

THE NEW YORKER

CRITIC'S NOTEBOOK

BI-CENTENNIAL

by Joan Acocella

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Antony Tudor and José Limón were about as different as two New York-based choreographers could be. The Mexican-born Limón, a modern-dance choreographer, was interested in the soul's exaltations. The English-born Tudor, a ballet choreographer, dealt in the soul's disappointments. But both men were born a hundred years ago, and on Feb. 8-9 New York Theatre Ballet, a small troupe that puts on excellent old pieces neglected by other companies, is celebrating their joint centenary. Of Limón we will get "Mazurkas," a tribute to the heroic spirit of the Polish people. Tudor will be represented by three pieces, including "Jardin aux Lilas," one of his least acidulous ballets—also his greatest—and "The Judgment of Paris," perhaps his nastiest, with three exhausted whores competing for the patronage of a drunk in a bar. (These were staged by the longtime Tudor dancer Sallie Wilson.) N.Y.T.B.'s young dancers are not masters of the English manners so important to "Jardin aux Lilas." But they do it with spirit, and I would travel a long way to see this sad, beautiful ballet again. ♦



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