

Art is a calling, not a career choice. If they are willing to pause for a chat, the real artists will tell you they have to do what they do.

**Carole Alexis is a choreographer, so she makes dances.** She makes new dances and reworks old dances and adjusts and refines dances that are works in progress.

And because she is a choreographer, her art requires performance. Rarely do we see the creative process of a painter, or a sculptor, or even a composer. We see or hear the finished product.

But a choreographer is constantly reworking. Every performance requires adjustment.

This stage is much larger, raked more. This dancer is stronger, leaping higher now. This one is taller than the one who first did the role so the spacing must be different, the timing adjusted, a step shortened.

For every performance, the choreographer creates anew.

And we, the audience, are the beneficiaries.

When a creator is as talented as Madame Alexis, the adjustments alone are a revelation because she is constantly envisioning the most advantageous change, the one that further enhances the visual display, the one that stretches a moment to its limit, and makes our experience of the dance even richer.

And since she is an artist and has to do what she does, no matter the setting, the audience, the weather, the daily joys, distractions and disappointments, we get a new work of art every time the lights dim and the curtain rises.

How lucky we are.

Last night, on the stage of the Tarrytown Music Hall, Madame gave us “Of Flowers and Tears”, “Bolero” and “Lentil Soup”.

Each is a dance we have seen before. Each was a fresh, exciting, enhanced work of art.

“Of Flowers and Tears” dazzled. The company was fully engaged early on and never let up throughout the evening. They brought such a deep commitment last night. The flowers bloomed. The dancers have internalized the music of Mario Canonge and Madame Alexis, such a close listener, has captured the nuances in movement.

We have seen many iterations of Madame's “Bolero” but last night's made the deepest impression. Isodale Alexis gave such a strong performance, uncoiling, rising to her full extension, and dominating the stage. She took full ownership of this role last night. And the ballet unfolded with an inevitability that enhanced our experience of the mystery and the power of Ravel's score. The company was so attuned to each other and to the inexorable surge of rhythm and rising modulation of melody that they seemed, at times, like one pulsing organism.

“Lentil Soup”, another piece that we have seen a few times now, has never had the impact that it had last night. The dancers seemed like children learning to roll over, and crawl, and walk together. And they have become a living, breathing, talented, supportive family before our eyes. Victoria Kress has come back from injury with vitality, each gesture and step triumphal. Garrett McCann was a joy to behold. Mauricio Zenteno danced superbly. This soup was as wide and full of life as an ocean with new flavors just beyond the horizon.

Not only has Carole Alexis created dances that continually enrich our lives, she has also brought together a company of dancers that are reaching new heights of performance every time they dance. Bravi