



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## Royal Ballet of Flanders

ROBERT DENVERS

*Artistic Director*

WEDNESDAY EVENING, OCTOBER 26, 1988, AT 8:00

POWER CENTER FOR THE PERFORMING ARTS

ANN ARBOR, MICHIGAN

*Principal Dancers*

MARIA TERESA DEL REAL

PABLO SAVOYE

*Soloists*

DAWN FAY

VINCIANE GHYSSENS

LENKA JAROSIKOVA

ENA NARANJO

EDWIN MOTA

CHRISTIAN POGGIOLI

*Demi-Soloists*

MICHÈLE GOYENS

HILDE VAN DE VLOET

PAUL LEWIS

SERGE VAN DE VOORDE

*Corps de Ballet*

Marie-Laure Agrapart

Nathalie Labro

Raffaele Di Antonio

Corinne Blondel

Franziska Pfister

Gideon Louw

Bernice Coppeters

Lara Radda

Branko Moeyss

Mieke Delanghe

Etsuko Sumii

David Regeffe

Patricia Dugast

Sharon Van Berckelaer

Chris Roelandt

Larisa Fanlo

Antonio Calvetti

Pascal Sani

Isabelle Germonpré

Patrice Delay

Robert Sjouke

Kathleen Huybrechts

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*

Christiane Latré, *Coach*

Claire Vereecken, *Wardrobe Mistress*

Johan Bielen, Patrick Engels, Dirk Geens, Hugo Vanderhoven, *Technicians*

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



## PROGRAM

### VARIATIONS

(First performance February 1979 by the Ballet of the Paris Opera)

*Choreography:* Violette Verdy

*Music:* Johannes Brahms, "Variations on a Theme by Paganini"

*Lighting:* Beni Montresor      *Répétiteur:* Christiane Latré

*A classic abstract ballet for four couples.*

Vinciane Ghyssens	Lenka Jarosikova	Michèle Goyens	Etsuko Sumii
Robert Sjouke	Chris Roelandt	Lars Van Cauwenbergh	Christian Poggioli

Even without a story line, this ballet presents the viewer with a wide range of emotional nuances, the pure joy of the dance, and the delight of ensemble dancing — it radiates youthful happiness. The choreography displays a witty and quicksilver technique paired with a subtle musicality, qualities for which Violette Verdy herself was widely praised during her own dance career.

### TCHAIKOVSKY PAS DE DEUX

*Choreography:* George Balanchine

*Music:* Peter Ilyich Tchaikovsky

Maria Teresa del Real      Pablo Savoye

Created by Balanchine for the New York City Ballet, this is a brilliant, bravura pas de deux, belonging to the grand tradition of Don Quichotte, Le Corsaire, and the black Swan. It is a superb showcase for the power, style, and virtuosity that make a great classic dancer.

### SYMPHONY IN D

(First performance October 1976 by the Netherlands Dance Theater)

*Choreography:* Jiri Kylian      *Music:* Joseph Haydn

*Costumes:* Tom Schenk      *Lighting:* Joop Cahoot

*Staged by:* Arlette Van Boven

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

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

<i>Kitri</i> .....	Dawn Fay
<i>Basilio</i> .....	Christian Poggioli
<i>Don Quixote</i> .....	Branko Moeys
<i>Sancho Panza</i> .....	Raffaele Di Antonio
<i>Gamache</i> .....	Paul Lewis
<i>Lorenzo</i> .....	Gideon Louw
<i>Espada</i> .....	Edwin Mota
<i>Two Friends</i> .....	Vinciane Ghysens and Michèle Goyens
<i>Eredame solo</i> .....	Hilde Van de Vloet
<i>Fandango solo</i> .....	Lenka Jarosikova or Chris Roelandt
<i>Waiter</i> .....	Patrice Delay
<i>Fandango ensemble:</i> Nathalie Labro, Franziska Pfister, Mieke Delanghe, Kathleen Huybrechts, Sharon Van Berckelaer, Corinne Blondel, Serge Van de Voorde, Pascal Sani, Robert Sjouke, Antonio Calvetti, David Regeffe, Patrice Delay	
<i>Dames d'honneur:</i> Lara Radda, Patricia Dugast, Larisa Fanlo, Isabelle Germonpré, Bernice Coppieters, Etsuki Sumii, Marie-Laure Agrapart	

### 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.

### Tomorrow Night

#### The Royal Ballet of Flanders will perform:

Allegro Brillante (Balanchine/Tchaikovsky)  
Go! Said Max (Lynne Taylor-Corbett/Robert Muczynski)  
Symphony in D (Kylian/Haydn)  
Don Quixote, Act III (Nureyev/Minkus)

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

### UNIVERSITY MUSICAL SOCIETY

#### Board of Directors

John W. Reed, <i>President</i>	Thomas E. Kauper, <i>Secretary</i>	
David B. Kennedy, <i>Vice President</i>	Norman G. Herbert, <i>Treasurer</i>	
Robert G. Aldrich	Patrick B. Long	John D. Paul
James J. Duderstadt	Judythe R. Maugh	Ann S. Schriber
Richard L. Kennedy		Herbert E. Sloan
Kenneth C. Fischer, <i>Executive Director</i>		

### UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48109-1270

Telephone: (313) 764-2538