

BOUNDARIES AND ABYSSES: "DANCE OF THE SUN »

Geneva Camerata / David Greilsammer, conductor / Juan Kruz de Garaio Esnaola, choreography and dance et danse / Works by Lully and Mozart.

Rare are the occasions that give us the possibility to witness a show that possesses such an aesthetic quality and philosophical depth, like the one that the Geneva Camerata presented with the Basque dancer and choreographer Juan Kruz Díaz de Garaio Esnaola, at the Kursaal in San Sebastián. This young and exceptional orchestra is known for creating eclectic projects that range from Baroque to contemporary music, including rock, folk, and jazz, with the highest level of integrity. The Israeli conductor and pianist David Greilsammer, who serves as music director of the orchestra, has always stood out for his perpetual exploration of artistic creation, and his relentless aspiration for building bridges between composers, epochs, and territories. An example of his approach can be found in his piano recording of the works of Domenico Scarlatti and John Cage, juxtaposing the two composers and revealing how much they have, in fact, in common.

Named "Dance of the Sun", the concert-theatre-performance presented on 27 October consisted of two parts. The first was devoted to an orchestral suite from Lully's *Le Bourgeois Gentilhomme*, and the second to Mozart's Symphony No.40. We could say that what we witnessed in this performance was, in reality, the personal interpretation of Juan Kruz Díaz de Garaio Esnaola to both works, carrying - literally - the musicians into his own world, one that is intensely physical and spiritual, simultaneously. And since he started his career as a musician, before later becoming a dancer, Juan Kruz Díaz de Garaio Esnaola knows exactly how to develop this process: he conceives the human body as a tool of expression, while approaching the scenic creation as a journey in which the boundaries between the different artistic disciplines don't exist anymore. Indeed, the musicians offered an extreme, total, and powerful performance, dancing, moving up and down while playing, interpreting the music in the dark - in the most uncomfortable positions. Performing this way demands from the artists not only to learn the music by heart, but, more importantly, to achieve, as a group, a perfect balance between all the instruments. It was clear that all these objectives were achieved thanks the total and blind trust that exists between all the members of this group, who seem to be fighting for the same artistic goals.

In the fractured world of Juan Kruz Diaz de Garaio Esnaola, *Le Bourgeois Gentilhomme* reveals a dark landscape, making us aware of the intense loneliness of human beings, despite all the enduring love that may exist in our lives. His vision of Mozart's Symphony No.40 is tragic as well, forcing us to reflect on life, death, descent into hell, and redemption through the encounter with the loneliness of others. All of these elements were interpreted by the artists with an exceptional level of determination, always at the service of the dramatic discourse. The beauty of the various scenes reminded us of several canvases by the *Tenebrist* Baroque painters. Indeed, this show is much more than a concert - it is model, a reference, a new kind of performance that brings together different forms of art, wishing to explore the eternal and universal disorders of the human spirit. We can only hope that after the performances in San Sebastián and Pamplona, many other cities in Spain will follow. This overwhelming show gives each one of us the opportunity to discover the abyss that lays inside of our soul, and to place ourselves at the most extreme limit of our vulnerability.