

## El Reportaje



### VOX DANCE Y MUSICÁNTICA EN ENSENADA.

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**Festival de Octubre 2011.**

### **Vox Dance and Musicantica - Festival of October 2011 - by Marcella Danemann**

*The 10th Festival of October, 2011*, organized by the Institute of Culture of Baja California (ICBC), is reaching its final stretch. Like many other people, I am one of those who waits for the festival and I have consumed (with voracity) its artistic programming, season after season. And as in this type of sampling, the public has no voice or vote regarding the choice of programming, we can only hope, when the curtain opens and the event starts, to find complicity with each of the contemporary expressions that arise. And precisely, the show that took place on Thursday, October 20 in the Teatro de la Ciudad, for example, was a pleasant surprise in terms of scenic discourse, aesthetics and conceptual proposal.

In reality, I attended with the minimum information provided by the general printed program that was distributed since the beginning of the Festival by ICBC and its dissemination points. In this case, VOX DANCE AND MUSICANTICA in Concert, was announced as a contemporary dance show and in this sense only a summary was provided as a review, of the artistic company from Los Angeles, California; directed by choreographer Sarah Swenson and a musical group that would perform live.

But where did my surprise come from? The show was a conjunction of music and dance in which one discipline nurtured the other in an original and intelligent way. Today I can say that I knew something about the work of the musical duo *Musicántica*, who opened the program, giving us cadences that seemed rescued from the bowels of the Mediterranean after which they accompanied live the first choreography entitled *Brigantesse*.

Roberto Catalano and Enzo Fina, deployed all their artillery of original instruments of their native Italy, which would undoubtedly have been a feast for any researcher or musicologist; not only because of the sound effects that they produced with them, but because of the variety and the revival work that I suspect there was in their selections. Some pieces that they performed, included poetry and their own compositions, with texts in Sicilian dialects sung by the musicians and - also to my surprise for the unprecedented singing by the dancers.

I had the opportunity to talk with Enzo at the end of the show, and we agreed: that in a city like Los Angeles (base of operations where this show was created), is possible that two Italians could revive a century of traditional music from the oral tradition of Sicily and its surroundings, and make it available to the contemporary expression of dance through an Italian-American choreographer, can have results as satisfactory as the this that they presented in this October Festival. Pure current innovation and renewal of past.

I insist that this show was really a discovery within the programming [of the festival] because in addition to seeing a display of impeccable physical technique and scenic subtlety; the choreographies presented (one of which was world premiere) revolved around stories of women combatants that were part of the history of Italy, as well as, in the three movements of *Fimmine* (Women), the performers and their undulating white costumes left a glimpse the bonds that women make; from dancing together a polka to focusing on the precipice of the marital commitment. Of all this they spoke with their dance. An intense display of sensations and metaphors, which put a penetrating stamp emotion to this staging.

The printed program invited us to stay in the room for an instance of questions and answers, once the work is finished. For some reason, this segment did not materialize spontaneously and the members of the company did not seek this exchange. But it was evident that the public of Ensenada knew how to thank this performance and this was demonstrated with a gesture of approval.

The work of programming a festival is not a topic to be approached lightly. And it is done well that this performance that has been "discovered" from Los Angeles and has been included in the offerings of the October Festival, so that it tours throughout our State.

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