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**Ballet Hispanico of New York Revives Celia Cruz**

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And that peculiar phrase Cuban singer Celia Cruz used to say during her performances: Asuca, which is the title of the work, is also a tribute to this unique singer and Latin American culture.

Choreographer Eduardo Vilaro recreated through anthology themes the eventful life of Celia Cruz, also called the Queen of guaracha rhythm, marked by success and also by pain. Dancers from the American Company were able to understand the rhythm and color representing the Cuban identity in the voice of Celia, and translate them into movements.

On the stage at the Mella Theater were performed themes such as Yemayá, Mi amor buenas noches, Cao cao maní picao, Sueños de luna, Pa' la paloma, and la Guantanamera, and enriched by the cast that made the audience was waiting for all their movements, especially those made by the dancer who played the character of Celia Cruz.

One of the most emotional moments: Celia lit by a skylight, surrounded by dancers who danced her songs modernized with electronic beats.

The audience cheered the cast, which describes itself as "the leading dance company representing the Hispanic culture in the United States", an example of synchronicity, technique and magnificent artistic performance.

A duet full of emotional complexity by Cayetano Soto called Sortijas, Sombrerísimo by Anabelle Lopeza, in which this choreographer explores the surreal world of René Magritte, famous for its men with bowler hats; and El beso by Gustavo Ramirez Sansano, a look at various nuances of a kiss with background of known Spanish operettas were the works that completed the evening program.

The Ballet Hispanico of New York also performed last Sunday, November second at the Mella Theater to complete its participation at the 24 International Ballet Festival, which will run in the Havana capital until next November 7

and it brings together companies and dancers from 25 countries.

Translation: Kelsi Car (Cubarte)

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