



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## The Royal Ballet of Flanders

(Koninklijk Ballet van Vlaanderen)

JEANNE BRABANTS, *Director and Choreographer*

*Principals*

PATRICIA CAREY GUILLERMINA COLL KARIN HEYNINCK  
CHRISTIANE LATRÉ VIVIEN LOEBER DOMINIQUE CASANOVA  
DENISE SEYMORE MARIE-JEAN WAUMAN  
ALEXANDER SOMBART TOM VAN CAUWENBERGH RUDI VAN DEN BERGHE  
WALTER DE COCK JAN NUYS Koen ONZIA TIMUR ATLAS  
DANIEL ROSSEEL PHILIPPE TALARD

*Corps de Ballet*

Maud Agut Neri Calheiros Vinciane Ghysens  
Liesbeth Godfrey Kaatje Verelst Christine Teyssier  
Hugette Paio Jacques Auburtin Sven Bradshaw  
Jan Broeckx Wim Broeckx Richard Rock Jan Vandelo

ANDRÉ LECLAIR, *First Choreographer*

ANDRÉE MARLIÈRE, *Balletmistress*

STEFAN SCHULLER, *Balletmaster*

MAX MAMEDOV, RAFIGA MAMEDOVA, *Dance Pedagogues*

THURSDAY EVENING, MARCH 5, 1981, AT 8:00

POWER CENTER FOR THE PERFORMING ARTS

ANN ARBOR, MICHIGAN

**The Royal Ballet of Flanders**—newest major ballet company to emerge on the international scene—is appearing this evening on its second tour of the United States under the High Patronage of Her Royal Majesty, Queen Fabiola of Belgium. Artistic Director Jeanne Brabants founded the company in 1969, with André Leclair as her first choreographer, and through its subsequent excellence and prestige, the ensemble has attracted guest choreographers of international standing to create new works and recreate their ballets which had already become classics. The repertory today includes ballets by such renowned artists as Sir Frederick Ashton, George Balanchine, John Butler, and Maurice Bejart, works of past masters such as Michael Fokine and August Bournonville, and the latest addition to the distinguished roster, Jiri Kilian, rising young Czech choreographer. Aside from its performances throughout Belgium, the company has appeared with great success in England, Finland, France, Germany, Greece, Italy, the Netherlands, Yugoslavia, Poland, Portugal, Turkey, and Switzerland. In 1976 a Latin American tour took the company to Costa Rica, the Dominican Republic, Mexico, Nicaragua, and Venezuela, and in 1978 the company impressed audiences and critics alike in a 12-week, coast-to-coast tour of America. The ensemble appears in Ann Arbor for the first time, with its two performance this week.

LES PATINEURS  
(The Skaters)

*Choreography:* SIR FREDERICK ASHTON

*Music:* GIACOMO MEYERBEER

*Decor & Costumes:* WILLIAM CHAPPELL

Boys and girls are enjoying themselves skating. In spite of their inexperience they are having great fun on the ice. A boy in blue dazzles them with his formidable technique. It begins to snow and the skaters all run off home, whirling and laughing as they go.

*Girl in White* ..... KARIN HEYNINCK or PATRICIA CAREY  
*Boy in White* ..... PHILIPPE TALARD or ALEXANDER SOMBART  
*Boy in Blue* ..... KOEN ONZIA or RUDI VAN DEN BERGHE  
*Girls in Blue* ..... GUILLERMINA COLL and MAUD AGUT  
or VIVIEN LOEBER and DENISE SEYMORE  
*Girls in Red* ..... VIVIANE GHYSSENS and NERI CALHEIROS  
or CHRISTIANE LATRÉ and DOMINIQUE CASANOVA  
*Corps de Ballet* ..... Marie-Jeanne Wauman, Christine Teyssier,  
Huguette Paio, Kaatje Verelst or  
Neri Calheiros, Vinciane GhysSENS  
Jacques Auburtin, Jan Broeckx, Wim Broeckx,  
Richard Rock or Jan Vandelloo

THREE PRELUDES

*Choreography:* BEN STEVENSON

*Music:* SERGEI RACHMANINOFF

Two dancers go through their daily exercise, one on each side of the bar, culminating in a great lyrical duo. Ben Stevenson won the prize for choreography with *Three Preludes* at the International Ballet Competition at Varna, Bulgaria in 1972.

