



EUROPALIA  
  
PORTUGAL



synthesis of portuguese culture

HISTORY  
OF DANCE

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PART ONE

TRAJECTORY OF THE PORTUGUESE  
THEATRICAL DANCE

by  
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## PRESENTATION

*It is always an arduous task to read or write a history of theatrical dance because the reader usually does not have the necessary reference points about this art, except for its most recent history. The performances, the object of this history, are past recall. Nothing exists which could be equivalent to pictures, scores, pieces or monuments. Here we depend solely on the written or drawn account of the choreographic event, sometimes a score, but almost nothing concerning the essential part of the performance, that is, the dance itself and the interpreters. The various systems of notation of movement have never (or still have not) attained the perfection and diffusion of musical notation, so that everything which is at the core of Western dance history was handed down by means of personal communication — from mouth to ear and muscles — in the professional continuity of tradition; continuity which took a certain path with various interruptions and turning points.*

*Thus, the history of dance is much more a description of a track than a reference to works and authors, as is common in the history of other arts. It is perhaps due to this difficulty of going into biographical depiction of the past (always outlined by the historians of dance in their desire to saisir l'insaisissable), that dance is the less studied art and its history the less known, to such a point that any averagely cultivated individual can have a general idea of the historical development of the different arts, but only very rarely has an idea of the evolution of dance.*

*When we examine the little we know today about the history of dance in Portugal, we have to admit two facts: 1) that if, in general, the study of dance in relation to the other arts has been segregated, in our country it has attained its highest point of almost total marginalisation; 2) that the little we know traces a history which coincides with the history of*

*dance in Europe. But though we have the points which allow us to define this track, we do regret that, the line joining the points almost always happens to be so thin and that tradition was never able to take roots among us.*

*With reference to the first fact, and in spite of the difficulties which I myself encountered when I tried to trace the first História da Dança em Portugal (Gulbenkian, Lisbon, 1970), I have to admit that, although this book only attempted to open contemporary eyes to a forgotten branch of Portuguese culture, even so it was considered as a landmark. Recognition of an ignored treasure came from foreign specialists who at once began to consider Portugal as one of the dance areas. This aspect is important as in this art, which travels like the men who create it, the geography of dance is as precious as its history.*

*At the end of the summer in 1967, when I finished my História da Dança em Portugal, I expressed the hope in its preface that other global or partial studies and, above all, interdisciplinary research, would permit more depth and precision later on. From what I know, nothing in this sense has happened yet.*

*Lastly, I would like to consider the invitation to publish this book, in the scope of the present collection, as a tacit recognition that dance is an integral part of Portuguese culture.*

JOSÉ SASPORTES

## 1.

### DANCE DELIRIUM

In the second half of the Middle Ages the desecration of dance was achieved in Western Europe and the ritual practices were progressively transferred into theatrical forms. Dance was not only expelled from the liturgy but also more spontaneous popular dances gave way to more civilized, stereotyped and international forms.

As dance was accepted as theatre and excluded from its role of communication with the divine (which was its essential function in previous societies), more and more rigid rules for performance were imposed, as if to hinder the eagerness imparted by the dancer. The desecration was the work of the Church; the rules were the work of the Court. The promise of art would be the work of the artists in search of sacredness and vitality, otherwise denied to dance. This scheme can also be applied to Portugal but with the particularity of greater resistance to the neutralization of the previous powers of dance. The pleasure the *Portuguese* inherited for dance from the successive inhabitants of Lusitânia remained alive and resistant to the various attempts to make it conform. Except for poetry and imagery in the song collections (*cancioneiros*)—and there in a sublimated way—, concrete elements are missing to which this dance activity can be referred positively; but the negative reactions and prohibitions of which it was the target on the part of the ecclesiastic and civil powers are well known.

The first victims of the anathema were the women, connected with the forces from the depths, just like in pagan times. Then followed the condemnations on all the community, which insisted on bringing dance into the church ceremonies and the interior of the temple, although it did not belong to the new liturgy. But as it was impossible to force the people to give up their ancestral habits, the next step was to submit these very same festivities to the rule of the Church, in order to control their

danger. This tactic was not the end of it because in the middle of the xviii century we still find summonses against choreographic excesses.

The charters of the Portuguese bishops continually included prohibitions of dances in churches, but the actual permanence of the prohibition is a sign of the presence of the phenomenon, not only in the province, but also in Lisbon, as the charters of Archbishop João Esteves Azambuja prove at the beginning of the xiv century. However, in the province, the persistence was greater and the scandal even more so. In 1477 a charter from Braga proclaimed:

We order and strictly forbid under pain of excommunication that those who wish to fulfill their devotion and to vigil in any church or monastery, chapel or hermitage, either men or women, ecclesiastic or secular, should not dare to participate or agree to the presentation of games, mimes, songs or dances, nor should the men be dressed in women's clothes nor women in men's clothes, nor peal the chimes nor ring bells, nor play organs, lutes, gitterns, viols, tabors nor any other instrument, nor do any other thing unchaste which frequently provoke and make God's wrath fall on earth.

Two centuries later, in 1676, a foreign traveller noted that «in the most solemn celebration, after the end of the divine service, richly ornamented women go into the church and, in the presence of the Holy Sacrament, which remains exposed, dance to the sound of guitars and castanets, sing profane tunes, take indecent and shameless stances, more appropriate for public places than for the churches, which are houses for prayer».

From this we can deduce that even at the beginning of the xviii century the priest Manuel Bernardes' condemnations had a very active state of affairs as its objective:

Avoid letting your slaves, on holy days, in front of a panel depicting Our Lady, publicly celebrate the Virgin of virgins with dances, gestures and uninhibited swaying of the body, dangerous even for the imagination, let alone for the eyes.

And you are warned that whoever has in his charge the well-being of the republic and the salvation of souls that one soul is worth more than the head of St. John the Baptist; and if we rightly find it strange that the Baptist was decapitated for the love of a woman's dance, how much stranger must we find that by letting these slaves dance in such a way we agree to the ruin of their souls and the souls of those who watch them!

Regarding the prohibitions decreed by the civil authorities we can find evidence of the continuation of heathen cultural practices in Fernão Lopes when he mentions that D. João I had the *Janeiras* and *Maias* (festivities during the months of January and May) forbidden. Another hint may come from a decree by D. Duarte referring to the application of fines on those who committed sacrilegious acts in the churches, transforming «by inducement of the devil» prayers into dances, songs and public ceremonies. In spite of the conditions which forbade women to teach their children Moorish and Castilhan dances, in 1582 Filipe de Caverel, the Secretary of the Embassy of the States of Artois attached to Filipe II, observed (as mentioned by Sousa Viterbo) «the lascive character of the popular dances; in addition are considered an incentive to the proliferation of the species, in particular among the slaves». De Caverel also noted that these dances were similar to those attributed by Strabo to the ancient people of Lusitânia.

In 1655 it continued to be the licentiousness attributed to the dances that justified a decree from the Lisbon Senate stipulating that «as from now on nobody can participate in the celebrations of the city and its boundaries with dances, folias and chaconnes, trumpeting, or in any other rejoicing, without permission from the council, under pain of 20 cruzados and incarceration». In 1717 D. João V forbade any kind of dance in the Corpus Christi procession, which until then had been characterized by its choreographic magnificence.

Obviously all of these restrictions had no great practical result and only the passage of time and the acquisition of new habits lead to the slow transformation or disappearance of such dances. Even so, until the middle of the XIX century foreign

visitors continued to talk about the indescribable licentiousness of the dances of the common people and also of some of the nobles.

It must be said that as a consequence of the scant notice taken of the prohibitions, the Church adopted the alternative tactic of incorporating in its festivities the pagan elements which could be assimilated. This incorporation was made by means of processions, that is, ceremonies which took place essentially *outside* the temple. During the first centuries of our history the processions would thus acquire a surprising scenographic and choreographic dimension, so that the Jesuit Ménestrier, the first dance historian, called its development *ballets ambulatoires*, as many of the dances and actions were presented on horse-drawn ornamented carts, and considered them typically Portuguese. The main celebration of this kind was *Corpus Christi*, which Portugal adopted in 1276, considerably anticipating the remaining Christian countries. Right from the very beginning elements capable of capturing the popular imagination were introduced, such as giants, a serpent, a dragon and a full-sized demon. The most frequent choreographic elements in these processions were the dances of the rivers, in which the public was usually sprinkled with water, the dance of the cities, of the four corners of the world, the dances of the birds, the barbarians, the Indians, the seven mechanical arts, the nine muses, the gypsies, the satyrs and the nymphs, all mixed up with the dances of the celestial spheres, the seven angels and the devils (à la Bosch, as Filipe III said in 1619 when he saw a procession in honour of S. Julião in Lisbon).

The dancers appeared characterized in such a way that the public could recognize them without any hesitation. These processions, as the Renaissance approached the Baroque period, took in mythological characters, from Apollo to Hercules, without forgetting Jupiter.

All of this had an atmosphere of a masquerade, as found in certain plays by Gil Vicente, in the theatres of the Renaissance Italian courts, in the theatre of the Jesuits or in the *ballet de cour* of XVII century France.

In order to attain this magnificence, similar processions undertook very onerous organization, anticipated by detailed rules which attributed a specific function to each corporation or brotherhood, in such a way that certain types of dances were the privilege of certain professional categories. On the civilian level, the popular displays were also structured and identical decrees

defined the conditions in which the people should (or were obliged to) manifest joy: the passage of the sovereign through the town, celebration of military victories, royal or princely birth or marriage, etc.

In the process of organization of the festivities it is relevant to note the provisions applied to the dances of the Moors and the Jews, with a very strong tradition in the Peninsula, which were used in such a way that both dominated people were considered as the king's privileged performers. Garcia de Resende gives us two examples of such integration. The first, in the *Crónica de D. João II*, when he referred to the famous wedding celebrations in 1490, in Evora, he writes:

And thus he ordered that from all the Moorish communities in the kingdom all the Moors, men and women, who could dance, play and sing should come to the celebrations and all of them were given plenty of food and fine clothes, and at the end money was given to them for the journey.

One of the dramatic poems collected in the *Miscelânea* recounts:

*Vimos grandes judiarias,  
judeus, guignolas e touras,  
também mouras, mourarias,  
seus bailes galantarias  
de muitas formosas mouras;  
sempre nas festas reais  
e nos dias principais  
festas de mouros havia,  
também festa se fazia  
que não podia ser mais.*

*We saw large communities of Jews,  
Jews, guignolas and touras,  
also Moors, Moorish communities,  
their gallant dances  
with many pretty Moorish girls;  
always in the royal celebrations  
and during the important days  
there were Moorish celebrations,  
festivities took place  
which could not be bettered.*

With reference to the kingdom of D. João II we have accounts of great royal celebrations<sup>(1)</sup>, in which the presence of mysterious tricks and great transformations symbolize the adaptation of the

<sup>(1)</sup> Volume 5 of this «Biblioteca Breve», *O Primitivo Teatro Português*, by Luiz Francisco Rebello, included some of these accounts, in the anthological section.

magical element to the laic conventions. In the magnificence of these celebrations, resembling the pomp of identical displays organized in other European courts, we encounter group dances similar to those in processions, such as folias and chaconnes, courtly dances and dances personifying animals, from the swan to the elephant, from the unicorn to the dragon.

As from the second dynasty a process of adaptation to European fashions took place in the court, including the adoption of international dances, known from court to court by means of treaties and the circulation of dancing masters in the retinue of the princes and princesses who went from kingdom to kingdom by marriage. It is interesting to note the contrast of the reactions of the foreign visitors, before and after the marriage of D. João I to D. Filipa de Lencastre.

