

WHAT THE CRITICS SAY . .

“ . . . exciting, sensual, and breathtaking ensemble dancing”
Sid Smith, Chicago Tribune

“Dame Libby is ‘an Original’ and her Ensemble Español is a ‘Miracle’”
Dance Magazine

“Embracing the passions of Spain . . . the stage sizzled in celebration”
Richard Christiansen, Chicago Tribune

“Magnífico espectáculo ofreció Ensemble Español”
**Momento, Mexico City
Festival Internacional Cervantino**

*“Ensemble Español . . . devoted to exploring all aspects of Hispanic world culture . . .
Tiempos de Goya, director-choreographer Komaiko’s dazzling, large-scale homage to the masterful
Spanish painter Francisco José de Goya . . . powerfully brought to life”*
Hedy Weiss, Chicago Sun-Times

“It’s international . . . Chicago’s multifaceted dance jewel, Ensemble Español”
Norman Mark, PBS TV

*“This meticulously structured concert moved at a scintillating and seductive pace . . .
into the realm of genuine human emotion . . . a transcendent experience”*
Lucia Mauro, Chicago Sun-Times

“The Ensemble Español proves that the language of art is universal”
La Raza

*“Critic’s Choice . . . undeniable sensuality . . . I thought my heart would fly out of my chest
when the six dancers performed Timo Lozano’s ‘Ritmos del Flamenco’”*
Laura Molzahn, Chicago Reader

*“The company’s ‘first dancers,’ Irma Suarez Ruiz and Jorge Perez, in ‘Amor Eterno,’ their powerful duet
of love, rage, abandonment and passion, danced with such scorching intensity
that visions of a gypsy campsite came to mind. Talk about burning up the stage.”*
Hedy Weiss, Chicago Sun-Times

*“Siguiriyas was a haunting, dramatic Flamenco solo danced by Libby Komaiko,
whose castanet work was brilliant. Tragic and compelling, she was superb...”*
Dance Magazine

*“Bolero...beautiful, full of expression and magic...the music, dance and images will surely inscribe themselves in the
memory of the audience that gave it a standing ovation and demanded encore.”*
Polski Theatre, University of Warsaw, Poland

*“In ‘Alegrias y Jaleos,’ an exquisite world premiere by Juan Mata and Ana Gonzalez,” (of the National Ballet of Spain)
“the men in white suits and hats, are counter pointed by the women, seated in straight chairs
(echoes of Alvin Ailey and Bob Fosse, but purely Spanish). Pure theater-in-motion.”*
Hedy Weiss, Chicago Sun-Times