

The Arts

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The New York Times

DANCE

Intensity and Deftness In a Mixture of Styles

Flamenco Latino
Pace Downtown Theater

Combining Spanish flamenco with Latin American music and dance, Flamenco Latino mixed and matched styles with flair on Sunday afternoon.

The program included a Spanish "Farruca" choreographed and danced by Yloy Ybarra that was notable for its strong footwork and lunges. Later, however, came the premiere of an Argentine "Malambo," choreographed and performed by Francisco Forquera. Its focus on the feet made it reminiscent of the "Farruca," though the quickness of Mr. Forquera's boots emphasized deftness rather than intensity.

A spirit of eclecticism prevailed in the other premieres. "Sevilla Mora," an example of the Spanish dance known as the sevillanas, was staged by Aurora Reyes, who founded the

company in 1979 in association with Basilio Georges, the singer and guitarist. The work sent Amanda Aviles, Yvonne Gutierrez, Mr. Forquera, Mr. Ybarra and Ms. Reyes cheerfully turning while playing castanets.

These dancers moved in circular patterns while suddenly raising and lowering their arms and clapping their hands in Ms. Reyes's "Se Cae el Bombo (y se Levanta el Ponche)," which blended the Spanish form called bulerías with Cuban rhythms. And Ms. Gutierrez's "Se Fue Llorando" was an earthy merengue from the Dominican Republic in which Ms. Aviles and Mr. Ybarra embraced passionately, then separated to parade saucily before the other's gaze.

An assortment of older works from the repertory ranged from the sinuous to the lusty and kept hips swiveling and feet stamping.

JACK ANDERSON



Julie Lemberger

Aurora Reyes