



*International
Presentations of
Music & Dance*

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 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 Moeys
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

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

Bernice Coppeters

Vinciane Ghyssens

Michèle Goyens

Lenka Jarosikova

Antonio Calvetti

Lars Van Cauwenbergh

Chris Roelandt

Robert Sjouke

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)

Lighting: Johan Bielen

Staged by Kitty Skillman

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

Music: Joseph Haydn

Costumes: Tom Schenk

Lighting: Joop Cahoor

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

Kitri Dawn Fay
Basilio Christian Poggioli
Don Quixote Branko Moeyns
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, Franziska Pfister, Mieke Delanghe, Kathleen Huybrechts,
Sharon Van Berckelaer, Corinne Blondel, Serge Van de Voorde, Pascal Sani, Robert
Sjouke, Antonio Calvetti, David Regeffé, Patrice Delay
Dames d'honneur: 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.

