



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Warsaw Ballet

of The Great Theatre of Warsaw

ROBERT SATANOWSKI, *General Director*
MARIA KRZYSZKOWSKA, *Artistic Director*

WEDNESDAY EVENING, OCTOBER 28, 1987, AT 8:00
POWER CENTER FOR THE PERFORMING ARTS
ANN ARBOR, MICHIGAN

Principals and Soloists

KAMA AKUCEWICZ	ELWIRA PIORUN	LUKASZ GRUZIEL
ANNA BIALECKA	RENATA SMUKALA	JERZY KOSJANIK
ELZBIETA KWIATKOWSKA	BOZENA SZYMAŃSKA	MARIUSZ MALECKI
BEATA NOWIŃSKA	BOGDAN CHOLEWA	ARKADIUSZ STEPIEŃ
ANITA PIETREWICZ	ZDZISLAW ĆWIORO	BOGUSLAW TUZNIK
	ROBERT GLUMBEC	

Guest Artists: OLGA LIKHOVSKAYA and WALDEMAR WOLK-KARACZEWSKI

The Company

Ewa Aksamitowska	Mirosław Kalemba	Robert Sarnecki
Ewa Borek	Violetta Klimczewska	Roman Słomski
Malgorzata Boryś	Jarosław Klos	Krzysztof Słoń
Zdzisława Borzecka	Barbara Klusek	Urszula Smakulska
Malgorzata Cendro	Daria Kochańczyk	Krzysztof Stoiński
Malgorzata Cholewa	Jolanta Kowalczyk	Barbara Sulkowska
Elzbieta Cyran	Beata Krajewska	Renata Szulc
Malgorzata Ejchler	Ewa Krasnodebska	Robert Szymański
Malgorzata Falkowska	Joanna Kucharek	Wojciech Warszawski
Marek Fiertek	Beata Kulik	Edyta Wasilewska
Iwona Froelich	Roman Kucharczyk	Iwona Wasilewska
Danuta Gaszyńska	Katarzyna Kwaśniewska	Halina Wiśniewska
Wojciech Glowacki	Julitta Lubińska	Artur Wojtasik
Radziwil Gogól	Marek Makowiecki	Ewa Wójcik
Elzbieta Gowarzewska	Iwona Malinowska	Izabella Zagórska
Elzbieta Gruziel	Ilona Molka	Jan Zdanowicz
Jolanta Grygolowicz	Katarzyna Pazio	Barbara Zelazny
Beata Grzesińska	Ewa Puchalska	Mirosław Zydowicz
Malgorzata Harmacińska	Malgorzata Rykier	

Paweł Chynowski, *Assistant Director*; Zbigniew Juchnowski, *Assistant Ballet Master*

Teachers and Répétiteurs:

Evgenij Kosmenko, Teresa Memches, Krystyna Poplawska, Kalina Schubert, Flora Tchernenko
Danuta Rzażewska, *Rehearsal Pianist*

Witold Kiwacz and Bożena Zielińska, *Administrative Assistants*

Giselle

Romantic Ballet in Two Acts

Music: Adolphe Charles Adam (1803-1856)

Libretto: Théophile Gautier and Jules-Henri Vernoy de Saint-Georges

Choreography: Jean Coralli and Jules Perrot (1841)

Production staged by: Anatolij Gridin and Irina Mikailitchenko
(After the Leningrad Kirov Ballet Production of Konstantin Sergeyev)

Designer: Andrzej Majewski *Tour Lighting Designer:* Tom Hennes

Tape Recording: The Orchestra of The Great Theatre of Warsaw
Robert Satanowski, *Music Director;* Maciej Gawin-Nielsiolowski, *Conductor*

Première: February 15, 1976, Warsaw

Cast

<i>Giselle</i> , a peasant girl	Anna Bialecka
<i>Albrecht</i> , Duke of Silesia	Bogdan Cholewa
<i>Berthe</i> , Giselle's mother	Ewa Krasnodebska
<i>Hilarion</i> , a game-keeper	Robert Glumbek
The Prince of Courland	Zbigniew Juchnowski
<i>Bathilde</i> , the Prince's daughter, the Duke's fiancée	Malgorzata Falkowska
<i>Wilfrid</i> , the Duke's Squire	Boguslaw Tuznik
<i>Myrtha</i> , Queen of the Wilis	Elzbieta Kwiatkowska
Pas de deux, Act I	Kama Akucewicz, Arkadiusz Stepień
Two Wilis	Malgorzata Falkowska, Anita Pietrewicz
Giselle's friends, Vine-gatherers, Huntsmen and Wilis	The Company

The Story

The action of *Giselle* takes place in and around a small village in rural France.

