

THÉÂTRE  
DU  
CAPITOLE

BALLET  
DU  
CAPITOLE

DIRECTION KADER BELARBI

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# BALLET DU CAPITOLE

Director Kader Belarbi

For over two centuries, the Ballet du Capitole was dedicated to opera: it performs the entertainments of the operas presented at the Théâtre du Capitole. It wasn't until 1949 that the theatre dedicated entire evenings to dance, on the initiative of ballet master and choreographer Louis Orlandi. It was then that the Ballet du Capitole finally became a ballet company in the true sense of the term. From then on, it experienced wonderful times with its dance directors.

In August 2012, Kader Belarbi, danseur étoile and choreographer, was offered the position of dance director at the Théâtre du Capitole, opening a new chapter for the Ballet du Capitole. Its new director and creator is dedicated to maintaining the tradition of the great classical and neoclassical repertoire while making the Ballet more receptive to a wide variety of aesthetics, and allowing ample room for contemporary creation.

Kader Belarbi's artistic project and ambition are to provide the Ballet du Capitole with a broad classical repertoire and open up the company by diversifying its repertoires, but also expanding its imprint on its region and its international reputation.

Tradition and modernity sum up the Ballet du Capitole's vocation. Season after season, with its 35 dancers of 14 different nationalities, it is the reflection of living ballet, in synch with its time and open to all.



# KADER BELARBI

## Dance director of the Theatre du Capitole

A renowned dancer and choreographer, Kader Belarbi stands apart for his inexhaustible curiosity and his boundless appetite for adventures in dance.

After studying choreography at the Opéra de Paris's dance school, he joined the corps de ballet in 1980, brilliantly rising through the ranks. He was named danseur étoile - the highest rank - in 1989 with the role of the Bluebird in Rudolf Nureyev's *Sleeping Beauty*. Nineteen years later, he officially bade farewell to the Opéra de Paris ballet with Carolyn Carlson's *Signes*.

Open to all styles, he has danced the many ballets of the Opéra national de Paris's repertoire and is a familiar figure in contemporary dance. He has been associated with numerous global creations arranged by major choreographers with different styles such as Roland Petit, Rudolf Nureyev, John Neumeier, George Balanchine, Jerome Robbins, Maurice Béjart, Maguy Marin, Dominique Bagouet, Saburo Teshigawara, Jiří Kylián, William Forsythe, Mats Ek and Pina Bausch.

A choreographer in his own right, Kader Belarbi has written some 40 ballets: *Giselle et Willy* (1991), *Salle des pas perdus* (1997), *Les Saltimbanques* (1998), *Hurlevent* (2002) for the Ballet de l'Opéra de Paris, *Les Épousés* (2004), *La Bête et la Belle* (2005) for Les Grands Ballets Canadiens, *Entrelacs* for the National Ballet of China, *Le Mandarin merveilleux* for the Ballet of the Grand Théâtre de Genève (2007), and *Formeries* for a clown, musicians and dancers of the Opéra de Paris (2008), *a Pierrot lunaire* accompanied by a female dancer and a guitarist (2011), and more.

For two seasons (2009-2010 and 2010-2011), he was associate artist at La Comète, the national stage at Châlons-en-Champagne, and travelled with a dance ensemble.

For the Ballet du Capitole, which he has been directing since 1 August 2012, he has created *Liens de table*, *À nos Amours* (2010), *La Reine morte* (2011), *Étranges Voisins* (2012), *Entrelacs*, *Le Corsaire*, *La Bête et la Belle* (2013), *Bach-Suite III* (2014), *Giselle* (2015) and *Mur-Mur* (2016).

Over the course of the seasons, Kader Belarbi has allowed his dancers to experiment with a variety of choreographic styles in order to help them grow and to improve their dancing.

He has been received several honours including Officier des Arts et Lettres (2006), Chevalier de la Légion d'Honneur (2008) and Officier dans l'Ordre national du Mérite (2016).