In 1366 Mathieu Gournay made fun of what he considered the primitive behaviour in the court of D. Pedro when he watched a musical session given by minstrels:

The gentleman expected something out of the ordinary; but he could not stop laughing when they started playing like the minstrels in French villages who beg in the taverns. The king wanted to know why he was mocking and was very astonished when the gentleman informed him that those instruments were used by the blind and beggars, to whom alms were given after having played two or three times, like those minstrels which the king considered so highly. D. Pedro was so ashamed that he swore he would never have them again and sacked them on the following day: he did not wish to have people in his court who dishonoured him in front of foreigners, who made him look ridiculous [...]. (*Collection complète des mémoires relatifs à l'Histoire de France.*)

This king, whom Fernão Lopes described as given to express his joys and pain quite freely in dance, in fact may have initiated a process of europeanisation because in the next century visitors to the court are ready to consider it among the most magnificent and receive the honour of being invited to dance with the queen and the ladies in waiting without embarrassment.

When, by chance, a foreigner does not know one of the dances in fashion in the Portuguese court, its refinement is such

that instead of holding it in contempt, he requests to be taught how to dance it, as happened on the occasion of the celebrations of the marriage of Princess D. Leonor to the Emperor Frederico III in Siena, in 1451. When the sovereign saw the Princess' suite dancing the *baile mourisco* (Moorish dance) and the *vilão* (villain), he demanded that they only return to Portugal after he had learnt the steps of those dances.

This progressive uniformity implied the presence of masters and even of dance schools. In the middle of the XVI century there were fourteen public dance schools in Lisbon in addition to schools specialized in the *mourisca* (Moorish dance) and teachers who gave private lessons. In order to attain this large number already in 1552 it seems obvious that they had begun to establish themselves many years earlier, as they were public schools and not just of private masters of the court. It is known that the teaching of dance was taken particularly seriously in Spain and that the candidates for teachers were submitted to severe competence examinations. In addition to this they made up a kind of syndicate. We have not heard of a similar practice here in Portugal but have encountered family nuclei which transmitted the science of dance among themselves. It is known from the favours bestowed on many of them that they were held in high esteem in the court.

All the kings in the second dynasty are quoted as being *good dancers* by their chroniclers and this was expected of a good monarch; such excellence could not have been demanded from the kings of the first dynasty, as it was also not demanded after D. João V. The chaplain to D. João III, a university professor, wrote in his *Libro del espejo del principe christiano*:

The seventh rule is that the Prince must be a very clever and graceful dancer, as it can happen that in an evening party or a marriage that a Princess or lady asks him to dance with her and it would be discourteous not to accept her invitation; and like all the charms of the princes it is convenient that they have the advantage over the other inferior beings, and from childhood must be taught the art of being a distinguished dancer.

Another sign of the moderating action on the vigour of certain dances is given us by the evolution of the warlike

dances, which at the beginning were not only an instruction game but above all an auspicious trick for success in individual combat.

The *sword dance* became the *dance of the cudgels*, while the *mourisca* was, at a certain moment, an imitation anticipating battles in North Africa, in which the actual Moorish dancers were forced to act as though conquered. In the court, we have news of stylized warlike dances, such as the *caracol* and the *suiça*. Gil Vicente mentioned them in *Exortação da Guerra* (The Praise of War — a play) and they also appear quoted in the chronicles of the acts of Afonso de Albuquerque and D. João de Castro. Damião de Góis states very clearly in *Crónica do Príncipe D. João* that «King D. Afonso, ready to leave Arronches, received the news that Princess D. Leonor, his daughter-in-law, had given birth to the infant D. Afonso, on 18 May 1475, in Lisbon. That news gave him and the Prince and all those present great pleasure and they had great celebrations, *most of which imitated war*, in accordance with the times and as much as the finery worn by the gentlemen could endure».

Very much later, in 1727, during the celebrations in St. Paul's College, Braga, to commemorate the canonization of St. Luís Gonzaga and St. Estanislau Kostka, the Jesuits organized one of their opulent *tragedies*, the first act of which ended «with a warlike dance which showed how to prepare the beatified Luís for the exercise of war».

In this sequence of excesses, prohibitions and acclimatisations to the new religious and social principles, the dance showed its vitality within the framework of Portuguese mediaeval society, attaining greater importance as it approached the Renaissance and the Portuguese court became one of the richest and most magnificent in Europe.

## 2.

### GIL VICENTE

It can be said that the ascent of dance to an *artistic* statute permitted the men of the *Camerata Fiorentina* and the *Pléiade* to revive in a new form the project of the union of music, poetry and dance, which would constitute the proclaimed secret of the richness of the Greek tragedy. Here we cannot discuss if, as was the use in the XVI century, music, dance and poetry could enable the achievement of an ideal of this kind. We can only ascertain that music and poetry had had a statute of majority and sociability for a long time; dance only attained this with the advent of the Renaissance.

This project also represented the attempt to define a musical theatre which would be the origin of two independent forms: opera and ballet. The explanation of the different ambiguities created since then surpasses our subject but we would recall that, even in the second half of the XVII century, *Le Bourgeois Gentilhomme* was a *ballet* by Lully accompanied by a comedy by Molière, as the *function* of the recited text was that of filling in the interval between the different danced and sung scenes.

The tendency for a synthesis of the arts came from the necessity to put a certain kind of performance in order which had been developed by the Church as well as by the court, in which dance, music and poetry were superimposed erratically. Amusements which neither the princes nor the people wished to be deprived of, but which the organizers of the celebrations—poets, painters, musicians, choreographers—felt the need to try and compile in a coherent performance.

We know that in Portugal, at least since D. Afonso V, these celebrations had an important scenic-choreographic magnificence and all the accounts bring to light the considerable amounts of skill and money spent. However, when we try to find the type of musical

theatre that necessarily derived from such celebrations, we have no descriptions of a foreseeable magnificence. Such accounts disappeared or have not been found, and so what remains, somewhat exaggerated, is the text, the framework on which the performances were based. Gil Vicente, who was poet, painter, musician and choreographer of these aristocratic amusements, left us a poem as well as several vague indications of settings, but even so it is enough for us to guess how much he omitted concerning the splendour of the stage setting of his plays, certainly worthy of the festivities mentioned in the second half of the xv century.

In one of the rare references to the staging of a work by Gil Vicente (the title and author of which are not explicitly quoted), Garcia de Resende says that during the ceremony of the marriage of Princess D. Beatriz, after the dance, «a very good and well done comedy with a large, well dressed and natural cast, began». Thus, mentioning *As Cortes de Júpiter* (1521), Resende points out in first place the splendour of the cast!

In the sparse information we obtain from *Compilaçam* (compilation of Vicente's plays) in 1562, we find references such as: «all the cast get into position as for a dance», parade «with a great fanfare of music», «dance to the sound of this song», «dance to the sound of the trumpets of the four winds», «sing a chaconne», «prepare a folia», etc., but we are not informed as to what kind of movements correspond to these generic indications, which doubtless were obvious at that period. The expressions *folia* and *chaconne* seem to indicate group dances with a very precise choreography, but even today great controversy exists as to the kind of display indicated. Other named dances — *mourisca* (Moorish), *borrega*, *baile de terreiro a três*, *tordião* — are not easier to imagine, except the *tordião*, a form of *galharda* in fashion in Europe at that time. The actual *mourisca*, which is mentioned so often in the plays, is a word which during centuries indicated various dances, from a warlike to an individual dance, as can be understood from the existence of schools to teach the *mourisca* in the time of Gil Vicente.

The characters in plays often dance or express the desire to dance, whether they be commoners or nobles, not forgetting

the Moors and Jews, known as specialists in this art. Apollo himself does not escape from this delirium of dance:

*Yo no soy nadie de prosas  
ni salmos, ni aleluias;  
agrádanme las folías  
y bailes; y otras cosas  
saltaderas son las mias.  
y pues tu, Tiempo glorioso,  
recuentas glorias tamanas  
de todas nuestras Espanas,  
estoy mucho deseoso  
de ver cantar sus hazanas.  
Cantadme por vida vuestra  
en Portuguesa folía  
la causa de su alegria,  
y veré de eso la muestra,  
y vereis la gloria mia.*

*I am nothing of prose  
psalms or alleluias;  
the folias and dances  
please me; and other  
jumping things are mine.  
And you, glorious Time,  
tell many such glories  
of all our Spain,  
I greatly hope  
to hear your feats sung.  
Sing me for your life's sake  
in Portuguese folia  
the cause of your joy, and  
I will see there a sign  
and you will see my glory.*

(*Templo d'Apolo*, 1526)

In *D. Duardos*, the combat between the protagonist and Parmaleon must be a warlike pantomime, similar to the dances we mentioned in the previous chapter, and which in *Exortação da Guerra* are characterised as *suíça* and *caracol*.

Another frequent element present is the triumphal carriage on which part of the action takes place, and which can be related to the old processions as to the baroque theatre to come.

Equally typical were the *sortes ventureiras* (adventurous tricks), in which the courtiers and the ladies disguised themselves as animals, and we have specific indications of choreographic processions of birds and fish.

The series of the *Barcas*, in particular the *Barca da Glória*, can be taken as a form of macabre dance. Albin Beau, comparing the *Barcas* with a Spanish *Dança General* (General Dance) at the end of the XVI century, states:

Perhaps it could be said that the human situation put on the stage by Gil Vicente offers completely different

theatrical possibilities to the movements represented in the series of *Dança*. But what is really important and clearly proves the fundamental difference between the mediaeval *Dança* and the *Barças* of Vicente is the simple fact that the author of the former does not go any further than successive representations and displays of certain *facts*, as he can only imagine them thus, whilst Gil Vicente presents these same *facts* under a different aspect, that is, *theatrical* and *dynamic* (instead of *descriptive, declamatory, static*), as scenes, each one with a double background and perspective (instead of lineal), in a more human than figurative aspect.

The actual dramatic process is already not centred on the fight between Good and Evil (represented by Christ and the Devil, for example), as in the mediaeval mysteries, but is concentrated on man. (*Boletim de Filologia*, vol. v.)

This enrichment of the traditional forms makes the figure of Gil Vicente unique and worthy of comparison with the great figures in literary history, whilst all the previous organizers of court festivities have been completely forgotten. However, it must be pointed out that at the actual time of the performance the audience of Vicente applauded more the talent inherited from tradition established by forgotten predecessors than the charms of the texts declaimed. If one day we manage to know more about this activity of Gil Vicente, we will ourselves find the reasons for this applause for the great play producer. In any case, today, every modern production reduced to the text will be curtailing Gil Vicente's talents because his words were written to circulate in the centre of a dramatic-choreographic plot. The underlying conception of most of the plays anticipates, through their concrete scenic procedures, the different poetics of the lyrical/choreographic art forms which were then germinating in the rest of Europe.

### 3.

#### HEGEMONY OF THE JESUIT THEATRE

The type of entertainment we have been observing had a zenith which coincided with the golden periods of the different European courts, celebrating their grandeur in this fashion. If Gil Vicente was the Portuguese example of this rule, the fact that there were no successors to his greatness is also a sign of the decadence of the kingdom. As from the second half of the XVI century, the great courtly celebrations are to be seen in the works of Lope de Vega and Calderón in Spain, in the *ballet de cour* in France, in Monteverdi's operas in Italy, in the theatre of Inigo Jones and Shakespeare in England.

