



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## Ballet Nacional Español

MARIA DE AVILA

*Director*

ANTONIO  
*Guest Choreographer*

ANGEL PERICET  
*Assistant Director*

LUISILLO  
*Guest Choreographer*

*Principal Dancers*

Paco Romero

Conchita Cerezo

Ana Gonzalez

Juan Mata

Paco Morales

Felipe Sanchez

*Soloists*

Aida Gomez

Lupe Gomez

Carmen Vargas

Marcela del Real

Paco Morell

Antonio Salas

*Corps de Ballet*

Begoña Astuy  
Adelaida Calvin  
Adoracion Carpio  
Nuria Castejon  
Cristina Catoya  
Marta Farre  
Javier Baga  
German Cabrera

Javier Garcia  
Antonio Gomez  
Nestor de Lara  
Antonio Marquez  
Ma Jesus Garcia  
Macarena  
Rosa Maria  
Montserrat Marin

Luisa Samper  
Ildia Solbes  
Ricardo Monte  
Antonio Reyes  
Manuel Segura  
José Talavera  
José Tauste

*Flamenco Singers (Cantaos):* Manuel Palacin, Talegon de Cordoba

*Guitarists:* Juan Espin, Luis Carmona "Habichuela," José Ma Molero, Luis Pastor

*Alternate Guitarists:* Francisco Moreno Garcia, Luis Perez Davila

*Ballet Masters*  
Aurora Pons  
Juana Taft

*Regisseur*  
Felipe Sanchez

*Ballet Masters of Spanish Dance*  
Victoria Eugenia  
Martin Vargas

WEDNESDAY EVENING, SEPTEMBER 28, 1983, AT 8:00

POWER CENTER FOR THE PERFORMING ARTS

ANN ARBOR, MICHIGAN



## SONATAS

*Choreography:* ANTONIO

*Scenery:* CARLOS VIUDES

*Music:* PADRE ANTONIO SOLER

*Costumes:* JOSE CABALLERO

*Recording directed by* BENITO LAURET

*Master of Ceremonies:* JOSÉ TAUSTE

Spanish music of the 18th century, composed by the Padre Antonio Soler for his pupil and friend, the Infante Don Gabriel, and the Spanish court.

In F-sharp minor

*Alabarderos:* A. GOMEZ, R. MONTE, J. TALAVERA, J. GARCIA, J. BAGA,  
A. MARQUEZ

In D major

PACO MORALES, JUAN MATA, A. CARPIO, M. FARRE-MACARENA, M. MARIN

In D major

ANA GONZALEZ, JUAN MATA, PACO MORALES

In D-flat major

LUPE GOMEZ, and A. CALVIN, C. CATOYA, L. SAMPER

In F-sharp major

CONCHITA CEREZO or AIDA GOMEZ

In G major

PACO MORALES or JUAN MATA

In F major

CONCHITA CEREZO, ANA GONZALEZ, JUAN MATA, PACO MORALES,  
Soloists and Corps de Ballet

Infanta Doña Margarita: MARCELA DEL REAL

Ladies and Gentlemen of the Court

Padre Antonio Soler was born in 1727 in Olot, Gerona, and studied at the Escolania de Montserrat in Barcelona. Later he moved to the monastery of El Escorial near Madrid, where he lived and worked until his death in 1783. He was one of Spain's great 18th century composers of keyboard music, and his work became well-known throughout Europe. He was greatly influenced by Domenico Scarlatti, but his technical mastery enabled him to be very daring in his compositions, particularly in his modulations, which gave his music a special lightness and charm. Soler injected his keyboard music with the color, rhythm, and melodic qualities of Spanish folk music. Some of his Sonatas also illustrate his tendency to write descriptive music.

(pause)

## ZAPATEADO

*Choreography:* ANTONIO

*Music:* PABLO SARASATE

*Danced by* PACO ROMERO



## FLAMENCO SUITE

### Dances

*Alegrías* — This is one of the oldest flamenco dances, considered the purest, most refined and dignified in the Spanish repertoire.

*Bulerías* — The steps of this dance are similar to those of the *Alegrías*, but are faster and more lively.

*Farruca* — This is the flamenco dance that shows the most Gypsy influence.

*Soleares* — This, along with *Alegrías*, is said to be one of the original flamenco dances.

*Tango* — The steps in this dance are simpler and heavier than in some of the more refined flamenco dances, such as *Alegrías*, but have more emphasis on floor patterns.