# ■ REPERTOIRE OF THE BALLET DU CAPITOLE

**FREDERICK ASHTON** *Les Illuminations* 1997

**GEORGE BALANCHINE** *Allegro Brillante* 1993  
*Scotch Symphony* 1994 - *The Prodigal Son* 1994  
*Who cares ?* 1994 - *Tarantella* Pas de deux 1996 - *Rubies* 1996  
*Liebeslieder Walzer* 1996 - *Square Dance* 1997  
*Raymonda Variations* 1997 - *Stars and Stripes* Pas de deux  
2000 - *Theme and Variations* 2004 - *Apollo* 2004  
*Slaughter on 10<sup>th</sup> Avenue* 2004 - *Tschaikovsky* Pas de deux 2007  
*Concerto Barocco* 2008 - *Brahms-Schönberg Quartet* 2009

**KADER BELARBI** *Table's Ties* 2010  
*To Our Loves* 2010 - *The Dead Queen* 2011  
*Strange Neighbours* 2012 - *Interlaces* 2013 - *The Corsair* 2013  
*The Beast and Beauty* 2013 - *Bach Suite III* 2014 - *Giselle* 2015

**CATHERINE BERBESSOU** *Waltzing* 2014

**MAURO BIGONZETTI** *Interference* 1996 - *Orma* 2006  
*Cantata* 2015

**JEAN-CHRISTOPHE BLAVIER** *A Midsummer Night's Dream* 2003

**DAVIDE BOMBANA** *Carmen* 2006 - *Dangerous Liaisons* 2015

**AUGUSTE BOURNONVILLE** *The Sylphid* 1995 - *Napoli* 2013

**STIJN CELIS** *Noces* 2012

**NILS CHRISTE** *Before Nightfall* 2002 - *Sync* 2005  
*Symphony in Three Movements* 2008 - *Pulcinella* 2012

**IVO CRAMÉR**, after Jean Dauberval  
*The Wayward Daughter* 2013

**JOHN CRANKO** *Romeo and Juliet* 1998  
*The Taming of the Shrew* 2005

**DAVID DAWSON** *A Million Kisses to My Skin* 2014

**AGNES DE MILLE** *Rodeo* 1997

**DEREK DEANE** *Cinderella* 1999

**PATRICK DELCROIX** *Whims of Fate* 2009

**NACHO DUATO** *Na Floresta* 1999 - *Por vos muero* 2011

**MIKHAÏL FOKINE** *Chopiniana* 2014

**WILLIAM FORSYTHE** *Herman Schmerman* Pas de deux 1997  
*The Vertiginous Thrill of Exactitude* 2009

**JACOPO GODANI** *Scenes of Force* 2007  
*Spazio-Tempo* 2012 - *A.U.R.A.* 2013

**LIONEL HOCHÉ** *Le Bœuf sur le Toit* 1997

**JOHAN INGER** *Walking Mad* 2012

**BRUNO JACQUIN** *Alla Valse* 1997 - *Cordées* 2003

**JIŘÍ KYLIÁN** *Symphony in D* 2000 - *Sinfonietta* 2005  
*Petite Mort* 2008 - *Six Dances* 2008 - *Falling Angels* 2009  
*Symphony of Psalms* 2012

**SERGE LIFAR** *Les Mirages* 2014

**JOSÉ LIMÓN** *The Moor's Pavane* 2010

**THIERRY MALANDAIN** *Danses qu'on croise* 1994  
*Elegy* 1994 - *Pulcinella* 1994 - *L'Amour sorcier* 2015

**MAGUY MARIN** *Groosland* 2014 - *Eden* 2014

**ENRIQUE MARTÍNEZ** *Coppelia* 1997

**PETER MARTINS** *Fearful Symmetries* 2002

**LUCA MASALA** *Nougaro* 2006

**BENJAMIN MILLEPIED** *Paganini !* 2007

**MYRIAM NAISY** *A Last Measure* 1997

**ROBERT NORTH** *Troy Game* 1995 - *Dancing City* 1997

**RUDOLF NOUREEV** *In Nureyev's Footsteps* 2013 :  
*The Bayadere* (The Kingdom of the Shades, Acte III)  
*The Sleeping Beauty* (Pas de deux, Acte III)  
*Romeo and Juliet* (Love Scene, Acte I)  
*Swan Lake* (The Black Swan's Pas de trois, Acte III)  
*Don Quixote* (Acte III, scène 2)