The Church assumed a double role with reference to the evolution of the practice of the theatre in Portugal: on the one hand, through scholastic theatre, the Jesuits captured the pomp of the courtly performances; on the other hand, by means of censure and various prohibitions they hampered the life of the popular theatre and of the Spanish and Italian players who began visiting Lisbon. In both activities dance appears as the protagonist. In the former it ensures the brilliance of the dramatic action, in the latter it is a pretext, as the continual accusation of licentiousness of the dances and dancers provides an argument to forbid the performance and expel the players.

The hegemony of the Jesuits' theatre was felt even before the loss of the independence of Portugal (1580-1640); but when Lisbon lost its court and became the second city in the Iberian kingdom the strength of the Jesuits grew and the performances which were intended essentially for the scholars began to be open more frequently to the public. This move implied an increase in the visual element, as the text was essentially in Latin, and so this theatre readopted the paths of choreographic tradition which it had usurped. As the royal theatre waned, the Jesuit performances took over in all the most solemn civil situations, embellishing them with adequate pomp.

The dances inserted in the Jesuits' tragedies included pantomime dances in which the lives and martyrdoms of the saints as mythological figures were intermingled. The parts which were danced became progressively more important, justifying the invention of *intermezzi* independent from the general outline of the play, in order to enable the dances to be organized in such a way that they did not need to comply with the narrative of the dramatized sacred story. This convention anticipated the role of the dance *divertissements* of the opera, capable later of justifying the presence of dances, even on points, in Wagner operas. In the Jesuits' dances, scenes of virtuosity can be seen in which two characters try to show their supremacy by surpassing themselves in dancing feats, in a way similar to that we can see today in certain *pas de deux* of the repertory at the end of the XIX century. The purpose of the dancers is the same: to multiply the technical difficulties which they intend to dominate and to delight the audiences.

The model of the performances was theoretically uniform for all the different Jesuit colleges scattered throughout Europe, but in the case of Portugal, it is known that the theatre performed was more faithful to the local theatrical tradition than to the general rule, to such a point that even these performances were accused, by visiting foreigners, of revealing *lascivious dances*.

The text and scenery of these tragedies were almost exclusively written by the priests, teachers in these colleges, but the musical and choreographic part frequently needed collaborators who came from outside and thus introduced a secular taste. This use was not sufficient however to develop a professional activity for dancers, which happened in the rest of Europe from the beginning of the XVII century. On the other hand, we learn that the other religious orders not only trained their own dancers but also exploited them. The brotherhood of Saint Nicholas, in Guimarães, whose love of dance was quoted in the *Cancioneiro Geral*, established in its articles of association that one of the revenues for the cult of the Sacrament should come from the presentation of comedies and dances, as there were brothers who were specially detached for these functions. These performances only ceased to be exploited in 1738. One of their specialities were dances of the blacks.

The most famous performance presented by the Jesuits was the *Real Tragicomédia del descubrimiento y conquista del Oriente por el felicissimo rei décimo quarto de Portugal, D. Manuel*,

*de gloriosa memoria*. This fame did not only originate from its splendour and the two days it lasted, but above all from the fact that various descriptions were published intended to impress the world with the image of the magnificent reception given to Filipe II by the Portuguese when he disembarked in Lisbon in August 1619.

The tragicomedy was performed in the college of Santo Antão and substituted the reception which in other circumstances would have taken place in the royal palace. The performance was an enormous procession of allegorical figures, including 300 people and 350 fabulous animals. The scenic mechanism used transforming machines which amazingly transferred the action from the land to the sea and vice versa. Vasco da Gama's vessel navigated between mermaids and Tritons, like in the courtly festivities a century earlier. The *Rio Tejo* (River Tagus) and the *Serra de Sintra* (Sintra Mountains) presented their dances in honour of Vasco da Gama, as well as the *Quinze Províncias do Oriente* (Fifteen Provinces of the Orient), which appeared covered with a huge quantity of jewels and were symbolically characterized. They danced a *Dança da Morte Real* (Dance of the Royal Death), which also appears in other Jesuit performances, and is presumed to be a version of the traditional *dança dos mortos* (dance of the dead). The episode of the discovery of Brazil was an immense masquerade in which a fifteen metre long crocodile, dancing birds and Indian mimics appeared. The first day concluded with a Portuguese *folia*, in which the Brazilian indians also took part. On the second day, the *Tejo*, the *Serra de Sintra* and the *Províncias do Oriente* presented new dances and there were processions of carts with wild animals. At the end, before the crown was given to Filipe II, *Portugal* dominated the *Vícios* (Vices) and other devils.

The exotic element, present in all the accounts of Portuguese celebrations as from the xv century, is essential and here we see a direct adaptation of this element by the Jesuit missionaries, who repeated in the colonies the old process conceived by the Church of incorporating into the religious festivities the dances which could not be eliminated. At this historic moment and during all the xvii century, exotism was a dominant element in the operas and ballets which flourished in the European courts, in such a parallel situation with this Jesuit theatre that the images which are known of these foreign demonstrations could illustrate the descriptions of the performances in Portugal.

Given this increasing sense of religious theatricalism, it is not to be wondered that pageantry should abandon the interior for the street and given even greater dramatization to the choreographic retinues of the processions. One example: the procession of «Encarnação» (Incarnation) in the parish of Saint Mamede in Évora, in 1656, narrated by Gabriel Pereira in his *Estudos Eborenses*:

The procession began with a dance, followed by the figures on horseback of *Admiração* (Admiration), *Temor* (Fear) and *Silêncio* (Silence). *Temor* is dressed in yellow; on his head a tuft of hair; on his breast, small golden chains forming subtle embroidery: in his left hand, a heart held in two chains, the right hand opened on the breast.

Then followed, between various dances, all these figures:

*A Vontade* (Desire), *O Entendimento* (Understanding), *O Ver* (Sight), *O Ouvir* (Hearing), *O Apalpar* (Touch), *A Sagrada Escritura* (The Holy Bible), *Adão* (Adam), *A Torre de Babel* (The Tower of Babel), thirty palms high in a square forty wide, *O Mundo* (The World), spherical construction thirty palms in diameter, *O Cativo* (Captivity), *O Appetite* (Appetite), *A Cegueira* (Blindness), *A Ambição* (Ambition), *A Injustiça* (Injustice), *A Vaidade* (Vanity), *A Fraqueza* (Weakness), *A Fortuna* (Fortune), a carriage twenty palms long pulled by two peacocks of «remarkable inventiveness», *Abel*, *O Sacrificio de Abraão* (Sacrifice of Abraham), *Isaac*, *Esau*, *Jacob* dressed as a tragedian, *Andor da Luta de Jacob com o Anjo* (Carriage denoting a fight between Jacob and the Angel), *Rachel*, *Joseph* dressed as a tragedian, between two dances, followed the Cross and the Brotherhood of the Holy Sacrament of the Parish, *A Sarça de Moisés* (Moses' Harvest), *Faraó sobre Uma Carroça Militar* (Faraoh on a Military Coach), etc. At the end many other characters of the Old Testament and allegorical figures like the *Riqueza da Alma* (Richness of the Soul), *Limbo* (Limbo) and *Liberdade* (Freedom) and in conclusion the canopy covering the *Virgem da Encarnação* (Virgin of the Incarnation).

Once the frontier between Spain and Portugal had been eliminated, the organizers of these processions were repeatedly called to go to Spanish cities and organize processions and rehearse dances, to which they often took Portuguese players and dancers. These dances, which were famed and many wanted to see, were speedily forbidden, with the usual accusation of indecency.

The first years of the reinstallation of the Portuguese sovereignty were too difficult for a strong festive component in the life of the court to become re-established. The «vilancicos», as an early type of primitive opera, corresponded to the circumstances of austerity. First of all considered as pastoral, later on they gained a certain dramatic and choreographic dimension and once again some of the attacks of which they were object were due to the dances. In the most important festivities the old systems were taken hold of again, as on the occasion when D. Catarina left for England (1662) and the Municipality of Lisbon was ordered to «prepare a number of boats which will be painted and adorned with flags: and each one would have its dance, *folia*, or *chaconne*, *each one doing as it usually does*».

If there was no possibility to keep in step with the foreign courts, it was not due to lack of knowledge of what was going on there. The new King, D. João IV, kept in his Library a series of works directly connected to dance and theatrical singing, such as the *balleti* by Thomas Morley, Giacomo Gastoldi, Thomas Weekler, pavannes by John Dowland, *Mascherate* by Andrea Gabrielli, a *Ballet du Roy*, «danced by the King of France», works by Orazio Vecchio, Monteverdi, Luca Marenzio, Gesualdo, etc. The famous treatise *Il Ballerino* (1581), by Fabrizio Caroso di Sarmoneta, was also there.

D. Francisco Manuel de Melo appears to have managed to have a *Juicio de Páris* presented, in the manner of the *ballets* which he saw in the court of Louis XIII. In his *Fidalgo Aprendiz* (1646) there are references to popular and courtly dances, opposed

in a manner similar to that of Lope de Vega in his *El Maestro de Danzar* (1594). Don Gil Cogominho asks his *Mestre de Baile*:

*Then master, what more do you  
know?*  
Master — *One «alta», one «pé  
dexibao»*  
*Gaillard, rich Pavanne and in  
these new changes*  
Gil — *Wait, these are not dances  
But things of a chemist.  
Do you know the tap dance?*  
*«The Tiroliro»? «The Vilão»?*  
*«The Mochachim»?*

*Pois mestre, que mais sabeis?*  
Mestre — *Uma alta, um pé  
dexibao*  
*Gallarda, Pavana rica;  
e nestas novas mudanças.*  
Gil — *Tende, que isso não  
são danças*  
*Senão cousas de botica.*  
*Sabeis o sapateado?*  
*O Tiroliro? O Vilão?*  
*O Mochachim?*

If dance appeared in the context of comedy as one of the attributes of nobleness, even in that world it began to be cultivated less and less and at the end of the century there was wide ignorance about the new courtly dances, which would become the first basis of the classical dance technique.

During this xvii century, Portugal lost contact with European theatrical reality, as it was impossible to renew the court tradition, and since then it has not found its place either in the lyrical or choreographic fields or in the dramatic one.

#### 4.

#### ITALIANIZATION

The XVIII century was the high moment of the influence of Italian opera (*melodramma*) in Europe, only contrasted by temporary resistance in France. As a result, Italian not only became the language of culture but a taste and way of thinking of the musical theatre were defined which also proclaimed themselves as the yearning to recreate the ideal of the Greek tragedy. In reality the operatic performances became radically deviated from the theory.

The tragic ideal had been identified with a fusion of the arts, imagined as equal and complementary participants in the definition of the performance: fusion of poetry, music, recitation, scenography and dance. The search for this ideal, according to such suppositions, has been the illusion urging the most diverse creators, from Monteverdi to Gluck, from Wagner to B ejart. In the case of XVIII century Italian opera, and even with its greatest poet, Metastasio, who considered himself as *tragic* par excellence, the poetic material was the starting point and the means for hundreds of performances in which, almost deliberately, any possibility of fusion was excluded. Frequently the musician was the slave of the singers for whom he wrote, the verse was altered to suit the local taste, the scenographers used the occasion to show off their science of perspective, the choreographer organized dances which, as a general rule, were far removed from the context. In addition independant dances were composed and danced in the intervals of the operas, which contributed even more to the lack of coherence. This confusion, not only in relation to the proclaimed ideal but also in function of the specific dignity of each art, was denounced during all the XVIII century and had a practical reply, in the musical field, in Gluck's opera, and, in the choreographic field, in the *ballet d'action* by Hilverding, Noverre and Angiolini.

