

CHICAGO TRIBUNE  
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## FESTIVAL TRIUMPHS IN ITS 2ND GO-ROUND

### Hubbard Street Dance joins party at pavilion

By Sid Smith

Some enchanted evening.

No sophomore slump plagued the second annual Chicago Dancing Festival, which proved as exciting and varied as last year's well-received inaugural.

Huge crowds mobbed the Pritzker Pavilion an hour before Wednesday's performance, spilling onto the lawn and adding up to an impressive attendance. Though testy at the 15-minute late start—just about all live performances in Chicago start late—the enthusiasm was palpable and genuine.

Newcomers included Hubbard Street Dance Chicago in a distinctive performance of Ohad Naharin's "Passomezzo." Robyn Mineko Williams and Terence Marling are slightly more earthy and feral than other couples I've seen in this kicky, funny duet. Set to various melodies, including "Greensleeves," it's a rambunctious, robust pairing with oddities that seem to spring from Naharin's subconscious. Mineko and Marling have a muscularity in line with its hard, rustic ethos.

American Ballet Theatre's Yuriko Kajiya and Jared Matthews, a hit last year, managed another triumph with their "Black Swan" pas de deux, distinguished by her delicate limbs and the breathtaking speed of his turns. Theirs is an irresistible partnership, if not yet a perfect one, and they take to the spotlight with ease. She appeared to nearly stumble at the end, but, if so, she pulled it off ably, and their rendering of this showpiece was sharp, confident and zealous.

Muntu Dance Theatre of Chicago opened the program with Moustapha Bangoura's stirring initiation ritual, brightened by gorgeous costumes, the troupe's incredible drum corps and the resilient energy of Artistic Director Amaniyea Payne. New Yorker Ronald K. Brown and his Evidence troupe provided a kind of bookend with their energetic finale, "Upside Down," created in collaboration with Ivory Coast choreographer Rokiya Kone.

The terrific juvenile team from Ballet Tech Kids Dance were a marvel in one of Eliot Feld's inimitable geometric explorations, set to Steve Reich, and performed on steps. The amazing, ferocious and yet snaky and slithering Kanji Segawa demonstrated that a lone dancer can steal the show in Robert Battle's solo "Takademe."

The Joffrey Ballet dancers were gorgeous in the excerpt from Twyla Tharp's "Waterbaby Bagatelles," and there are innumerable wonders to Lar Lubovitch's "Concerto Six Twenty-Two." Here's one: The intricate, witty, modern gestures seeming to come right out of the Mozart score.

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