**ROLAND PETIT** *Les Forains* 2014

**INBAL PINTO ET AVSHALOM POLLAK** *Oyster* 2013

**ANGELIN PRELJOCAJ** *White Tears* 1994  
*La Stravaganza* 2012

**ANDRÉ PROKOVSKY** *The Three Musketeers* 2011

**JEROME ROBBINS** *Moves* 2012

**MARGO SAPPINGTON** *Rodin Turned to Life* 1996  
*Toulouse-Lautrec* 2000

**UWE SCHOLZ** *Beethoven 7<sup>th</sup>* 2003

**RICHARD TANNER** *Ancient Airs* 1999

**GLEN TETLEY** *Voluntaries* 1995

**TWYLA THARP** *Nine Sinatra Songs* 2009

**ANTONY TUDOR** *Dark Elegies* 1996 - *Lilac Garden* 1999

**BEN VAN CAUWENBERGH** *Brel* 2002

**HANS VAN MANEN** *Five Tangos* 1993  
*Visions fugitives* 1995 - *Sarcasms* 1995 - *In and Out* 1995  
*Black Cake* 2002 - *Bits and Pieces* 2009

**OLEG VINOGRADOV**, after Marius Petipa  
*Paquita Grand Pas* 2014

**MAURICIO WAINROT** *The Rite of Spring* 2003  
*Seasons of Buenos Aires* 2007 - *The Tempest* 2012

# ■ BALLETS D'UNE SOIRÉE

## *FULL EVENING BALLETS*

- Dans les Pas de Noreev / In Nureyev's Footsteps : Rudolf Noreev
  - La Bayadère (acte III)
  - La Belle au bois dormant / The Sleeping Beauty (Pas de deux, acte III)
  - Roméo et Juliette (Pas de deux, acte I)
  - Le Lac des cygnes / Swan Lake (Pas de trois, acte III)
  - Don Quichotte (acte III, scène 2)
  
- Giselle Kader Belarbi, d'après Coralli et Perrot
  
- La Bête et la Belle / The Beast and Beauty Kader Belarbi
  
- La Fille mal gardée / The Wayward Daughter Jean Dauberval et Ivo Cramér
  
- La Reine morte / The Dead Queen Kader Belarbi
  
- Le Corsaire / The Corsair Kader Belarbi
  
- Pâques russes / Russian Easter :
  - Chopiniana Mikhaïl Fokine
  - Le Fils prodigue George Balanchine
  - Paquita Grand Pas Oleg Vinogradov
  
- Soirée Lifar – Petit :
  - Les Mirages Serge Lifar
  - Les Forains Roland Petit
  
- Valses Catherine Barbessou

# ■ BALLETS POUR PROGRAMMES MIXTES

## *BALLETS FOR MIXED BILLS*

- A Million Kisses to My Skin
  - À nos Amours
  - A.U.R.A.
  - Cantata
  - Chopiniana
  - Don Quichotte – Acte III, scène 2
  - Eden (duo)
  - Entrelacs
  - Groosland
  - La Bayadère - Acte III
  - La Belle au bois dormant / The Sleeping Beauty - Pas de deux, acte III
  - La Stravaganza
  - Le Fils prodigue / The Prodigal Son
  - Le Lac des cygnes / Swan Lake – Pas de trois, acte III
  - Les Forains
  - Les Liaisons dangereuses / Dangerous Liaisons
  - Les Mirages
  - Noces
  - Paquita Grand Pas
  - Roméo et Juliette – Pas de deux, acte I
  - Salle des pas perdus
  - The Vertiginous Thrill of Exactitude
  - Walking Mad
- David Dawson  
Kader Belarbi  
Jacopo Godani  
Mauro Bigonzetti  
Mikhaïl Fokine  
Rudolf Noureev  
Maguy Marin  
Kader Belarbi  
Maguy Marin  
Rudolf Noureev  
Rudolf Noureev  
Angelin Preljocaj  
George Balanchine  
Rudolf Noureev  
Roland Petit  
Davide Bombana  
Serge Lifar  
Stijn Celis  
Oleg Vinogradov  
Rudolf Noureev  
Kader Belarbi  
William Forsythe  
Johan Inger

