mateo*  
BALLET  
THEATRE  
400 HARVARD ST.  
CAMBRIDGE, MA 02138

THE 21<sup>ST</sup> SEASON OPENING.  
ORDER TICKETS NOW!

# COVENS

FRI	Oct. 5	8:00 pm	<i>Covens</i> , set to MacMillan's "Symphony No. 3", is a haunting story about love and deception amidst the hysteria of a witch-hunt. <i>Lovers, Fools, Saints</i>
SAT	Oct. 6	8:00 pm	
SUN	Oct. 7	4:00 pm	
FRI	Oct. 12	8:00 pm	<i>and Sinners</i> is a Mateo premiere that reaches into the fantastical world of 17th century Northern Italian music.
SAT	Oct. 13	8:00 pm	
SUN	Oct. 14	4:00 pm	
FRI	Oct. 19	8:00 pm	
SAT	Oct. 20	8:00 pm	
SUN	Oct. 21	4:00 pm	
FRI	Oct. 26	8:00 pm	
SAT	Oct. 27	8:00 pm	
SUN	Oct. 28	4:00 pm	

Tickets: \$35. Reserved cabaret-style seating and cocktails during the show.

Call (617) 354-7467 or [www.BalletTheatre.org](http://www.BalletTheatre.org)

Box Office M-F, 10:00 am-6:00 pm. Visa/MasterCard (\$3 fee per order)



The Sanctuary Theatre  
400 Harvard Street, Harvard Square, Cambridge

"...a ballet venue unlike any other in town. It's a rush to be so close to the dancers that you can practically touch them."  
*The Improper Bostonian*

Cover: Gary Sloan Back: Brad Bellows  
Dancers: Desiree Reese and Sean Gunter





# The Boston Globe

WEDNESDAY, OCTOBER 24, 2007

VOLUME 272  
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50 cents  
75 cents beyond  
30 miles from Boston

## SERIOUS OPENER

TODAY: Showers early, clearing.  
High 59-64. Low 44-49.  
TOMORROW: Mostly sunny, drier.  
High 56-61. Low 42-47.  
HIGH TIDE: 9:58 a.m. 10:25 p.m.  
SUNRISE: 7:07 a.m. SUNSET: 5:49 p.m.  
FULL REPORT: PAGE C8

## Soaring solos give this ballet a lift

By Karen Campbell  
GLOBE CORRESPONDENT

CAMBRIDGE — Jose Mateo Ballet Theatre's current program pairs "Covens," the choreographer's most recent big ballet

set to contemporary music, with his first venture set to music of the pre-Baroque era.

### Dance Review

The new "Lovers, Fools, Saints, and Sinners" features songs by Italian Renaissance composers, and the score provides an ideal structure for lots of short dances. It's an effective showcase for the company, providing ample opportunities for individual dancers to shine in solos and small groupings.

The ballet opens with a leisurely promenade that unfolds with the pageantry of a masque. Set to songs by Monteverdi, the section introduces all the performers, giving each brief moments to tease our interest for what's to come.

The dances that follow are a bit uneven: some inventive choreography mixed with more routine fare. Right in the middle is a ballet within a ballet, a relatively short, melancholy piece called "My Sweet Sighs" that creates a series of shifting alliances between two men and three women, none of whom seem to be having any fun. The main couple, Ruth Bronwen and Matt White, have the most mature relationship, like a marriage grown stale, tinged with sadness and regret. In a riveting adagio, they hardly glance at each other, yet we see the remains of love and trust in Bronwen's touch, her backward leans and swoons.

Bronwen is a wonderful addition to the company. From her work in modern dance, she moves with substance and depth. In her duet with Madeleine Bonn, "Chiacona," she dances with full-bodied commitment, impeccable timing, and lyricism, making the usually ethereal Bonn

### Jose Mateo Ballet Theatre

At: Sanctuary Theatre, Cambridge, Sunday afternoon (through Sunday). 617-354-7467, ballettheatre.org

look stiff and restrained by comparison. The two go in and out of synch in a lovely dance of gracious extensions.

In "Love be Damned," Magdalena Gyftopoulos dances a solo of youthful yearning, but her sweetly coy duet with Jamaal Clue is interrupted by a sextet of dancers kicking and thrusting like a hoard of angry relatives. In "The Boast," Noah Kopp sails effortlessly through flashy barrel turns, leaps, and spins, pausing only for an insouciant "Aren't I great?" gesture. Bonn's introspective solo "Eyes, You Can Cry" is made up of unfulfilled reaches and questioning glances, her flexible shoulders rotated slightly back, giving her an air of soft vulnerability. She breezes through chaine turns, arms rising as if lifted by air. But despite the grace of her upper body, her legs seem a little clenched.

The ballet begs for a new ending. The last duet with Sean Gunter and Ha Lim Seo is lovely but rather banal; it's a disappointingly lackluster fade to the whole.

