Synopsis

Kammerballett, born in 1995 as a portrait of human emotions, has matured in the fervent imagination of Dutch choreographer Hans van Manen – author, in his long career, of more than a hundred works – on the cue of In a Landscape, a piece of ambient music for piano by John Cage, the master of 20th-century avant-garde. The piano is at the roots of this chamber masterpiece, not only with Cage, but also with the contribution of the 24 Preludes for piano by Kara Karayev (nos. 1, 2, 3, 5), a 20th-century Azerbaijani composer, and Domenico Scarlatti, on the baroque notes of the Allegro from the Sonata in C major, K 159 and, in closing, the Andante from the Sonata in B minor, K 87.

A group of people gather in a room, communicating with sincerity the moods that each one is experiencing, individually or as a couple or together. In the form of an intimate ballet, for his Kammerballett Hans van Manen asks the dancers to give body to what they are experiencing, in a range of situations and moods that emerge clear and distinct in the choreographic fabric, that is coherent, clear, legible, articulated in short danced episodes. Encounter, expectation, harmony, conflict, irony, meditation, challenge, understanding, anxiety, loneliness are revealed in their faces and bodies, in their gestures and steps, in an incisive, elegant, shrewd, concrete design. The classicism of the ballet breathes with contemporary attitudes and tones. The music substantiates the streamlined forms of a deeply expressive way of dancing, and dialogues with the clearly-designed lines of movement, precise, sculpted, evident, in the skilful alternation of solos and duets, following one another with spontaneous poetic coherence.

Il Ballett Zürich ha fornito molti interpreti a Kammerballett, coreografia creata da Hans van Manen nel 1995, alcuni non fanno più parte dell’ensemble svizzero come Tars Vandebeek, qui in coppia con Katja Wünsche all’Opera House Zürich nel 2017.