*The Girl* ..... KARIN HEYNINCK or VIVIEN LOEBER  
*The Boy* ..... ALEXANDER SOMBART or TOM VAN CAUWENBERGH

EIN-DOR

*Choreography:* MOSHE EFRAT

*Music:* ZVI-AVNI

*Decor:* DANNY KARAVAN

*Costumes:* AVIVA PAZ

Ein-Dor is the place where, according to the Old Testament, King Saul, on the eve of his death, meets the prophetess, the Witch of Ein-Dor, who symbolizes the highest mystical power. This power will fail her at the moment when the King is destined to die, but King Saul must execute the judgment of his death in his own manner. The "Images" depicted in the ballet symbolize Saul the King, his soul-searching, his enormous strength, and his nation.

*Saul, the King* ..... TOM VAN CAUWENBERGH or JAN NUYTS  
*The Witch of Ein-Dor* ..... PATRICIA CAREY or MARIE-JEANNE WAUMAN  
or KARIN HEYNINCK  
The "Reflections" of King Saul ..... RUDI VAN DEN BERGHE, DANIEL ROSSEEL,  
WALTER DE COCK, KOEN ONZIA  
or JAN BROECKX, WIM BROECKX,  
JACQUES AUBURTIN, SVEN BRADSHAW

INTERMISSION

## CHABRIANA

*Choreography:* ANDRÉ LECLAIR

*Music:* EMMANUEL CHABRIER

*Decor & Costumes:* JEAN DE VUYST

A ballet suite in the form of a *divertissement*. Each dancer is given an opportunity to express the entire range of classical technique. There is nothing more in this transposition of Chabrier's tuneful, witty, and brilliant music. (Hard luck for those who are always looking for a message.) Chabrier, himself, said about his music: "Let it live, let it dance and sing, and for Heaven's sake, let it explode!"

Marche Joyeuse: ..... Timur Atlas or Philippe Talard  
Denise Seymore, Kaatje Verelst  
or Neri Calheiros, Vinciane GhysSENS,  
Daniel Rosseel, Walter De Cock  
Balletcorps boys

Bourrée Fantasque: ..... Dominique Casanova, Philippe Talard  
or Christiane Latré, Timus Atlas  
Daniel Rosseel, Walter De Cock,  
Marie-Jeanne Wauman  
Denise Seymore or Neri Calheiros  
Vinciane GhysSENS, Jan Broeckx, Wim Broeckx  
Balletcorps boys and girls

Habanera: ..... Vivien Loeber, Tom Van Cauwenbergh  
or Patricia Carey, Alexander Sombart

Espana: ..... Guillermina Coll, Rudi Van den Berghe  
or Karin Heyninck, Jan Nuyts  
Balletcorps boys and girls

Intermezzi: Danse Villageoise, Idylle and Sousbois:  
Guillermina Coll, Koen Onzia  
or Karin Heyninck, Rudi Van den Berghe

Balletcorps: ..... Maud Agut, Neri Calheiros, Vinciane GhysSENS,  
Huguette Paio, Christine Teyssier, Kaatje Verelst,  
Jacques Auburtin, James Broeckx, Wim Broeckx,  
Sven Bradshaw, Jan Vandeloo