Act I

Count Albrecht, in love with Giselle, a village girl, goes to see her disguised as a simple man. Giselle does not suspect the young man, whom she loves, to be a count. Her other admirer, the forester Hilarion, warns her that Albrecht is not what he says he is, but Giselle does not heed his advice. When everyone departs, Hilarion enters Albrecht's home and steals his sword emblazoned with the count's armorial bearings.

The sound of the horn announces the approach of hunters, including Albrecht's fiancée Bathilde, and her father. The hunters stop at the village for a repast and rest. Bathilde, enchanted with Giselle's beauty and serene charm, gives her a necklace.

While the villagers are celebrating the harvest festival, Hilarion arrives and, accusing Albrecht of deceit, produces the count's sword. Giselle refuses to believe that she has been cheated. Hilarion blows the horn, and Bathilde appears before her embarrassed fiance. The truth is a great shock to Giselle, who falls unconscious and dies.

INTERMISSION

Act II

It is midnight. Hilarion has come to Giselle's grave. He is dismayed at seeing the wilis, which arise every night from the graves and make anyone who happens to be at the cemetery dance until he drops from exhaustion.

Myrtha, the queen of the wilis, summons Giselle from her grave in order to receive her among her ethereal companions. Albrecht is approaching Giselle's grave. Giselle, moved by his remorse and mourning, appears before her lover. Their faces shine with happiness. Surrounded by the vengeful wilis, Hilarion rushes in. When, in his mad whirling, he drops unconscious, the wilis push his body down into the lake. Albrecht, too, finds himself for a moment under the spell of the wilis when Myrtha orders him to start his murderous dance. Giselle entreats Myrtha to forgive Albrecht, but the wilis know no compassion.

It is almost dawn now, and the spell cast by the wilis does not work any more. They are vanishing into the morning mist. Giselle and Albrecht have to part again, and Giselle bids him farewell, but her memory will live on in Albrecht in a love stronger than death.

Giselle, first choreographed by two outstanding French balletmasters to the music of Adolphe Adam, was première at the Paris Opera on June 28, 1841, and has come to represent the essence of romantic style in ballet. Based on an old Slavic legend, it is the story of young brides who died tragically before their wedding days could take place, but who, as spirits, return by night to dance temptingly before their young men.

In Poland, the first performance of *Giselle* took place in 1848 at the Great Theatre of Warsaw, prepared by Roman Turczynowicz. This version was in the Warsaw Ballet for twenty years. Enrico Cecchetti revived *Giselle* at the Great Theatre in 1903 according to the version created by Leningrad's famed Kirov Ballet, which was itself based on the choreography of Marius Petipa. In 1960, Konstantin Sergeyev and Natalia Dudinska produced and starred in *Giselle* in the Great Theatre. Sergeyev is considered one of the most important creators in the lyric ballet tradition. Trained in Leningrad, his performances in *Giselle*, *Sleeping Beauty*, *Swan Lake*, *Romeo and Juliet*, and many other ballets won him worldwide acclaim. Though retired as a performer, Sergeyev has continued his association with the Kirov Ballet as choreographer and balletmaster and holds many prestigious state awards and titles for his contributions to dance. It is Sergeyev's Kirov version of *Giselle* that is performed this evening, based on the choreography of Russian balletmasters Anatolij Gridin (Act I) and Irina Mikailitchenko (Act II), who drew their inspiration from the great Russian ballet tradition as embodied in the classic works of Marius Petipa.

Many famous ballerinas have danced the role of *Giselle* in Warsaw. Among them are Carlotta Grisi, Nadezhda Bogdanova, Anna Pavlova, Carla Fracci, Nadezhda Pavlova, and Maria Krzyszkowska, who is currently the artistic director of the Warsaw Ballet.