"Covens," supposedly about witch-hunters, is one of Mateo's more compelling if puzzling narrative ballets. Though the powerful ensemble choreography looked a little sloppy Sunday, the duets for Desiree Reese as the young innocent and Gunter as her duplicitous lover were exquisite. Reese, just back after recovering from a broken foot, has never looked better. With her vibrant energy and radiant face, she danced with thrilling abandon, curling and coiling into the capable Gunter, who draped her supple back over his shoulder or vaulted her into some of the most stunning lifts in the Mateo canon.



GARY SLOAN

Desiree Reese and Sean Gunter as the young innocent and her duplicitous lover in Jose Mateo Ballet Theatre's "Covens."

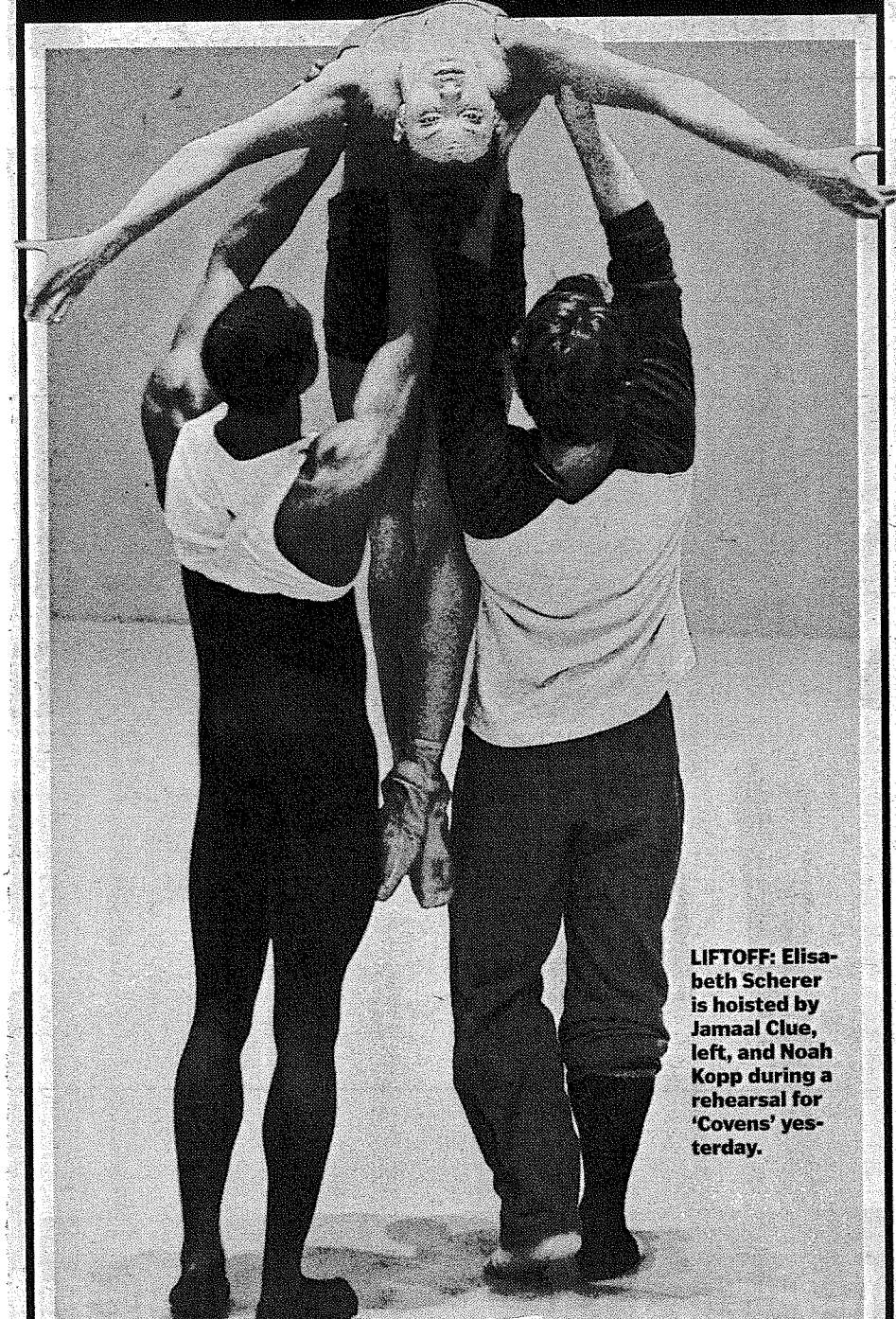
# BOSTON Herald

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WEDNESDAY, OCTOBER 10, 2007 ■ 50 CENTS (75 CENTS 30 MILES OUTSIDE BOSTON)

## 'COVENS' CONVENES

Members of the Jose Mateo Ballet Company practiced yesterday for the current production 'Covens,' which will be performed through Oct. 28 at the Sanctuary Theatre in Cambridge. Tickets can be purchased online or at the theater.



**LIFTOFF:** Elisabeth Scherer is hoisted by Jamaal Clue, left, and Noah Kopp during a rehearsal for 'Covens' yesterday.