# ■ PRESS EXCERPTS

## THE BALLET DU CAPITOLE

■ (...) *The Ballet du Capitole's remarkably varied repertoire embraces nearly 50 choreographers, dead and alive, from the baroque dances of Francine Lancelot to the contemporary radicalism of Johan Inger (...)*

**Dancing Times**, August 2013

■ (...) *At the head of the Ballet du Capitole de Toulouse since this summer, the former Etoile of the Paris Opera, Kader Belarbi, has decided to open wide the range of repertoire, with the highest requirement (...)* In this big gap between genders - classical language and contemporary dance - he has taken along the Ballet du Capitole, a company of thirty-five excellent dancers, trained for seventeen years at the difficult discipline of Balanchine. (...)

**Le Figaro Magazine**, 7 December 2012

## LE CORSAIRE

■ *The danseur étoile of the Opéra, today director of the Ballet du Capitole in Toulouse, has brilliantly adapted Le Corsaire (...)* A miracle in two acts, entirely composed of the poetry of the Orient, of emotion and movement (...) Dance tells the story with its contrasts, intonations, and breaths at the heart of the action, without excess, and in the very sensitivity of the tale (...)

**Le Figaro.fr**, 18 May 2013

■ (...) *Kader Belarbi has made his dream reality: to create a ballet for the Ballet du Capitole with a classical feel through its cut, style and argument, while lightening it and giving it the vitality of a dream that the audience of 2013 can share, while taking care to string the scenes together with a cinematographic flexibility (...)* This exploit required dancers who are capable of both rigour and style and we see how much the Toulouse dance company can now put many international troupes to shame, through its dedication, and the elegance of its lines (...) This rare performance is enchanting, and flows like a beautiful fairy tale. We hope the Capitole will open this storybook time and time again.

**Concertclassic**, 20 May 2013

■ (...) *The ballet, augmented with twirling Dervishes and personal touches, works wonderfully well thanks to a clear dramatic staging, and to the young and vigorous dancers of the company (...)*

**Dance international**, autumn 2013

■ (...) *Leading the Ballet du Capitole de Toulouse since this summer, the former étoile of the Opéra de Paris Kader Belarbi has decided to open up the repertoire wide like a fan, with the highest standards (...)* He trained the Capitole's company for this huge variance in genres (classical language and contemporary dance) with some thirty excellent dancers schooled for the past 17 years in the difficult discipline of Balanchine (...)

**Dance Europe**, July 2013

# ■ PRESS EXCERPTS

## GISELLE

■ Kader Belarbi gives 'Giselle' back her wings

The principal dancer, director of Toulouse's Ballet du Capitole, has resuscitated the most romantic of French masterpieces. A true success. (...) Belarbi's Giselle is like that: realistic and desperately poetic. Every detail is carefully weighed. This is no vaguely silly sketch. The narrative, the decor, the space, the colours and the relationship of gesture to music are subjected to the same discipline of the senses. (...) He called for Thierry Bosquet, master of the painted canvas, for the decors. And Olivier Bériot, cinema costumier for Luc Besson but also for ballet. (...)

Le Figaro, by Ariane Bavelier, 22 December 2015

■ (...) This risky programme is nothing new for Kader Belarbi. He plunged into its flaws, analysed its workings, smiled sometimes at its naivety. He likes it, that's all there is to it. (...) Kader Belarbi demands an economy of aesthetics 'in order to clean the often kitsch or insipid images that illustrate Giselle'. He didn't touch the second act in tutus and white veils, but set his mark on the first by scrutinising the paintings of Brueghel the Elder. (...) Kader Belarbi regularly allows himself a piece of classical heritage. With an appetite for history, avid for great tradition, he relishes every aspect of transmission. Not so much to give a revolutionary vision of it, but to refresh its scope with new generations. (...)

