

# The New York Times

July 17, 2006

DANCE REVIEW

## Stirred by Old Folk Tales, a Troupe Offers Up a Fresh Breeze

By [JENNIFER DUNNING](#)



Julie Lemberger for The New York Times

Vincent McCloskey, center, with other members of the Dusan Tynek Dance Theater in Mr. Tynek's "Kosile" at the Dance Theater Workshop.

This has not been a stellar season for new modern dance. But the terrific Dusan Tynek Dance Theater swept through [Dance Theater Workshop](#) on Saturday night like a cool breeze in a parched landscape. Mr. Tynek came to New York from Czechoslovakia in 1992 to study and pursue a career in the natural sciences. But he was lured into dance by Aileen Passloff and went on to intensive training with [Merce Cunningham](#) and performances with a wide variety of modern-dance companies in New York and Rotterdam.

There is a directness and clarity to his choreography and to his four-year-old company's performance that bring Mark Morris to mind. Mr. Tynek also has Mr. Morris's way of allowing each member of a tightly knit ensemble to be recognizably individual on stage. But his powerful new "Kosile" is entirely his own, though a few fleeting moments had the shadowed urgency of the Antony Tudor classic, "Dark Elegies."

Inspired by a collection of ballads by the 19th-century Czech poet Karel Jaromir Erben, "Kosile" weaves together motifs from three of the folk tales that Erben also collected. The women in Mr. Tynek's company — Laurel Lynch, Alexandra Berger, Eden Mazer and Elisa Osborne — wind prominently through the piece, drawn together at the beginning by a startling series of entrances in which each passes along one of the several red lilies gathered in her mouth. Intriguingly, Mr. Tynek's work often seems just about to become funny, even at its darkest and most mysterious.

Mr. Tynek suggests rather than tells a story in "Kosile," which is set to singing by French monks and music by eight composers as various as Paganini, Haydn and Michael Galasso, all of it clearly chosen with great care. The dancers — who also include Mr. Tynek, Matthew Dailey, Nicholas Duran and Vincent McCloskey — course through small rituals, often racing backward. White wedding shirts also figure prominently in the piece, both as elements of design and of the plot. Mr. Tynek's strong but unobtrusive sense of form and design was enhanced by the lighting and costumes of Roderick Murray and Karen Young.

The evening opened with Mr. Tynek's more playful new "ScENes," set to music by Mr. Galasso. On any other program the full-company piece might have stolen the show, but here it served as a good introduction to a fascinating choreographic vocabulary and imagination.