In Portugal Italianization had a free path, with access facilitated by the preferential relationship of Lisbon with the Viennese court, an active Italianizing centre. Italianization did not only affect music and dance but also literature, architecture, painting, sculpture and theatre. As it found plenty of space, it installed itself unshakeably beyond the end of the century, without suffering from the different critical threats to its influence. In the dedication of *Paride ed Elena* (1770) to the Duke of Lafões, Gluck said:

The only reason which induced me to publish the score of *Alceste* was the hope of finding imitators wishing to abolish the abuses introduced into Italian opera and capable of taking this style to the maximum perfection, following the path which had been opened for them by a precedent and enjoyed the encouraging approval of the enlightened audience. I regret I have not yet managed to do so.

The future founder of the Lisbon Academy of Sciences could not impose any reform in this area in Portugal, no more successful were the disciples of Noverre and Gasparo Angiolini who came here to stay. They could do nothing to make their new ideas prevail, mainly because to do so they needed a renewed operatic context. This influence of the Italian opera was contrasted by a poet like Correia Garção and retroactively by Garrett, who recognized in this monopoly of taste one of the obstacles to the renewal of Portuguese theatre. The exaggerated appreciation of the dances deflected the audience from the spoken theatre.

At the beginning of the XVIII century, at the same time as the influence of the Jesuits and the Spanish theatre was felt, rare performances of *tragédies — ballets* by Lully, like *Atis and Cibebe* or *Acis and Galateia*, were seen thanks to the initiative of the French Ambassador «with all the decorations and perspectives belonging to its presentation». However, right from the very beginning of the second decade, we have the news of Italianizing infiltrations, encouraged in all the arts by D. João V. The dancers and choreographers came here from practically all of Europe, but integrated in the circuit of Italian opera. Lisbon seems to have been a transit point for artists going to London, where an *Italian Opera House* flourished. Initially these artists were contracted by the court theatres but gradually they began to accumulate with

their activities in the public opera houses opening in Lisbon much later than in the rest of Europe. In his *Diary*, the count of Ericeira mentions curiously some of the attempts to implant these theatres. On 15 January 1731 he notes:

Italians are here to set up an opera with a painter and carpenters for the machines, clothes and music; they are satisfied with the «Pátio das Comédias» and the King's permission still has not been given.

On 27th of the following month he writes:

Those who want to introduce the opera have singers under contract for twenty thousand cruzados and a plan for the theatre in the same pátio, and the Patriarch does not forbid them, but the King's permission is still lacking.

These attempts were not crowned with success. The next reference to opera in the *Diary*, two years afterwards, still deals with court performances:

In the Palace a large theatre is being prepared for three operas composed by Alexandre Gusmão and it is said the two excellent Paquetas sisters are going to sing in the Palace on the same days, with music by Francisco António (20th, January 1733).

The composer was Francisco António de Almeida, the first composer of Portuguese operas, educated in Italy, author of *La Pacienza di Socrate* and *La Spinalba*. The Paquetas singers were the sisters Angela and Elena Paghetti, organizers of various balls and Nativity scenes in their house, daughters of Alessandro Paghetti who two years later would become the first opera impresario in Portugal.

In fact, as from 1735 two men from Bologna, Alessandro Paghetti and Gaetano Maria Schiassi, the latter coming from Darmstadt, installed themselves in the «Academia da Trindade»

(Academy of the Trinity) where they had works based on librettos by Apostolo Zeno and Metastasio performed, in particular, *Artaserse*, *Eumene*, *Demofonte*, *Semiramis*, *Alessandro nell'India*, by Schiassi, *Farnace*, *Siface* and *Olimpiade*, by Leonardo Leo. The scenographer was the painter Roberto Clerici, from Parma. The dancers, Bernardo Gravazzi, from Venice, Gabriel Borghesi, from Bologna, Lorenza and Guisepe Fortini, from Livorno, are mentioned.

The success of the «Academia da Trindade» was great and much envied, as various attempts were made to break the monopoly of the lyrical theatre and in the end Paghetti could not withstand the competition. The Academy shut its doors at the beginning of 1739 and as from then the operas were sung in the Theatre in the Rua dos Condes, where some of the artists who had worked in the Academy went. Three years later this theatre closed down, as the ever-increasing costs of this type of show were exorbitant. For about ten years apparently there was a kind of operatic vacuum in the public theatres, but operas continued to be produced in the royal theatres of Salvaterra and Belém. David Perez, well known composer of the Napolitan school, arrived in 1752 and began to direct the «Novo Teatro» (New Theatre) in the Rua dos Condes, in which a well equipped dance company was installed. Abbot António da Costa refers to it expressly in one of his letters from Rome, in which he says that it included Andrea Macchi, «a well-known dancer which they call the 'Morino'». Also mentioned were Giuseppe Salomoni *detto di Portogallo*, applauded in all the European courts, and Andrea Alberti, *detto il Tedeschino*, due to his fortune in Germany, who would become the principal choreographer in our theatres for more than twenty years until he went to Prague, where he stayed for seven years. Giovanni Carlo Bibiena figures as scenographer. Heir of one of the great families of Italian theatre, he would be the architect of the *Ópera do Tejo* (Tagus Opera), inaugurated in 1755. This theatre, described as one of the most magnificent in Europe, with an enormous stage adapted to the taste for baroque scenic machines, was destroyed by the earthquake in 1755, so that it was unable to fulfill its role as altar of great consecration of Italian opera in Portugal. But if the impulse was interrupted, the truth is that among the first buildings reconstructed in the city is the royal theatre of Ajuda. There, as in the palaces of Salvaterra and Queluz, the indispensable cult of opera continued. The public theatres of the «Bairro Alto» and the Rua dos Condes only reopened in the middle of the sixties.

These performances continued to be promoted by Italian artists from different European theatres. For the inauguration of the «Ópera do Tejo» David Perez went to London on purpose to recruit the artists for his *Alessandro nell'Indie*. As a general rule the Consul General in Genova acted as intermediary, but there is also information that our Embassy in Paris had the mission to keep an eye on the commissions given to Parisian artists with a view to reproducing «the design of the comedy and dancing steps in the French theatres» (Sousa Viterbo, *Curiosidades Artísticas*).

Dance in Portugal followed the general characteristics of the evolution of its style, with progressive differentiation between theatrical dance and social dance, with increasing independence of dance from the sung drama. Some local conditions were included in this framework: on the one hand, the preservation of a baroque ingredient in the large scale performance, which surpassed dramatic coherence; on the other hand, a taste for the incongruous, which even encroached on the most serious tragedies and later on seems to have had a great deal of scope in the field of the *opera buffa*. The most strange Portuguese feature was the prohibition of women to go on the stage. This prevailed almost always in the royal theatres (in which the *castrati* were the main figures), but also affected, for longer or shorter periods, the public theatres. The prohibition was also in force in the theatre of S. Carlos (Lisbon Opera House), inaugurated in 1793. In the cast of that theatre in 1794 were the *primi ballerini seri*, *Da uomo*, Giuseppe Cajiani, *Da donna*, Pietro Maria Petrelli! However, in Oporto the women dancers continued dancing. Here a situation similar to that existing in the Pontifical States was repeated. In Bologna women dancers, actresses and singers could be seen (and were applauded by the Cardinal), but they were forbidden to go on stage in Rome.

Even though the male dance, concentrated on acrobacy and virtuosity, was more developed than the female dance, the evolution of dance needed a dramatic truth (*ballet d'action*) which was not in harmony with the travesty. Without the constant presence of the female dancer, the Portuguese spectator was thus less able to understand the future evolution of the romantic dance. This situation contributed, in spite of the sporadic action of various disciples of Hilferding, Angiolini and Noverre (the most important artists of this century), to the fact that the choreographic level in Lisbon was of inferior quality if compared with other European cities under Italian influence.

Though subject to these conditions, we can see from some librettos and the titles of compositions that, as from the sixties, attempts were made in Lisbon to elevate the dramatic component in dance. To the criticism made about the incapacity of dance to *narrate* a tragedy as efficiently as the spoken or lyrical theatre the choreographers did not reply, by stressing the specific qualities of dance, but by insisting on the pantomimic component, able to facilitate the narrative and thus fulfilling the particular requirements of opera and drama. Even deferring to the fact that it is *un art imitateur*, a ballet has difficulty in illustrating all the details of Mythology or Ancient History, which were the themes in fashion. In order to make themselves understood the choreographers were obliged to supply the spectator with long and elaborate librettos in which information was given concerning the action. Frequently, as the theme to be dealt with was already known, the choreographer could begin the choreographic action with more freedom, disregarding the details which were hard to translate into dance. The excess of the description in these librettos was the reason why their best producers were attacked, but the truth is that by means of the *ballet d'action* dance became consecrated definitively as an autonomous theatrical form.

Among the works which two disciples of Noverre in Vienna, Venceslao de Rossi and Alessandro Guglielmi, produced in Lisbon in 1772–1773, we can mention *Diane ed Endimione*, *Isola d'Alcina*, *Le due sultane rivale*, *I pescatori*, the dances of the opera *Eumene*, by Sousa Carvalho, etc. In 1773 Giuseppe Magni created a ballet about *La vedova scaltra*, by Goldoni, who was extremely popular in Portugal at that time. During the same decade François Sauveterre, Noverre's predecessor in Stuttgart, was the principal choreographer of various ballets in the operas by Nicolo Jomelli, the favourite composer in the court of D. José I.

The activity in the royal theatres waned considerably during the reign of D. Maria I and the new «Teatro do Salitre» (Salitre Theatre) began to have the supremacy of the dance performances. There António Marraffi presented ballets like *A Ilha Desabitada ou Armida Abandonada* (The deserted island or Armida foresaken) (1788), *Alexandre Magno Triunfante contra Dário* (Alexander Magno triumphs over Dario) (1789), *História Fabulosa de Idame e Teorestes* (The incredible story of Idame and Teorestes) (1790). The musical

director of the «Teatro do Salitre» was Marcos Portugal, whose *Idílio* (Idyll) was danced with choreography by Nicolo Ambrosini. Perhaps it was due to the influence of this composer that the programmes in this theatre gave priority to Portuguese music; but the fight was not very fruitful and even Marcos Portugal had to leave the country to become known abroad as an *Italian musician*.

In the field of dance no priority existed for Portuguese dancers, as they were inexistent. For example, contrary to what happened in the field of music or plastic arts, dance did not have the benefit of scholarships to send students abroad nor was an official school founded. Everything was imported, including teachers who taught *danças de salão* (social dances) and followed methods similar to those of theatrical dance. In general they conjured up the rules of the French masters from the beginning of the century, translating and publishing various manuals. The principal choreographers taught in the «Colégio dos Nobres» (College of the Nobles), but nothing was organised in the direction of professional education, so that the absence of a Portuguese dance danced by Portuguese is no wonder. Importation solved all the problems, except that of guaranteeing a national presence in this field. If it had been able to appear, it would certainly have succumbed in face of the suppressing role of the Italian influence which conquered popular favour in such a way that in 1793, when the S. Carlos Opera House was inaugurated, it was still prevailing over France, from where so many fashions were then imported and which could have been a much better model in the dance field.

## 5.

### RESISTANCE TO ROMANTIC DANCE

Dance is the sole art in which the term *romantic* seems to be synonymous with *classic*: which is even more original when the characteristics assumed by the romantic dance are exactly the opposite of the values illustrating the so-called classic stages in the other arts. This confusion comes from the late definition of dance as an autonomous art, the designation of classic being given to the style it assumed in this time, away from the historical moments of plastic classicism, be it theatrical or musical. On the other hand, if we look for a work which, by its equilibrium and precision of its means, attains the classical concentration and maturity, we will have to advance even more in time until we reach *Les Sylphides* (Fokine) in the first years of the xx century.