### Remaining Concerts

- ALVIN AILEY DANCE THEATER . . . . . Mon. Mar. 9  
Phases (Ailey); The Still Point (Bolender, Debussy); The Time Before the  
Time After (Lubovitch, Stravinsky); Concerto in F (Wilson, Gershwin).
- PAUL PLISHKA, *Bass* (replacing Martti Talvela) . . . . . Tues. Mar. 10  
Songs of Tchaikovsky, Rachmaninoff, Schubert, Schumann, Nilas, Ukrainian;  
arias by Mozart and Verdi.
- ALVIN AILEY DANCE THEATER . . . . . Tues. Mar. 10  
Later That Day (Posin, Glass); Tilt (Faison); Places (Chaison, Bach/Loussier);  
Memoria (Ailey, Jarrett).
- ALVIN AILEY DANCE THEATER . . . . . Wed. Mar. 11  
Night Creature (Ailey, Ellington); Treading (Monte, Reich); The River  
(Ailey, Ellington); Revelations (Ailey, Traditional).
- HÅKAN HAGEGÅRD, *Baritone* (replacing Walter Berry, new date) . . . Sat. Mar. 14  
Songs of Schubert, Stenhammar, Ravel, Rangström, Martin, and Brahms.
- NEW YORK CHAMBER SOLOISTS . . . . . Sun. Mar. 15
- PITTSBURGH SYMPHONY ORCHESTRA / ANDRE PREVIN . . . . . Thurs. Mar. 19  
Haydn: Symphony No. 82 ("The Bear"); Ravel: Rapsodie Espagnol;  
Prokofiev: Symphony No. 5.
- PRESERVATION HALL JAZZ BAND . . . . . Mon. Mar. 23
- LEIPZIG GEWANDHAUS ORCHESTRA / KURT MASUR . . . . . Sun. Mar. 29  
Mozart: Serenata Notturna, K. 239; Shostakovich: Symphony No. 1 in F minor;  
Beethoven: Symphony No. 7.
- FACULTY ARTISTS CONCERT . . . . . Sun. Apr. 5  
"Virtuoso Music for Wind Instruments."
- GUARNERI STRING QUARTET . . . . . Mon. Apr. 20
- WESTERN OPERA THEATER, "Elixir of Love" . . . . . Thurs. Apr. 23

### Ann Arbor May Festival, 1981

Wednesday–Saturday, April 29, 30, May 1, 2, in Hill Auditorium

#### THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Conductor Laureate* ALDO CECCATO, *Guest Conductor*  
JUDITH BLEGEN, *Soprano* ANI KAVAFIAN, *Violinist*  
GYORGY SANDOR, *Pianist*

#### THE UNIVERSITY CHORAL UNION

FAYE ROBINSON, *Soprano* JOHN GILMORE, *Tenor*  
KATHERINE CIESINSKI, *Mezzo-soprano* JOHN CHEEK, *Bass*

Wednesday—*Ormandy and Blegen*; Barber: Second Essay; Mozart: Exultate, Jubilate; Rachmaninoff: Vocalise; Stravinsky: Pastorale; Ravel: Habanera; Tchaikovsky: Symphony No. 5.

Thursday—*Ceccato and Kavafian*: Rossini: Overture to *Semiramide*; Bruch: Violin Concerto in G minor; Dvořák: Symphony No. 8.

Friday—*Ceccato, Choral Union, Robinson, Ciesinski, Gilmore, Cheek*: Mozart: Symphony No. 41 ("Jupiter"); Rossini: Stabat Mater.

Saturday—*Ormandy and Sandor*: Harris: Symphony No. 3; Bartók; Third Piano Concerto, Concerto for Orchestra.

Series tickets still available at \$40, \$30, \$20, \$18;  
single concert tickets now available from \$5 to \$15.

### "100 Years of Great Performances"

This brand-new publication of the University Musical Society is available in the lobby this evening for your perusal and purchase. In its 208 pages is a wealth of human interest and information, including: a 100th Season Anniversary Guest Book, handwritten greetings from each artist who performed that season; personal letters from nearly 200 artists who share reminiscences of their Ann Arbor performances over the years; a 100-year history tracing the Musical Society's growth from the small "Messiah Club" in 1879 to its present-day stature; and a roster of performing artists who appeared under our auspices from 1879 through 1979.

This anniversary/souvenir book is also available for purchase (\$10 per copy) in our Burton Tower office, and at the following Ann Arbor locations: Borders Book Shop, Liberty Music Shop, and Little Professor Book Center.

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### UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48109

Phone: 665-3717, 764-2538