*Zambra* — This dance is of direct Moorish origin and is performed exclusively by women.

*Zapateado* — Characterized by staccato footwork and rhythmic stamping, this dance gives the “bailor” ample opportunity to demonstrate his creativity and agility. There is no singing in this dance and it is essentially performed by men.

The exact roots of the flamenco tradition are subject to question, but it is known that the songs and dances that constitute flamenco came from Andalusia, the southern region of Spain. According to Manuel de Falla, there were three basic influences on the formation of flamenco: the Church's adaptation of Byzantine chants, the invasion of southern Spain by the Moors, and the migration of Gypsy tribes to the same region.

In flamenco, there is a basic rhythm which remains constant and is embellished by counter-rhythms and improvised dance steps. Initially the dances were accompanied only by singing and hand-clapping. Guitars were added later, resulting in a flamenco ensemble of “cantaores” (singers), “bailaores” (dancers), “tocaores” (guitarists), and “jateadores” (beat setters). Flamenco song is divided into two categories: “canto chico,” the lighter, more joyous form, and “canto grande” or “canto jondo,” the purest flamenco song, more melodramatic, and charged with human anguish and tragedy.

The characteristic vigor of flamenco comes from the tension created by the constant juxtaposition of the fixed rules and the individual performer's interpretation. The possibilities of what a performer can do are limitless and result in the famous flamenco performances in the cafes that go on long into the night.

## INTERMISSION

*The 1983 North American tour of the Ballet Nacional Español is under the sponsorship of the Joint Hispanic — North American Committee for Educational and Cultural Affairs, an official government-to-government Spanish-American organization dedicated to developing and improving cultural relations between the two countries.*



# EL SOMBRERO DE TRES PICOS

(The Three-Cornered Hat)

*Choreography:* ANTONIO    *Music:* MANUEL DE FALLA

*Sets and costumes:* PABLO PICASSO

*Story by* Gregorio Martinez Sierra, based on the novel by Pedro Antonio de Alarcón, "El Corregidor y La Molinera" (The Magistrate and the Miller).

*Miller's Wife* ..... ANA GONZALEZ or CONCHITO CEREZO  
*Miller* ..... JUAN MATA  
*Magistrate* ..... ANTONIO SALAS  
*Chief of the Guards* ..... PACO MORELL  
*Magistrate's Wife* ..... ROSA ALVAREZ

## Soloists and Corps de Ballet

*The Three-Cornered Hat* is set in the esplanade of a mill which serves as the gathering place of the villagers, where they listen to the amusing adventures of a Magistrate who is in hot pursuit of the beautiful and mischievous wife of the Miller. One day, the Magistrate tries to seduce the Milleress. Her husband, who has witnessed the scene, pretends to come to the Magistrate's assistance and, on the pretext of brushing the dust from his clothes, gives the Magistrate a good thrashing. The Magistrate, who is more than a bit irritated by this treatment, leaves, uttering threats against the Miller.

The next scene takes place on the feast of San Juan, a night for the villagers to dance and otherwise amuse themselves. But the festivities are interrupted by the arrival of the intriguer Garduña and his guards, who arrest the Miller on a false charge, leaving the field clear for their Chief, the Magistrate. The Milleress is surprised by the Magistrate, but she defends herself against his renewed advances with such spirit that the Magistrate falls into the stream; the Milleress takes this opportunity to flee. Meanwhile, the Miller has freed himself and returns to the mill. When he discovers the Magistrate's hat he comes to the conclusion that the Magistrate has achieved his lascivious aim, and he decides to take immediate revenge. Drawing a caricature of the Magistrate on the wall and taking the Magistrate's hat and cape, the Miller disappears.

The farce culminates when the Magistrate returns to the scene, sees his caricature, and flies into a rage. The guards arrive, and seeing the Magistrate without his hat and cape, mistake him for the Miller and try to arrest him. A battle ensues which eventually involves the whole village. The hated Magistrate, the focus of all the commotion, gets his just rewards.

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### Coming Attractions in the Power Center

Oct. 7 & 8: Puccini's "Madama Butterfly"  
Oct. 26: Caracas New World Ballet  
Oct. 29: Kozlovs and Stars  
Nov. 2: Soviet Emigré Orchestra

Dec. 16-18: Tchaikovsky's "Nutcracker"  
Jan. 16: Welsh National Opera Chorus  
Jan. 27-29: Paul Taylor Dancers  
March 5-7: Oakland Ballet

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### UNIVERSITY MUSICAL SOCIETY

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