It is obvious that the xix century authors never at any moment presented their ballets as classical models, nor did the masters consider that they were teaching their disciples a definitively typed technique. The limited number of ballets remaining from an international repertory of *thousands* of works created in the xix century are the minimal residue of an extremely laboured, empiric, processed demand in various countries, in order to obtain a technique and style which in our century has been labelled *classic*, so as better to oppose the modernist tendencies.

The dance elevation, using a specific technique, begins to be defined in contrast with the past, but not in a sudden way, as the characteristics of the ballet as an art depending excessively on the favours of the audience prevent great changes of direction. After perusing the xix century we see the gradual abandonment of the *imitative* Noverrean ambition, of the historic-heroic-mythological themes, of the pretensions of dramatic truth, of the subordination of technique in favour of the characters. In exchange for all of this we ascertain the path for a fanciful realm in which the rules of verisimilitude are no longer obligatory but only those of

the convention which is being created. The dancer (more exactly the ballerina) appears as the inhabitant of regions inaccessible to the ordinary common mortal; and the technique becomes cristalized in the virtuosity of a dancing character far from any realism. In this «levitation», the ballerina uses a technique which invents the point work and thus constitutes the aethereal attribute of the imaginary being in which she is consubstantiated.

In this new code the music appears as a means to accentuate the irrealism. The dance, still unsure of just being a choreographic art, is predisposed toward a musical assimilation, after having defended its place as a theatrical art. All this has to be seen as a tendency, since the musical domination (undeniably in the great ballets by Petipa-Ivanov under Tchaikovsky), would only attain its highest point with Balanchine, as from the second quarter of the xx century. This tendency taking shape will even filter into the most theatrical elements of the *classical-romantics*, such as *La Sylphide* (1832), *Giselle* (1841), *Swan Lake* (1895), to accentuate their musical essence removing much of the original dramatism.

The previous theatricality was not immediately abandoned. There were hybrid types, which included a dramatic part, normally comprising dances inherited from folklore or the social dance, and a fantastic *musical* part, in which the dance assumed its own value in the creation of this atmosphere, inventing a new *démarche*, that of the ballerina dressed in white. The contrast between the first and the second acts of *Giselle* is, in this particular case, just an example of a fashion which would become generalized.

In regard to the past, the romantic ballet maintained the same taste for the vast ingenuous *mise en scène* and the same feeling of evasion, developing for a century as an art isolated from the remainder of artistic history. While most of the arts at this time encountered a first point of rupture, in anticipation of contemporary modernism, in ballet the conservative values which were being repudiated elsewhere seen to have converged. This absorption leads to the exhaustion of the ballet *fin de siècle* and to the revolt which followed it.

The whole process described above was much slower in Portugal than in the other countries, but the phase of disintegration came earlier, opening a vacuum which later on took almost half a century to fill. Within this rhythm, dance was also very intensely experienced among us, although, once again, through importation of works and artists.

The slowness of the adhesion to the romantic ballet was not only due to the successive tabus referring to the presence of ballerinas and their clothes but above all to the strong hold of the taste for dance in the allegorical style, alluding to or directly confirming the political-military history of the first half of the century. This type of *patriotic dance* was in fashion for a short while in revolutionary France and in the countries under Napoleonic occupation; but was rooted more deeply among us, thanks to the taste of our audience for productions of great ostentation. Among the ballets presented can be seen the chronicle of the Napoleonic invasions, the triumph of the Luso-British armies, the liberal struggles. Not only were the most epic scenes danced but the participating soldiers, as well as the cavalry and infantry, were also invited to take part in them. To such a point that Wellington had to expressly forbid the English soldiers to take part in these dances. Among the most explicit titles we quote: *Batalha do Vimeiro* (Battle of Vimeiro), *Os Patriotas de Aragão ou o Triunfo de Palafox* (The patriots of Aragon or Palafox's triumph), *O Primeiro Triunfo da Espanha ou o Rendimento de Dupont* (Spain's first victory or the surrender of Dupont), *A Restauração do Porto ou Um dos Triunfos do Herói Wellesley* (The restoration of Oporto or one of the victories of the hero Wellesley), *A Defesa da Ponte de Amarante por Silveira* (The defence of the bridge of Amarante by Silveira), *Lísia Libertada pelo Herói Lusitano* (Lísia freed by the Lusitanian hero), *O Déspota Punido ou o Triunfo dos Liberais* (The punishment of the despot or the liberal victory), *Portugal Restaurado* (Portugal restored), *A Espada de D. Pedro em Portugal* (D. Pedro's sword in Portugal), etc.

The permanence of this type of dance astonished foreign visitors and in 1842 (a year after the premiere of *Giselle* in Paris) Prince Felix Lichnowsky wrote:

The theatre of S. Carlos is exclusively dedicated to Italian opera and dance, to which, unfortunately, political plays, called *patriotic representations*, have been incorporated. They are exploited in particular on festive days when the court and all its retinue are present in grand apparel. In a performance of this kind the most important events and the most distinguished characters of contemporary history are brought onto the stage, with the inevitable accompaniments of gunpowder smoke, Turkish music, rosin

and fireworks; briefly, it is like a play in Franconi's and appeared to me to be utterly unworthy of a serious theatre and the presence of the Royal Family.

However, none of this prevented the S. Carlos Theatre from being one of the most important cultural institutions of the time, with about a hundred performances annually, in which highly estimated dance artists took part who, in one way or another, adapted to the conditions of the time. During the very first seasons, at the end of the XIX century, we find Gaetano Gioja, one of the most characteristic figures of Italian dance and of the history of La Scala in Milan, who was invited to arrange the dancing compositions on the inaugural night. On this day, 30 June 1793, *La Ballerina Amante* by Cimarosa was sung and *La Felicita Lusitana* and *Gli Dispetti Amorosi* were danced. Gioja was the successor to Pietro Angiolini, nephew of the famous Gaspare, who presented eighteen works in Portugal and continued his career in La Scala, Vienna and London. The season of 1799–1800 brought to Lisbon Domenico Rossi, faithful disciple of Noverre who, for almost twenty years, was the central figure of dance in Madrid. In 1800 and 1801 he presented an *Orfeu* and a *Ifigénia em Áulida* which, if they are the same ballets shown in Spain by Rossi, were versions of works by Noverre. *Jason and Medea*, acknowledged as based on Noverre's original, was shown in the S. João Theatre in Oporto in 1807 by Domenico Magno.

During the whole of the first half of the century cooperation between the S. Carlos Theatre and La Scala, Milan, was intense, whereby Lisbon accompanied the evolution of that theatre by the rotation of dancers. The most famous choreographer of La Scala during the first years of the century was Salvatore Vigano, on whom Stendhal bestowed enthusiastic attention. We do not have any information of a *parallel* representation in the S. Carlos Theatre of his *coreodramas*, although some compositions by him could be hidden under titles of works given here by some of his collaborators. Concrete references can only be found in 1826, with *A Nogueira de Benavente* (The Walnut Tree of Benavente), and 1839, with *Os Sterlitz ou O Regresso de Pedro o Grande a Moscovo* (The Sterlitz or Pedro the Great's Return to Moscow).

Amongst the choreographers with a «scaligera» history who came directly to Lisbon, in addition to the above-mentioned Gioja and Agiolini, are the following: Augusto Vestris, Jean Coralli, Urbano Grazia, Antonio Coresi, R. V. Fianza, Ferdinando Rugalli, Augusto Huss, Bernardo Vestris, Nicola Molinari, Giovanni Casati, Luigi Danesi, T. Martin, Carlo Blasis, Cesare Coppini, etc. Their influence and the lack of a dance academy in Portugal placed us in a situation of almost exclusive dependance on Italian taste, away from the renovating tendency of the French dance, in such a way that the words of Adrien Balbi in his *Essai statistique sur le royaume de Portugal et d'Algarve* (1822), when referring to the situation in S. Carlos, appear to us as an excessively optimistic portrait:

As for the ballets they are very appreciated and for many years it was the exclusive privilege of the Italians to provide the composers (*of dance*) and the dancers. Only about twenty years ago did dancers from the Paris Opera, and other theatres in the capital, Bordeaux and Lyon, appear on the Portuguese stage. Since then artists from both countries are contracted and some Italians educated in the French school had the opportunity to improve the quality of the ballets, which previously were nothing more than pantomimes, more or less well imagined and performed, but in which the dance was limited to the grotesque *tours de force*. As a general rule, in Lisbon, like in Italy, the composers of the ballets preferred tragic themes of great pomp to the elegant themes we like in France. Not one Portuguese, who can be considered a good dancer, appears in the theatre.

Over and above Balbi's chauvinistic pride, the great enthusiasm for theatrical dance in Portugal is a fact. In 1819, the S. Carlos Theatre gave about 200 performances, including 15 new ballets. The Theatres of Salitre and Rua dos Condes were equally active, as well as the S. João Theatre in Oporto. In these theatres we find more Portuguese names in the casts of the ballets, although in secondary roles or mere figuration as there was no school to supply the material capable of dealing with the ever increasing technicalities and virtuosity to which dance reverted as it grew further away from pantomime.

Shortly before the arrival of Balbi the choreographers Lefebvre and Antoine Cairon had performed in Lisbon, the former presented *La Fille mal Gardée* by Dauberval in 1814, the oldest title still recurring nowadays in the international repertory and created 25 years earlier. The first aesthetically fundamental attempt to introduce French romantic dance only occurs after the final overthrow of D. Miguel, representing a definite foretaste of liberal romanticism. It was brought here by the Emile Doux company, protected by the poet Garrett, and came to perform in the «Théâtre Français de la Rue des Comtes». In May 1835 Madame Roland danced «un Pas de Sylphide, dansé à Paris par Mlle. Taglioni dans le ballet de ce nom».

We know nothing about the success of this first appearance of the *ballet en blanc*; but, as no new experiments in the same direction took place, we are led to believe that it was not great. The integral version of *La Sylphide* was also not a success, in the version by Bernardo Vestris interpreted by Clara Lagoutine, contracted «to dance all the steps of Mme Taglioni and all steps of the same kind, on the express condition that she only dances the *pas de deux* and with one first French ballerino».

Bernardo Vestris, who in the field of dance in Lisbon undertook the role of *modernizer* identical to Emile Doux in the theatrical world, presented his own versions of the dances by Filippo Taglioni. However, he did not give way to the prevailing taste and presented not only the heroic-mythological ballets in the Italian tradition, but also *patriotic dances* in our own way. When he left Lisbon in 1839, after four years of activity, he went to La Scala, where he reproduced some of the works he had presented for the first time in Portugal, distinguishing himself with the ballets he created for some of the great dancers of the period: Fanny Essler, Fanny Cerrito, Lucile Grahan, Sofia Fuoco: dancers Portugal never knew, as it never knew Taglioni or Carlota Grisi.

Vestris' last attempt in Portugal was *La Sylphide*, which Filippo Taglioni had presented in Paris seven years previously, and with which Maria Taglioni conquered La Scala two years later in 1841. In Lisbon this work was completely misunderstood by the critics and the public, in such a way that after the short season which began on Christmas night in 1839, it was only danced again in S. Carlos in 1956!