Le Monde, by Rosita Boisseau, 20 December 2015

## VALSER

■ (...) The piece, created in 1999 by Catherine Berbessou, converts the codes of the tango to the waltz with thrilling energy. She dances on a carpet of earth that flies beneath her feet. The Toulouse dancers, who have had it in their repertoire for the past year, imprint their steps on it and raise the earth like in an arena. Violence, fragments, anger, solace, submission, departures and returns, effusions, they enter the dance and interrupt it at their leisure while the music they suspend also espouses their moods. A game is spun out under the eyes of the audience. (...)

Le Figaro, by Ariane Bavelier, 21 July 2015

■ The piece owes a lot to the quality of the performers, the Ballet du Capitole (Opéra de Toulouse); a company versed in the classical form, mastering both repertory and contemporary dance which in France, alas, represents an exception (...) So this is a great opportunity to salute the tenacity of Kader Belarbi, the former principal dancer of the Opéra de Paris, who has directed the Toulouse troupe since 2012 (...) With such a master, always in pursuit of excellence, the 35 dancers of the Capitole (...) are lucky. So are the spectators.

Classica, by Paul Hilarion, October 2015

## DANS LES PAS DE NOUREEV

■ (...) The evening ended with the final scene from Don Quixote, a scene that definitely showed the company off to their best. The corps de ballet were very well rehearsed, and stylistically very much in character. Kitri was played by the company's new soloist, Julie Charlet. She strutted out onto the stage with bags of charisma and possessed ample technique to back it up. Takafumi Watanabe, in the role of Basilio, may have been a little outshone by her, but he definitely got to show off his virtuosity in his solo and the coda. An excellent choice to end the evening with. (...)

Dance Europe, by Oli Speers, February 2014

## LA BÊTE ET LA BELLE

■ (...) Kader Belarbi signs here one of his finest and most beautiful choreographic reflections on the dreamlike world that lives within him. (...) Belarbi's choreography is supple, sensual, with swirling pas de deux which bring out the talent of the dancers, a company in superb form, dominated here by the excellent Julie Loria and the formidable Takafumi Watanabe, a moving and disturbing Beast. (...)

Concertclassic.com, by Jacqueline Thuilleux, 13 November 2013

■ (...) Some ensembles are a real success, such as the aristocrats' dance at the start of the 2<sup>nd</sup> act. The last pas de deux of Beauty and the Beast, which expresses, in choreography at once languid and awesome, the impossible dream, the unlikely victory of morals and conventions, is in our view one of the finest moments of ballet. (...)

Danse, by Annie Rodriguez, December 2013

## LA REINE MORTE

■ Because he knows classical dance and has a stage director's eye, Kader Belarbi has no equal when it comes to grasping the essence of the great novels and transmuting them into ballet. We saw it with his creation of Wuthering Heights when he was principal dancer at the Opéra de Paris. The same devastation of passionate love is played out in La Reine morte, by Montherlant. (...)

Le Figaro, by Ariane Bavelier, 28 October 2011

■ (...) This ballet in two acts, inspired by the eponymous play by Henry de Montherlant, remains true to the love story that took place at the Portuguese court in the 14th century. It is very rarely adapted for ballet, even though it is no less romantic than Romeo and Juliet. Yet it's all here: the frenzy of passion, the tragedy, the ball, the secret marriage, the conflict between generations and that between love and reason of State. (...) With his head full of opening ideas, Belarbi signs here his manifesto for the company's renewal.

Danser, by Thomas Hahn, December 2011





## CONTACTS

Théâtre du Capitole  
› Janine Macca  
Administratrice générale du Théâtre  
et de l'Orchestre national du Capitole  
+ 33 (0)5 62 27 42 00  
janine.macca@capitole.toulouse.fr

Ville de Toulouse  
Agence de Développement Economique  
› Véronique Rousseau  
+ 33 (0)5 34 25 58 21  
v.rousseau@i2toulouse.fr

DLB SPECTACLES  
PERFORMING ARTS  
› Didier Le Besque  
+33 (0)1 42 51 73 63  
didier@dlbdance.com