



THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Royal Ballet of Flanders

ROBERT DENVERS

Artistic Director

Thursday Evening, October 27, 1988, at 8:00 POWER CENTER FOR THE PERFORMING ARTS ANN ARBOR, MICHIGAN

Principal Dancers

MARIA TERESA DEL REAL

PABLO SAVOYE

Soloists

DAWN FAY ENA NARANJO VINCIANE GHYSSENS EDWIN MOTA

Lenka Jarosikova CHRISTIAN POGGIOLI

Demi-Soloists

MICHÈLE GOYENS

HILDE VAN DE VLOET Paul Lewis Serge Van de Voorde

Corps de Ballet

Marie-Laure Agrapart Corinne Blondel Bernice Coppieters Mieke Delanghe Patricia Dugast Larisa Fanlo Isabelle Germonpré Kathleen Huybrechts

Nathalie Labro Franziska Pfister Lara Radda Etsuko Sumii Sharon Van Berckelaer Antonio Calvetti Patrice Delay

Raffaele Di Antonio Gideon Louw Branko Moeys David Regeffe Chris Roelandt Pascal Sani Robert Sjouke Lars Van Cauwenbergh

MARCEL VAN DER BRUGGEN, President of the Board JAN VANDERSCHOOT, General Director NORA VAN DESSEL, Public Relations

Touring Staff

Patricia Van Puyvelde, Company Stage Manager Claire Vereecken, Wardrobe Mistress Christiane Latré, Coach Johan Bielen, Patrick Engels, Dirk Geens, Hugo Vanderhoven, Technicians

The Royal Ballet of Flanders is represented by Columbia Artists Management, Inc., New York.

PROGRAM

ALLEGRO BRILLANTE

(Created in 1956 by the New York City Ballet)

Choreography: George Balanchine Music: Peter Ilyich Tchaikovsky (from Third Piano Concerto) Costumes after Karinska Lighting: Guido Canfyn

> Ena Naranjo Edwin Mota

Michèle Goyens Lenka Jarosikova Bernice Coppieters Vinciane Ghyssens Robert Sjouke Lars Van Cauwenbergh Chris Roelandt Antonio Calvetti

Allegro Brillante, a ballet for five couples, is a purely classical work, a choreographic exercise without story line or specific mood. It excels in its brilliant virtuosity, the fresh and airy combinations, and the continually changing patterns. For the solo ballerina, there are several especially difficult technical passages, and her partner has a beautiful solo of his own.

The ensembles are at once visually impressive and very lively. Allegro Brillante is a technically

demanding ballet, dance "con brio."

GO! SAID MAX

(Created in 1983 for the Hubbard Street Dance Company)

Choreography: Lynne Taylor-Corbett Music: Robert Muczynski (Sonata for Alto Saxophone and Piano) Staged by Kitty Skillman Lighting: Johan Bielen

> Hilde Van de Vloet Pascal Sani

Go! Said Max is a pas de deux, danced in two parts. Its mood is alternately languorous and

percussive.

The two dancers, working with choreography that is both classical and contemporary, roll off, play against, leap over, and blend into one another as if they were unified parts of the same intertwining organism. And all the while they are going through their amazingly demanding athletic twists and turns, they are smiling slyly at the sport they are enjoying. Their complicated lifts and sudden, often comic changes in male-female roles add to the joy of watching this fast-paced and zesty work from a choreographer whom many critics consider one of the most important talents of the 1980s.

SYMPHONY IN D

(First performance October 1976 by the Netherlands Dance Theater)

Choreography: Jiri Kylian Costumes: Tom Schenk

Music: Joseph Haydn Lighting: Joop Cahoort

Staged by: Arlette Van Boven

Kathleen Huybrechts Vinciane Ghyssens Nathalie Labro Franziska Pfister Marie-Laure Agrapart Isabelle Germonpré Larisa Fanlo Mieke Delanghe Raffaele Di Antonio Paul Lewis Gideon Louw Serge Van de Voorde Patrice Delay Robert Sjouke Lars Van Cauwenbergh Chris Roelandt

There is no other ballet by Jiri Kylian that is so consistently different at every viewing than his hilarious Symphony in D. Originally composed in two parts, he later added a third and at the same time changed elements of the existing ballet. The public and the press were overjoyed, for they had asked for an extended version ever since the first performance. Subsequently, the choreographer even added a fourth part.

The name of the ballet is taken from the music of the first two parts — the Symphony in D by Joseph Haydn, also known as "The Clock." The music of the third part is taken from the Haydn symphony known as "The Hunt," which is mirrored in the highly amusing hunting scene on the stage. The last part again uses music from yet another Haydn symphony.

Symphony in D is an extremely good-natured parody of the ballet business, in which numerous conventions and quirks of the dance world are treated in a highly entertaining manner. And, with all the humor, we must not forget that Symphony in D is, in every way, a choreographic masterpiece, demanding the greatest technical proficiency of its dancers.