The paper *O Director* describes not only the aggressive reaction of the public as it also gives an excuse which is a perfect self-portrait of the taste of that epoch:

It cannot be said, however, that we are not partisans of the new dance; it is difficult for us to see the beneficiary insulted, and it is even more difficult to accept, not the disapproval of the public, but the way in which it was expressed. The effect produced on the Parisians by *La Sylphide* mislead Count Farrobo; talents change with the climates and with them tendencies and tastes: an abundant Spanish or Portuguese stew (forgive the similitude) on the delicate table of a Frenchman would have the same success as the *Sylphide* in our theatre. The Portuguese never appreciated the subjects of fables — now excluded almost everywhere; these *Apolo and Daphne, Zephyro and Flora*, etc., are of great value among men whose fickleness is like that of the Zephyrs and who are Floras in their feeble sensitivity. The Portuguese aim at higher things and only these are food for their imagination; absorbed with their mother's milk is the memory of the old romantic times developed by their ardent temperament, it influences their virile thinking and it is not in character to amuse themselves with trifles; such a nature needs performances where the great dramas of life are depicted, the verve of a hero, the victories of a conqueror, the adversities, the pomp... in short the truly great.

Thus the romantic dance was refuted in the name of a so-called Portuguese way of thinking and even Garrett's newspaper, *Entreacto*, did not exert itself by insisting on an alternative to ballets on Portuguese themes. These themes appeared on foreign stages, and it is possible to quote *Conquista de Malaca pelos Portugueses* (Conquest of Malacca by the Portuguese), *Vasco da Gama* and various *Inês de Castro*, apparently none of which was danced in Lisbon then. Luigi Astolfi answered these requests by presenting *Os Portugueses em Tanger* (The Portuguese in Tangiers) and *Heroínas Lusitanas* (Lusitanian Heroines) in 1840. One dance which was so entitled appeared in S. Carlos on the night of the 26th; it was however such an assortment of nonsense and

anachronisms that the public expressed their disapproval by stamping their feet and hissing from the beginning to the end [...]» (*Revista Teatral*.)

We have thus a situation where without Portuguese artists capable of performing a national ballet, the public protested against both tradition and innovation, postponing its acceptance of romantic ballet which could have been an opportunity to explore the popular imagination, in accordance with Garrett's poetic programme.

A Portuguese attempt to revive *Roberto, o Diabo* (Robert the Devil), by Meyerbeer, in whose celebrated *Ballet des Nonnes* (Dance of the Nuns) Maria Taglioni had anticipated in 1831 what would be the style of *La Sylphide*, is to be noted in 1842 in the «Teatro do Salitre» (Salitre Theatre), with music by Joaquim Casimiro Júnior. This «mystery in five acts decorated with choirs and dances» also did not meet with approval and was considered as very confusing.

The romantic offensive was revived with the work of Gustave Carey and Charles Mabile, both with experience in Paris, and of an international star, Augusta Maywood (at the time Mrs. Mabile), the first American ballerina to dance in the *Opéra* and who later had a brilliant career in La Scala. Maywood was *Giselle* and the protagonist in *La Gypsy* and *Le diable amoureux*, ballets created by Mazillier for Fanny Essler and Pauline Leroux. *Giselle* had a bad reception on the first night (3 November 1843), due to intrigues between the dancers, but it managed to have a short career of about twenty performances in the space of four months. It is symptomatic of a change in taste that *Giselle* was almost always not presented in its entirety, but just the second act, *en blanc*, in a less pantomimic manner. However, the public, just a year and a half after the Parisian premiere of the work by Perrot/Coralli, was unaware that it was confronted with a key production of the romantic period. In the season 1844–1845, *Giselle* was still danced a few times, but the great event became the *polka* presented by Augusta Mabile in the theatre which some people thought did not really conform to the dance manuals...

In the following season the new ballet by Jules Perrot, *Délire d'un peintre*, one of Carlota Grisi and Fanny Essler's successes, was put on the stage in Lisbon by Théodore Martin. He also presented his ballet *Palmyna ou a Nymphe do Orbe*

(Palmyra or the nymph of the orb), which in 1853–1854 inaugurated the season in La Scala, using the same music by Santos Pinto. Referring to this work, the *Revista Universal Lisbonense* quite clearly mentions the new style imposed upon S. Carlos:

The fairy-like was always the main element in the danced-actions, particularly today when these, with the name of *divertissements* given them in France, have substituted the great mimic-dances almost always based on war actions, with much fighting and kicking of the feet [...]. The wonder of the pagan mythology is now substituted by the fantastic of our legends and traditions of the Middle Ages; and we see *Giselle*, *Le Lac des Fées*, and many others of the same kind go around the world and be welcomed with pleasure and interest [...]. If the *corps de ballet* does not *shine* yet, it can be said that it *dances*, and that is something that as far as can be remembered has not been seen for at least ten years.

Martin also had *Emeth* performed, of the same family as *Palmyra*, *La Sylphide* and *Giselle*, also with music by Santos Pinto, the usual collaborator of the choreographers of S. Carlos, and many scores of his were danced abroad, even though his name may have been omitted.

In the following seasons, among old fashioned ballets, three works remained in the history of this epoch: *Paquita*, by Mazillier, produced in 1849 by Lorenzo Vienna, *A Filha do Danúbio* (The Danube's daughter), by F. Taglioni, reproduced in 1850 by Luigi Gabrielli, and *Esmeralda*, in 1850, a version by Nicola Libonatti of Perrot's ballet. The first ballerinas who excelled in these years were Maria Luigia Bussola, Augusta Dominichetis and Giovanina King, trained by the La Scala Academy, and Genoveva Monticelli, of the *Régio* in Turin, who were applauded and much requested in Lisbon as great stars.

The final triumph of the romantic ballet was due to the action of Arthur Saint-Léon, the most versatile choreographer of the third quarter of the XIX century, who came to Lisbon for three years, 1854–1856. A definitive approval of the French school then took place, in such a way that shortly afterwards

the Italian artists had a difficult time with the audience in S. Carlos. The consecration of Saint-Léon was a phenomenon of instant popularity, crowned with the bestowal of the «Ordem de Cristo» (Order of Christ— a Portuguese decoration). The ballerinas he presented, Elise Fleury, Julie Lisereux and Palmira Andrew, were praised here with words obviously translated from the eulogies aimed at Taglioni, Essler or Grisi by Théophile Gautier.

Right from the time of the first performance of *Saltarello ou o Maníaco pela Dança* (Salterello or the maniac of the dance), on 29 October 1854, Saint-Léon conquered the critics and the public for the aesthetic movement which had taken a long time to impose itself.

S. Léon's ballet met with approval that other compositions of the same kind in S. Carlos had not received for a very long time. There is no great and complicated plot in the new ballet, no magnificent scenes, no fireworks, satyrs and witches do not appear, but there is a series or collection of steps of different kinds, so gracefully performed by the first performers of the ballet and by Mr. S. Léon (*Saltarello*), that the public is highly pleased and has to show its satisfaction by repeatedly applauding enthusiastically during the ballet as well as at the end. (*A Revista dos Espectáculos.*)

In these two seasons *Saltarello* was danced almost fifty times and, in all, the remaining ballets reached two hundred performances in two years, not counting a short season in Oporto. Many of the ballets created for S. Carlos were taken abroad again with different titles, whereas here works already famous were performed, such as *Vivandière* and *Paquerette*.

The prophecy in the magazine *O Mundo Teatral* came true with the departure of Saint-Léon:

It is our belief that the substitution of M. Saint-Léon is impossible: ballet, without him loses the certain prestige it has attained among us. The interval of the ballet was always the time chosen by the dilettante audience of S. Carlos to go and have tea; once he has left they will go back to their old habit.

Carlo Blasis, the compiler of the romantic technique, master of the most famous dancers, was contracted for the season 1857–1858. In his role as choreographer he was received in the worst manner in Lisbon, to such an extent that after only one year he left Portugal. The discontent lasted until 1862–1864, when Adrien Gredelue was called to come here. He was first male dancer during the seasons of Saint-Léon and repeated the success of the master's ballets and had his own compositions applauded. There was another gap of five years until ballet regained credit, first of all, in 1869, with *Gretchen*, by Luigi Danesi, triumph of the moment in the theatres of Italian tradition, and with the arrival in 1870 of the Austrian company of Katti Lanner, with G. P. Hansen as choreographic director. It was the last success and, through this company, the public greeted, finally as a connoisseur, the works of Perrot and Saint-Léon and *Giselle* received its Portuguese consecration. In the same year, 1870, Saint-Léon presented *Coppélia* in Paris for the first time, his lasting work which guaranteed his permanence in the repertory. This ballet would only be seen twenty five years later in Lisbon, and not in S. Carlos, but in the Coliseum, presented by a group of Italian dancers, including Adelina Sozo, star of La Scala, integrated in a Spanish Zarzuela season!

As from 1870 ballet appeared almost only as an accessory to the operas, and even there with an inferior participation. Referring to the season of 1894–1895, Fonseca Benevides, in his book about S. Carlos, notes:

The *corps de ballet* continues to be made of poor and sad figures, just serving as a pretext for the stalls to laugh.

A perfect epitaph.

While considering this century, we must note that in spite of the Italian hegemony the romantic taste managed to impose itself and that Lisbon had access to the most important works of the period. There were no national productions worth mentioning and the Conservatory, inaugurated in 1839, was not able to train dancers to the European level, in spite of the fact that masters like Bernardo Vestris or Saint-Léon had been there sporadically. The School of Dance only operated until 1869 with an average

of 14 pupils per annum. However, it is noted that during the first seventy years of the century the public had an enthusiastic familiarity with dance, in S. Carlos as well as in the small theatres, where the solos and the *pas de deux* in fashion were performed, and a large number of performances took place such as has never been seen since then.

If there was no Portuguese creation on the choreographic level, nonetheless the ballet was an undeniable part of the Lisbon cultural life of the XIX century and contributed to the production and development of the romantic taste.

## 6.

### THE *BALLETS RUSSES* IN LISBON

The xx century was waiting for two arts: the cinema and the ballet. It took a long while to recognize the former as such; the latter was waited for so anxiously that it hurried to rediscover it at the first sign. Wagner and Mallarmé had announced the inevitability of another kind of dance and Loïe Fuller and Isadora Duncan had shown that this was possible, in such a way that, in 1909, when the *Ballets Russes* burst forth in Paris, the disciples of the prophets were immediately in ecstasy confronted with what appeared to be the prophecy come true. Afterwards, the fact they could verify that the dance theatre proposed by Diaghilev did not correspond to the terms of Wagnerian aesthetics, is a different story — and this is not the place to explain it.

In Portugal the *Ballets Russes* were received with the greatest of expectations, eight years after the Parisian first performances, right in the middle of the war and within the framework of the troubled access to power of President Sidónio Pais. If the delay had made the appetite keener, the conditions surrounding the performances inevitably reduced their impact.

In the wake of the first performances in Paris, the enthusiasm for ballet provoked by the Russians made news in Lisbon. The Portuguese artists who were present in the French capital, from José Pacheco to Amadeu Sousa Cardoso, did not escape from the astonishment and the repercussion of the performances on all the cultural levels. Those who were not present in Paris, received news, in particular through the magazine *Comoedia*, which was read in Lisbon and which, for example, Mário de Sá Carneiro sent regularly to Fernando Pessoa. Details were given in this magazine, together with the best criticisms and good illustrations in colour of the different ballets, and thus it was possible to follow at a distance, and exaggerate the splendour of the nights in Paris (1).

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(1) The collection which belonged to the critic Sousa Pinto, closely connected to the *Orpheo* group, was bequeathed to the library of the National Conservatory.

