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Gelabert returns with a renewed impulse

The choreographer thrills the Lliure in the first show with a young and brilliant cast

MARTA CERVERA
BARCELONA

Sensuality, emotion and defiance unite in two new choreographies, *Sense fi* and *Conquassabit*, premiered by the renewed Gelabert / Azzopardi company at the Teatre Lliure.

Both refer to time. *Sense fi*, with music by the singular Pascal Comelade especially created for the piece, submerges the audience in the world of memories or dreams of a character, Cesc Gelabert, who opens up windows of his interior world, remembering the path he has travelled. The nine dancers working with the veteran choreographer, all young virtuosos, project these episodes deploying incredible energy, security and passion. Together with them, Gelabert has opened a new phase in his company's history. In their debut in Barcelona they dazzled the audience who gave them a fervent standing ovation.

The duets that Gelabert performs with one of them, Romain Guion, offer the chance to see something rather unusual: that perfect symbiosis of experience and youth; impetus and strength in contrast with the wisdom and capacity of a dancer who fills each gesture with content and feeling. The entire cast, which is completed by Júlia Cortés, Virginia Gimeno, Robert Gómez, Manon Greiner, Elía López, Salvador Masclans, Alberto Pineda and Charles Washington, shone and connected with the audience. In *Sense fi*, it moves in a world of light and shadow with a scenography designed by Llorenç Corbella, based on geometrical objects with their own light, prominent among which is an enormous balloon that moves like a pendulum.

A beautiful aria from Alcina introduces *Conquassabit*, the second choreography, inspired by the exquisite baroque music of Händel, mainly from his operas. Gelabert, who acts as the master accelerator of time, with sceptre in hand, offers surprises with dancers who defy balance, jump and roll along the floor, connecting elements of classical and contemporary dance.

Duets, trios and group numbers follow on from each other in this piece which makes its mark on the retina. Highlights are truly beautiful moments such as the serene *développé* that Manon Greiner performs alone before the only stage prop, a great silver fabric that takes on different forms, or the development of the scene in which all the dancers appear rooted to the spot with the silver canvas spread under their feet. If this is what they are capable of doing in their first show together, what does the future hold? I definitely want to see.