About the Artists

Founded by the royal court of Poland at the end of the eighteenth century, the **Warsaw Ballet** ranks as one of the oldest and most distinguished classical ballet ensembles in the world. The current season marks the first visit to North America by this company, which celebrated its 200th anniversary in 1985. The ensemble's home is the Great Theatre of Warsaw, one of the largest and best-equipped theatre facilities in Europe. Rebuilt after the devastation of World War II (only the Corazzi facade survived), the Great Theatre performs the dual task of combining Poland's historic cultural traditions with the best of international and national music, theatre, and dance.

Dedicated to preserving the original choreography of the traditional classical ballet, the Warsaw Ballet explores contemporary choreography as well, performing works by Balanchine, Ashton, Bejart, Tetley, and others. Touring extensively each season throughout Europe, the company has performed in Germany, Czechoslovakia, Italy, Romania, Belgium, Denmark, Monte Carlo, the Soviet Union, and at the Edinburgh Festival in Scotland.

Robert Satanowski was appointed general director of the Warsaw Opera and Ballet in 1981. He has held many honored positions, including conductor of the Komische Oper in East Berlin, chief artistic director of the Orchestra and Opera Chemnitz, general and artistic director of the State Philharmonic in Poznan, and director of the State Opera in Wraclaw. In addition to his work in Poland, Mr. Satanowski has toured extensively as a guest conductor with the symphony orchestras and operas of Dresden, Berlin, Budapest, Moscow, Geneva, Paris, Oslo, Vienna, Brussels, and many others. He has made a number of recordings with the Poznan Symphony Orchestra, the National Philharmonic in Warsaw, and the Poznan Chamber Orchestra, which he founded in 1962.

Maria Krzyszkowska is the artistic director of the Warsaw Ballet, a position she has held since 1970. In 1965 she was the prima ballerina of the Warsaw Ballet, and her performing career took her across Poland as well as abroad with performances at the Bolshoi Theatre, the Monte Carlo Opera, and other major European houses. Among her leading roles were *Odette-Odile* in *Swan Lake*, *Kitri* in *Don Quixote*, the title role in *Giselle*, and the soloist in the great classic Polish ballet *Pan Twardowski*. Ms. Krzyszkowska has sat on the juries of international ballet competitions in Varna, Moscow, Tokyo, Osaka, Helsinki, and the United States, and presides over the jury of the Polish Competition of Dance and Choreography in Gdansk. Born in Warsaw, she has been awarded the highest decorations and distinguished prizes of her native country.

Anna Bialecka (*Giselle*) was born in Warsaw and studied at the Warsaw Ballet School. She joined the Ballet in 1974, was promoted to the rank of soloist in 1978, and became a principal dancer in 1987. Her repertoire features the title role in *Giselle*, the Lilac Fairy in *The Sleeping Beauty*, Mrs. Twardowski and the Queen of the Orient in *Pan Twardowski*, the Bride in *Harnasie*, the title role in *Stanislas and Anne Oswiecim*, a leading role in *Love and Pain and World and Dream*, *Senorita* in *La Ventata*, *Pas de trois* in *Swan Lake*, and roles in *Sheherazade*, *Masquerade*, *Adagio Hammerklavier*, *Bits and Pieces*, *Don Giovanni Variations*, *After Eden*, *Miss Julie*, *Phaedra*, and others.

Bogdan Cholewa (Albrecht) was born in Brenna, Poland, and studied at the Bytom State Ballet School. He joined the Warsaw Ballet in 1980 and in 1982 won Second Prize at the Polish National Ballet Competition in Gdansk. He became a soloist in the Warsaw Ballet in 1982, spent the 1983-84 season with the Lyon Ballet in France, and then returned to the Warsaw Ballet. Since 1986 he has been a principal dancer, performing leading roles which include *Colas* and *Alain* in *La Fille mal Gardée*, *Albrecht* and *Pas de deux* in *Giselle*, *Pas de trois* in *Swan Lake*, *Blue Bird* in *The Sleeping Beauty*, the title role in *Romeo and Juliet - Pas de deux*, the Devil in *Pan Twardowski*, the Devil in *The Soldier's Tale*, and many others.

Robert Glumbek (Hilarion) was born in Sobotka, Poland, and studied at the Bytom State Ballet School. Joining the Warsaw Ballet in 1984, he was promoted to the rank of soloist in 1986. His repertoire includes leading roles in *Love and Pain and World and Dream*, *Insatibility*, *Swan Lake*, *Harnasie*, *Pan Twardowski*, *Graduation Ball*, *Giselle*, as well as roles in *Suite en blanc*, *Serenade*, *Adagio Hammerklavier*, *Ostinatio determinare*, *Bits and Pieces*, and *After Eden*.