Lisbon also began to think of *ballets*. In addition to Ruy Coelho, who in 1912 composed (in Berlin) *A Princesa dos Sapatos de Ferro* (The princess with the iron shoes), Almada Negreiros, first project dates from 1913, *O Sonho das Rosas* (The dream of the roses), which by mistake, according to what we are told, appears as dating from 1915. In this year, when the Delaunay couple visited Lisbon, Almada planned with Sonia a series of *ballets simultanéistes* which he never managed to accomplish, although a *Ballet Véronèse et Bleu*, dedicated to the painter was announced on the cover of *Manifesto Anti-Dantas*. Almada had never been abroad, but his enthusiasm, certainly the product of conversations with his friends who had returned from France, was such that it caused him to write the manifesto (signed jointly with José Pacheco and Ruy Coelho) in which the Portuguese futurists greeted the arrival of the *Ballets Russes*. It is curious to note that this text, specifying the innumerable qualities of the *Ballets Russes*, could be applied, with more rigour, to the final picture which remained for us after the twenty years of activity of the *troupe*, than to the specific *ballets* danced in Lisbon, which were only representative of the post-romantic phase of the *Ballets Russes*.

The first attempt to bring Diaghilev's company to Lisbon dates from 1916, but only at the end of 1917 were the conditions fulfilled for the presentation of the group, which was however forced to dance for audiences other than the usual ones, that is far from the theatre of the war. In December 1917 the *Ballets Russes* gave eight performances in the Coliseum, in circumstances which they considered as most deplorable, and two others in 1918, in the Theatre of S. Carlos, which was specially reopened for the occasion. The company then stayed another three months in Lisbon, in a forced hibernation, experiencing particularly difficult moments, while Diaghilev tried to obtain new contracts in Spain. In the post-war period Diaghilev still planned to return, but during the remaining ten years of their existence the *Ballets Russes* did not come back.

In Lisbon they danced *Les Sylphides*, *Schéherazade*, *Carnaval*, *Prince Igor*, *The Spectre of the Rose*, *Thamar*, *Les Papillons*, *Sadko*, *Cléopâtre*, *Narcisse*, *La Festin*, *Soleil de Nuit*, *Les Femmes de Bonne Humeur*, *Las Meninas* (Pavanne, by Fauré) and a *Danse des Bouffons* with music by Tcherepine, which is not normally listed in the productions of the *Ballets Russes*. This repertory excluded the classical

ballets (*Giselle* and *Swan Lake*), the first ballets by Stravinsky (*Firebird* and *Petruschka*), the great innovative works by Nijinsky (*L'après-midi d'un faune*, *Sacre du Printemps* and *Jeux*). Finally *Parade* by Massine-Satie-Cocteau-Picasso, which months earlier had defined one of the great landmarks of modern art and had been given in Spain in November, was missing.

The programmes danced insisted on a certain oriental exoticism, in which the decorative art of Léon Bakst must have been the element which most impressed the audience. The criticism proved not to be up to the performance, neither in the presentation nor in the analysis. The ballet which disconcerted the most was *Sol de Noite* (Night Sun), the first work signed by Massine. It was a sequence of popular Russian themes danced in an aggressive chromatic framework signed by Larionov, one of the masters of the Russian vanguard. As an example it is worth while quoting a criticism of that time, because its terms coincide with the invectives of the most conservative critics referring to the followers of *Orpheu* and *Portugal Futurista*. Rodrigues Alves wrote in *A Lucta*:

The *Sol de Noite* is a fantasy of the lunatic asylum, unquestionably caricatural. The impenetrable symbolism of this ballet provokes astonishment. A kind of futurist ode, conceived by jesters and danced by madmen, this dance is interesting for the unprecedented unexpectedness of its processes, by the stupid contortionism demanded of its exponents and the originality of the costumes. The scenery is worthless.

The Portuguese futurists, to whom the *Manifesto da Dança Futurista* (Manifesto of Futurist Dance) (Marinetti) authorized <sup>(2)</sup> the attachment to the *Ballets Russes*, replied actively to the revelation of the new art: four months had not passed since the performances in S. Carlos and they already dared to give shape to ballets they had dreamed of. Once again Almada became the great stimulator as poet-painter-choreographer dancer, but the works presented did not include

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<sup>(2)</sup> But *prohibited* the admiration of the métachorie of Valentine Saint-Point., author of the *Manifesto Futurista da Luxúria* (Futurist Manifesto of Luxury), which Almada read in the famous futurist session of the Teatro República.

modernist proposals of the stature suggested in his previous literary interventions. With reference to Almada it can be said that the most durable image of all this time in the ballet will have been that of Columbine and Harlequin in *Carnaval* (Schumann-Fokine-Bakst), which appear repeatedly in his graphic and poetic work.

The works presented were *Bailado do Encantamento* (Dance of Enchantment) and *Princesa dos Sapatos de Ferro*, both with music by Ruy Coelho, with Martinho Nobre de Melo collaborating as co-author of the libretto of the former. Raul Lino, architect, and José Pacheco, scenographer, were responsible for the scenery.

The audience, which included the President of the Republic and the diplomatic corps, showed more enthusiasm than for the *Ballets Russes* and the critics offered the applause they had denied Diaghilev's artists.

The *Ilustração Portuguesa* when presenting the performances used a form of excessive language which for many years characterized the reception given by the critics to Portuguese performances of ballet. Performances, unfortunately, always inferior to the praise given them. This was already the typical nationalism masking the lack of professionalism.

The Russian ballets which recently had a success of pure art in the «Coliseu dos Recreios» (Coliseum), awoke in the Portuguese young ladies the desire for a like attempt which revealed remarkable aptitudes and, at the same time, the boldness, worthy of the greatest compliments, of a lady of the aristocracy, their patroness, and so to say, the soul of the unforgettable performances in S. Carlos: Mrs. Helena da Silveira de Vasconcelos e Sousa (Castelo Melhor). Scenographers, choreographers and performers managed miracles, producing profound surprise and sensation in the audience who in three almost successive recitals filled the sumptuous and historic auditorium of S. Carlos. The lyrical theatre saw its traditions of elegance and luxury revived on these nights and the chosen audience, avidly curious, and possibly slightly cynical, will only have reasons to admire and applaud the enormous effort which resumed and signified the magnificent undertaking to which the intelligence, tenacity and elegance of a well known lady consecrated limitless devotion and toil. There were two ballets, both Portuguese in the creation and composition giving

the opportunity for the exhibition of masterpieces of scenery, whose Slavonic inspiration it must be confessed when it comes to the processes of drawing and colour demonstrated the merits of Raul Lino and José Pacheco; marvellous were the costumes in which the former was the main participant; notable dancers like José de Almada Negreiros and Mademoiselle Street Campos, Cotinelli Telmo and Reis Santos and the young Breyner ladies; numerous collaborators whose choreographic work resembled the brilliance, security, and grace which usually characterizes the interpretations of professional artists and whose attitudes recalled those of the most beautiful of the immortal Greek statues.

It would be unjust to blame Almada or José Pacheco<sup>(3)</sup>, probably the two most conscientiously modern animators, of these excesses, but it is true that they yielded to it. The group did not produce anything more and the artists engaged in it went in other directions. For many years Almada still collaborated in various choreographic performances, but ballet ceased to be one of his centres of interest. In the meantime, a repressive, socially punishing space was created in Portugal, which did not prize artists in general and was certainly inclined to isolate anyone who devoted himself to dance. It must be noted, for example, that even Almada did not write any recollection of the six glorious choreographic months in 1917–1918.

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<sup>(3)</sup> See the excellent article about José Pacheco by Gustavo Nobre, in *Colóquio/Artes*, December 1977, in which two drawings by Isadora Duncan are reproduced and are worthy of a place in the rich iconography of the ballerina beside Bourdelle, Segonzac, Clara. These sepias are expressly referred to in a letter from Sá Carneiro to Pessoa.

## 7.

### CREATION OF A NATIONAL COMPANY

In the general framework of the XX century history of dance in Europe the arrival of the *Ballets Russes* meant the affirmation of the possibility of a ballet company independent from the opera theatre. In fact, as from 1909 the dance groups multiplied not only as the direct impulse of the *Ballets Russes* tours but also due to the activity of the other dancers who, in their wake, abandoned the imperial theatres. But the life of the independent theatres was always difficult, as documented by the history of Diaghilev's company, so that the next stage consisted of the creation of stable companies, with an identical statute to that of the national opera or theatrical companies. A fight which as from after the Second World War was crowned with success. However, later on, the institutional weight of similar structures lead to the wish for liberation and the establishment of small groups. In this sequence the many ballet companies existing today in the main cities in Europe and the Americas came to light.

In Portugal, at the time of the visit of the *Ballets Russes* conditions to receive their stimulus did not exist and the experiments by Almada Negreiros or Luís Reis Santos (Luís Turcifal) were no more than dilettante outbursts without consequences, except for themselves. Only after the Second World War did the idea begin to take root of the necessity of having a stable company — but this idea only encountered the conditions to implant itself at a non-amateur level at the end of the sixties.

At the beginning of the century, Lisbon did not have an autonomous opera company and the seasons organized with foreign artists gave dance a secondary role, at times even going so far as to suppress the choreographic sequences demanded by certain operas. The independent ballets, usually presented

during the intervals of the operas, were rare and it was not thought that a night exclusively dedicated to a ballet or a series of ballets was possible, such as is common nowadays. This situation was not very different from what can be seen from the decadence of the ballet in the rest of Europe except for Russia, but in Portugal the basis of the repertory, the *corps de ballet* and the school capable of receiving the renovating stimulus when it arrived, were lacking. Even worse: with the arrival of the Republic and the outbreak of the First World War, S. Carlos did not reorganize itself in accordance with the new patterns and practically stopped all activity, opening sporadically for the second part of the season of the *Ballets Russes* in January 1918. If Diaghilev's company could not exert influence on an inexistent choreographic sphere, later on we still continued to witness from afar — as if those things could not concern the Portuguese — the modernist phase of the *Ballets Russes*, the expansion of free dance and the expressionist movement, the resurgence of the Opera of Paris and the building of the English ballet by Marie Rambert and Ninette de Valois. During the first forty years of this century, professionals did not exist and it was impossible to educate a public at the mercy of very few performances produced here by Cléo de Mérode, Loïe Fuller, Pavlova, Pastora Imperio or Escudero.

When, in the post war period, we tried to catch up, there was no choreographic culture, there was a lack of performers and no school capable of producing dancers of a European level. The apprenticeship, either in the Conservatory or outside, was based almost always on rhythmic dance and with no objective to produce professionals. Therefore it is no wonder at the poor result obtained from the first attempts to *resuscitate* dance in Portugal, the orientation of which was undertaken by Francis Graça and Margarida de Abreu, both without any ballet training and no active past in foreign companies or theatres where, in the meantime, the classical dance was being reformulated and contemporary dance was being forged.

In 1940 the secretary of the National Propaganda decided to have his «policy of the spirit» demonstrated in the field of dance and gave Francis Graça the possibility of realizing, in three months, the dream which the latter had had for many years; the creation of a group of folkloric dances adapted to the

theatre. Thus *Verde Gaio* was born. Both Ferro and the critics were auto-hypnotized, giving it the nickname of «Portuguese Russian Ballets», as though Diaghilev's *troupe* had been improvised on folklore instead of originating from a school and a long fusion of tradition, as though the *Ballets Russes* had been born under the sign of nationalism and not that of the desire to renovate an inherited tradition. It was, however, the waving of a prestigious flag which made the Minister António Ferro recollect his youth as a modernist writer and could reawaken a distant memory in the audience.