INTERMISSION

DON QUIXOTE, ACT III

(First performance October 1987 at the Royal Flemish Opera, Antwerp)

Choreography: Rudolf Nureyev, after Marius Petipa
Music: Ludwig Minkus, new version by John Lanchbery
Libretto: Based on the novel El ingenioso hidalgo don Quijote de la Mancha
by Miguel de Cervantes Saavedra
Costumes: Anna Anni Lighting Design: Roger Bernard
Decor and Conception: Roger Bernard, after drawings by Alain Vaës
Rehearsal Coach: Richard Nowotny

Cast

Kitri	Dawn Fay
Basilio	Christian Poggioli
Don Ouixote	Branko Moeys
Sancho Panza	Raffaele Di Antonio
Gamache	Paul Lewis
Lorenzo	Gideon Louw
Espada	Lars Van Cauwenbergh
Two Friends	Vinciane Ghyssens and Michèle Goyens
Eredame solo	Hilde Van de Vloet
Fandango solo	Lenka Jarosikova or Chris Roelandt
Waiter	Patrice Delay
Fandango ensemble: Nathalie Labro, Franzis	ka Pfister, Mieke Delanghe, Kathleen Huybrechts,
Sharon Van Berckelaer, Corinne Blo	ndel, Serge Van de Voorde, Pascal Sani, Robert
Sjouke, Antonio Calvetti, David Rege	effe, Patrice Delay
Dames d'honneur: Lara Radda, Patricia Du	igast, Larisa Fanlo, Isabelle Germonpré, Bernice
Coppieters, Etsuki Sumii, Marie-Laur	

Scene I — The Inn

Kitri and Basilio have found refuge in a tavern and celebrate with friends. But Lorenzo, Gamache, Don Quixote, and Sancho Panza track them down. Lorenzo is determined to marry his daughter to Gamache.

The two lovers are close to despair when Basilio invents a ruse, pretending to commit suicide. Kitri begs Don Quixote for assistance, and he obliges Lorenzo to reunite his daughter with the dying Basilio.

As soon as the innkeeper has given his consent, Basilio springs to his feet. Gamache is so outraged at this charade that he challenges Don Quixote to a duel, which, however, he loses.

Scene II — The Marriage

Kitri and Basilio are married, and they perform the famous Pas de Deux, known to dance audiences throughout the world. During the festivities, Don Quixote and Sancho Panza take their leave and go in search of new adventures.

About the Artists

The **Royal Ballet of Flanders**, Belgium's preeminent ballet company, now returns for its fourth tour of the United States and its second visit to Ann Arbor, where the University Musical Society presented the company for two performances in 1981.

Founded in 1969 as the National Ballet of Flanders by former director Jeanne Brabants, the National Ballet of Flanders gave 153 performances during its debut season and, within a short period of time, came to international attention at the Athens Summer Festival. Continued foreign tours, coupled with active appearances throughout Belgium, brought increasing acclaim and distinction until 1976, when the company was given royal status by King Badoin and Queen Fabiola of Belgium and renamed the Royal Ballet of Flanders. Since then, the company has made many tours throughout Europe, North and South America, and Mexico. In 1982, they became the first Belgian artistic emissaries to perform in mainland China and returned to

perform there again in 1987.

Until this company was formed, the only ballet company in Antwerp was part of the Royal Flemish Opera. The first members of the new company were, in fact, the ballet corps of the Opera, complemented with members of the Municipal Ballet Institute (Antwerp's ballet

school, also founded by Mme Brabants) and guest dancers from other countries.

Jeanne Brabants led the company until her retirement in 1984. This initial period saw the creation of more than 100 different ballets, chosen from among the best works of international choreographers such as Sir Frederick Ashton, George Balanchine, Maurice Béjart, John Butler, John Cranko, Jiri Kylian, Ninette de Valois, Birgit Cullberg, Agnes de Mille, Robert Cohan, Flemming Flindt, and Hans von Manen, as well as ballets by Mme Brabants herself and Belgian André Leclair, among other young and talented Belgian choreographers.

In 1984, the famous Russian dancer/choreographer Valery Panov became artistic director, giving the company an entirely new character in its choreographic repertoire. Accentuating the technical prowess of his principal dancers, Panov's style is characterized by dramatic fervor and theatricality, much in the style of the Kirov and Bolshoi ballets by which he was

influenced.

Robert Denvers joined the Royal Ballet of Flanders in January 1987 as its new artistic director. A famous dance teacher with vast experience in the world's most famous and prestigious ballet companies, Denvers' working experience with great choreographers has brought a wider knowledge of repertoire, technique, and training than the Royal Ballet had previously experienced, resulting in more expansive plans for the company's future activities. Now international in scope, the ensemble boasts dancers from as many as twelve different countries, in addition to its own Flemish core.

In addition to its international tours, the Royal Ballet of Flanders maintains full seasons throughout Belgium. A smaller troupe continues as the official ballet of the Royal Flemish Opera and the Royal Opera of Ghent, and plans are accelerating for the discovery and training

of potential young ballet stars from the Flanders area of Belgium.

Robert Denvers, now in his second year as artistic director of the Royal Ballet of Flanders, is known throughout the dance world as one of its most capable and imaginative directors. Born in Antwerp in 1942, he was a member of Maurice Béjart's Ballet of the Twentieth Century from 1963 to 1973, leaving the company as a soloist to join the National Ballet of Canada. In 1974, he and Maria Barrios co-founded the Ballet Contemporaneo de Camara in Caracas, Venezuela. Before returning to Brussels in 1977 as teacher and assistant director of the Ballet of the Twentieth Century, Denvers specialized in the dance technique of George Balanchine. He returned to New York after one year to continue his study of Balanchine's methods and to teach at the Melissa Hayden Ballet School. In 1979, he established his own studio, the West Side School of Ballet, where many international stars, such as Nureyev, Baryshnikov, Makarova, and Kirkland, taught classes.

Robert Denvers has taught with companies such as the New York City Ballet, American Ballet Theatre, Dallas Ballet, the Royal Swedish Ballet, and the Netherlands Dance Theatre. He is also a regular visitor to the North Carolina School of the Arts and is a teaching associate at the Royal Danish Ballet and the Paris Opera Ballet. In his new position as director of the Flanders Ballet, he seeks to strike a balance between the works of established modern choreographers and the classics, not forgetting his own specialty: the ballets of George Balanchine.

Special Fundraising Gala, Saturday, October 29
"Our Night of Celebration"
with Leonard Bernstein and the Vienna Philharmonic

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