



"Dance of the Sun" Fascinates in Darmstadt

What happens when musicians dance? The Geneva Camerata demonstrated it at the Tanzfestival Rhein-Main

DARMSTADT. Mozart's Symphony No.40 in G Minor is a celebrated work and a classical masterpiece - it is in fact performed so often that even convincing interpretations can seem monotonous. But at the Staatstheater Darmstadt, this routine was broken, thanks to Tanzfestival Rhein-Main that presented Geneva Camerata's show "Dance of the Sun". This performance was far more captivating than any other attempt that has been made in recent times to combine between musicians and dancers, or between classical music and other artistic disciplines. As an example of such a recent attempt, we can mention Sasha Waltz's project with Ensemble Modern, performing Wolfgang Rihm's music ("Jagd und Formen"), at the Schauspiel Frankfurt. Another example would be the collaboration between the choreographer Stephan Thoss and Ensemble Modern, presenting "Loops and Lines" at the Wiesbaden Staatstheater.

An Audacious Orchestra

The extraordinary success of the collaboration between dancer Martí Corbera and Geneva Camerata's musicians should be firstly attributed to the choreographer Juan Kruz Díaz de Garaio Esnaola and his multi-dimensional vision of music. But this achievement also belongs to the Geneva Camerata and its incredible sound, agility, as well as its astonishing stage presence. These elements can already be seen in the Orchestral Suite from Lully's "Le Bourgeois Gentilhomme": while offering a historically-informed performance and a precise Baroque interpretation, the musicians also revealed an exciting dialogue with the dancer. The orchestra and the dancer were hunting each other and then gathering; they were running from each other and then uniting; and then, finally, they were marching and conquering the stage together. Naturally, this flexibility could only be achieved thanks to the fact that all the musicians were playing the music by heart, with the most impressive self-confidence. The connection between all the protagonists on stage was a true miracle: what could have been a gimmick, was, in fact, a very organic and natural performance that intensified the spectator's relationship with the music. This feeling became even more profound after the intermission, when Mozart's Symphony was performed: the piece started with a powerful and unexpected sound experience, when all the musicians performed while being lined up in the public, standing right next to the auditors. And it culminated in the final "funeral" movement, when the dancer fell into the arms of the musicians, all wearing black outfits, with lighting the evoked paintings of the Old Masters. The expressive corporal movement and well-defined musculature of Martí Corbera, appearing in a crucified position, seemed like a painting by Caravaggio. This final image remained in our minds for a long time after the show, as if expressing the "crossing" of our own personal borders. This was, in fact, the theme of this year's Tanzfestival Rhein-Main, and Geneva Camerata's performance conveyed it with tremendous intensity. The audience, in the hall, was thrilled.