Elzbieta Kwiatkowska (Queen of the Wilis) was born in Warsaw and studied at the Gdansk State Ballet School. She joined the Warsaw Ballet in 1983 and was promoted to the rank of soloist in 1986. Her repertoire includes leading roles in *Giselle*, the Lilac Fairy in *The Sleeping Beauty*, La Sylphide in *Graduation Ball*, Soledad in *The Afternoon Siesta*, Cigarette in *Suite en blanc*, and roles in *Rara avis*, *Love and Pain and World and Dream*, *Adagio Hammerklavier*, *Bits and Pieces*, *Don Giovanni Variations*, *Insatibility*, and *Swan Lake*.

Touring Staff

PAGART, State Concert Agency of Poland
 Włodzimierz Sandecki, *General Director of PAGART*
 Barbara Sliwinska, *Director of Opera and Ballet Department*
 Anna Dolgolewska, *Tour Company Manager*
 Marian Stasiak and Jacek Gnoiski, *Technical Assistants*
 Andrzej Nowolski, *Carpenter*

PRE-CONCERT PRESENTATIONS

In the belief that increased understanding brings increased pleasure, the University Musical Society is pleased to offer these Pre-concert Presentations to our concertgoers through December — all will be held in the Rackham Building on East Washington Street.

Wednesday, Nov. 11 at 7:00, preceding Vienna String Trio

Speaker: Norman Fischer Topic: *Chamber Music: A Listener's Feast*

Associate Professor of Music, Oberlin College; former cellist of Concord String Quartet

Friday, Nov. 20 at 7:00, preceding Elena Obraztsova, mezzo-soprano

Speaker: Leslie Guinn Topic: *Between Studio and Stage: Exploring the Singer's World*

Professor of Voice, Director of the Division of Vocal Arts, U-M

Thursday, Dec. 10 at 7:00, preceding The Swingle Singers

Speaker: Donald Bryant Topic: *Humor in Music*

Choral Union Conductor, Musical Society; Director of Music, First Presbyterian Church

These presentations are open to the public at \$3 per person, with tickets available at the door; complimentary admission to *Encore* and *Cheers!* members and students with valid I.D. cards. (For information about joining *Cheers!* or *Encore*, call 764-8489.)

Coming Concerts

WESTERN OPERA THEATER, "Don Pasquale" Thurs. Oct. 29

OSLO PHILHARMONIC ORCHESTRA/MARISS JANSONS Sun. Nov. 8

Berlioz: "Roman Carnival" Overture; Tchaikovsky:

Fantasy-Overture, "Romeo and Juliet"; Geirr Tvielt: "Folk Tunes of Hardanger"; Sibelius: Symphony No. 2

VIENNA STRING TRIO Wed. Nov. 11

Haydn: Trio, Op. 53; Dohnányi: Serenade, Op. 10; Beethoven: Trio, Op. 9, No. 1

ELENA OBRAZTSOVA, *Mezzo-soprano* Fri. Nov. 20

Songs of Tchaikovsky and Rachmaninoff

VIENNA CHOIR BOYS Sun. Nov. 22

Johann Schenk: Comic Operetta, "Dorfbarbier" (Cure for Quacks);

and music of Buxtehude, Verdi, Schubert, Kodály, and Johann Strauss

Handel's "Messiah"/DONALD BRYANT, *Conductor* Fri.-Sun. Dec. 4-6

THE SWINGLE SINGERS Thurs. Dec. 10

PITTSBURGH BALLET, Tchaikovsky's "Nutcracker" Fri.-Sun. Dec. 11-13

HORACIO GUTIÉRREZ, *Pianist* Wed. Jan. 13

KODO (Japanese "taiko" drummers) Fri. Jan. 15

EMPIRE BRASS QUINTET Mon. Jan. 25

EMPIRE BRASS & DOUGLAS MAJOR, *Organist* Tues. Jan. 26

NEW YORK CITY OPERA NATIONAL COMPANY Thurs. Feb. 4

Rossini's "The Barber of Seville"

UNIVERSITY MUSICAL SOCIETY

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