By creating *Verde Gaio* Francis Graça showed more modesty, referring himself to the doctrine of the «Portuguese ballets», launched by Sousa Pinto, the sole Portuguese critic passionately interested in dance <sup>(1)</sup>. From 1925, in the sphere of the «Teatro Novo» (New Theatre) inspired directly by Ferro, Francis Graça decided to devote himself to this stylized form of «Portuguese dance», organizing various performances, here and abroad, in particular with the collaboration of the German ballerina Ruth Walden. The folkloric and choreographic background was always lacking, which would enliven it in a similar way to the large folklore companies which are known nowadays —above all in the East— but at that time he did not aim at any risky «policy of the spirit» <sup>(2)</sup>.

Under Ferro's pressure, the *Portuguese ballets* were urged to become the *Portuguese Russian ballets* and they were given the possibility to recruit good plastic and musical collaboration, within the norms of the Diaghilev conception. The only problem was that the professionalism of the composers and painters, from Frederico de Freitas to Carlos Botelho, was not matched by the professionalism of the dancers or the choreography — and one was dealing with dance.

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<sup>(1)</sup> Sousa Pinto: *Magas e Histrões*, 1914, *Bailados Russos*, 1918, *Danças e Bailados*, 1924.

<sup>(2)</sup> António Ferro:

We are crossing a period of confusion in which the best way for a country to survive and win is to brandish its soul more and more. In this sad epoch when the strongest nations disappear like magical scenes or dreams which the morning disperses, all pretexts are good to show the world that Portugal has its own colour and its design on the map. Thus *Verde Gaio* is one more stroke of the brush warning that no-one will wipe out this colour, another fortress of our soul, another Portuguese flag waving, proud and serene over the ruins of the world.

Even in these circumstances the desire to see dance was such that the public began by greeting the group with enthusiasm and guaranteed it an easy life during the first few years. Later on, this acceptance by the public weakened and the *Verde Gaio* lost all and any meaning. This coma, which has lasted practically since the end of the forties until the seventies, was due to the incapacity of technically and aesthetically overcoming the initial ideas. While Ferro was its mentor, the group used the propagandistic purposes in which he seemed to be the sole person who had any faith; after his departure the flaws in the training of the group became greater and the wish to reformulate it on valid bases was born, through preparation of the performers. This training would inevitably collide with the spontaneity of the populist aesthetics of *Verde Gaio*, which was incapable of absorbing and integrating the knowledge missing right from the very beginning<sup>(3)</sup>. Thus for many years there was confrontation between the two principles, either it appeared that *Verde Gaio* was being transformed into a small classical ballet company, or an expressionist group, or it was remaining faithful to its origins — without ceasing to be the *corps de ballet* of the S. Carlos operas!

The dancing masters came one after the other: Guglielmo Moressi, Ivo Camer, Violette Quenolle, Daniel Sellier, Anna Ivanova, all tried, one way or another, to distance *Verde Gaio* from its folkloric destiny but, without managing to do so, were frustrated, either by the cyclic return of Francis, or by the official pressure to maintain the original label. This mixture bewildered the public, caused despondency among the dancers, and *Verde Gaio* was

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(3) Francis Graça:

So, my friend: *Verde Gaio* dances classical ballets as well as any other company. However, it dances them in its studio; like someone learning a lesson, like one learns in school a whole series of things which are not used in practical life [...]. Even so, I tell you that in the next season I intend to present a Portuguese ballet —note well, Portuguese— with my choreography, danced in the classical school to prove the potentialities of my group. It will be the classical school used as a means and not as an end — that the end is to dance in the Portuguese way, as only the Portuguese can dance [...]. (1949.)

reduced to the situation of a dead-weight, kept going solely to feed its members and with less and less creative activity. The most serious aspect of the continual decline of the official company during more than thirty years is that it is a witness of the cultural policy in this sector, occupying a space and preventing any other new attempt which should take place under the auspices of the State as was happening in all of Europe.

The main striver of a project for a national classical ballet company was Margarida de Abreu. Trained in the Dalcroze school, she was asked to become temporary teacher in the National Conservatory in 1939, and remained the exclusive person responsible for the teaching of dance in that school until 1971. If, as was said, she lacked preparation, personal experience and knowledge of the repertory, she did have a large capacity to bring together the emerging enthusiasm, channeling the interest aroused by the successive seasons of foreign companies. Her battle took place out of the official sphere although it did benefit from some decisive support. Her activity was in contrast to that of *Verde Gaio* whose direction she later finished by sharing with her ex-pupil, Fernando Lima. This contradiction of Margarida de Abreu's intentions is manifested in a parallel movement, but in the opposite direction (from folklore to academical dance) we have noticed in the history of *Verde Gaio*, both illustrating an identical absence of roots in the field of contemporary theatrical dance.

In 1946 Margarida de Abreu presented the first performance of the «Círculo de Iniciação Coreográfica» (Circle of Choreographic Initiation), which was accompanied by a manifesto based on the aesthetics of Noverre, Fokine and Helpman. In this programme the first Portuguese version of one of the great titles of XX century ballet was hazarded: *The Firebird* (Stravinsky). With reference to the manifesto, in the lines it endorsed, it was inserted in the aesthetics of the *ballet d'action*, of which it never gave an example. The label was used here to accentuate the expressiveness of dance, in opposition to the good technical basis Margarida de Abreu was unable to offer. It was Ferro's doctrine transplanted into the field of classical ballet:

Not only scholastic virtuosity, as without technique there is no style: aesthetic fusion of the body and soul, burning excitingly in the aethereal regions of dreams.

Be that as it may, once again the scanty preparation of the public and their thirst for dance (which proves, in each case, that the lack of a reform was not due to lack of public) crowned the first performances of CIC with success. More than twenty compositions were presented during fourteen years, in addition to occasional collaboration with the *corps de ballet* of the S. Carlos. This activity acted as a melting pot for training many of the dancers who later took part in the birth of the first Portuguese ballet companies. As the public became more conscious of dance values — due to the regular visits of foreign ensembles — the group lost popularity and coherence, to such an extent that in 1960, Margarida de Abreu thought she should take over the direction of *Verde Gaió*. In any case, the historic cycle of her activity was concluded and, as from this moment, the future of ballet in Portugal began to take place in the «Centro Português de Bailado» (Portuguese Ballet Centre) and in the work of a nucleus of dissident dancers from the two previous groups.

The Centre was born at the end of 1960 out of the awareness that in order to implant ballet in Portugal, it was necessary to fight the battle on three fronts: training of the dancers, education of the public, constitution of a professional group. An activity which must be coordinated and not fragmented as it had been until then. In spite of this ambition, the Centre, which was based on the model of the English *ballet clubs*, advanced into that battle with inherited amateur schemes. The frailness of this structure, above all when an Experimental Dance Group was formed, caused the association to collapse. The crisis was such that it became urgent for the Gulbenkian Foundation, which had subsidized the Centre until then, to take over the direct management of the Group. From this gesture the Gulbenkian Ballet Group was born. It is the first Portuguese ballet company working on a completely professional pattern, with a continuous history lasting more than twenty five years.

As from 1965 the attempt to link the Gulbenkian Foundation to the destiny of ballet was successful. The Foundation had developed a *revolutionary* activity (still disputed and questionable for various reasons) in the field of the plastic arts and music, contributing to an alteration in the taste and perception, freeing public and artists from the narrow (and censored) frame of the cultural activity of the Government. Its intervention in the field of dance came later than in the other sectors (except the theatre), but was decisive.

PART TWO

1965-1990

TWENTY YEARS OF THE GULBENKIAN BALLET  
AND THE PORTUGUESE DANCE

by

ANTÓNIO RIBEIRO



1965-1990

The second part of this synthesis on dance covers the period between 1965 and June 1990.

The division of the two periods by the 1965–1966 season is explained by the importance of the creation of the Gulbenkian Ballet Group. Its appearance corresponded to the creation of the first professional Dance Company in Portugal, on which all Portuguese contemporary dance was dependant for many years.

In this second period covering only 25 years it can be seen that the production of works was incomparably superior to any other period in the history of Portuguese dance although there was a certain inertia in the means of production and disclosure of works by Portuguese choreographers.

However, this fact did not prevent the Portuguese dance and its authors from accompanying international creation, a reason which calls our increased attention to this art.

The proximity of events and its protagonists in this second period produced a gratifying situation for any writer of dance, who has the great privilege of becoming the historian of a particularly happy period of creation in the dance field.

1965–1985—TWENTY YEARS OF THE GULBENKIAN BALLET

In October 1965 at the suggestion of Madalena Perdigão, then the director of the Service of Music, the Board of Directors of the Calouste Gulbenkian Foundation integrated the Experimental Ballet Group («Grupo Experimental de Ballet») of the Portuguese Ballet Centre («Centro Português de Bailado») in its Music Department, thus creating the Gulbenkian Ballet Group («Grupo Gulbenkian de Bailado»).

This decision taken by the Administration of the Gulbenkian, entity on which the Portuguese Ballet Centre («Centro Português de Bailado») had always been financially dependant, was included in the projects of regular artistic activities started a few years earlier by the Foundation. This decision was taken in spite of successive internal quarrels, the absence of a clear project, and the low level of interpretation and creation of the Experimental

Ballet Group. In his III report dated 1967, the President of the Gulbenkian Foundation thus gave an account of this event:

The activities of the Centre do not proceed in the desired way and its objectives, pedagogical or the revelation of the taste for ballet have not been completely attained [...]. As for the Experimental Ballet Group, it was the most efficient creation of the Portuguese Ballet Centre and that which lead to the most satisfactory results.

Due to these circumstances and the difficulty and complexity of the administration of a ballet company, the Experimental Ballet Group absorbed the attentions and the financial possibilities of the Portuguese Ballet Centre during the years of its existence and prejudiced the remaining activities.

On the other hand, the Centre's successive administrations recognized that the internal constitution of the association was not the best to enable an adequate administrative and artistic management of the Experimental Ballet Group. Urgent and repeated requests were made for the Foundation to take over the Experimental Ballet Group [...].

The reorganization began with the invitation given to the Scotsman Walter Gore to become the artistic director of the Group. Walter Gore had been ballet master in the Frankfurt Opera and artistic director of the London Ballet and the Australian Theatre Ballet. John Auld, an Australian, also came with him as second guest. First of all he was first dancer then assistant to the artistic director of the London Festival Ballet, and he came to Portugal to exercise the role of *maître de ballet*.

The Gulbenkian Ballet Group gave its first performance on 23 December 1965 in the Vasco Santana Theatre in Lisbon, integrated in the Christmas Party of the Gulbenkian Foundation. *Coppélia* was the choreography presented in a version by John Auld. Only a month later, on 25 January 1966, in the Tivoli Theatre, did the Group officially inaugurate its first season. The programme was made up of *Carnaval* by Fokine and by two works by Walter Gore—*Devoradores da Escuridão* (Devourers of the Darkness) and *Mosaico*. The inaugural cast of the Group was the following: Paula Hinton, Isabel Santa Rosa, Carlos Trancheiras, Patrick Hurde, Bernadette Pessanha, Carlos Fernandes, Célia Vieira, Albino de Moraes, Joahne O'Hara, Raquel Roby, Klaus Gotz,

Marta Ataíde, Carmen Galindo, Ulrike Dethlefsen, Isabel Queiroz, Maria Bessa, Rosário Lapa, Lídia Franco, Isabel Tassara, Luís Miguel, Carlos Caldas, António Rodrigues as well as Walter Gore and John Auld. Paula Hinton was the ballerina from this long cast who became the main figure during the Group's first period of activity.

The printed programme of this inaugural performance contained a text by Walter Gore which corresponded to a programme of intentions. Essentially, the artistic director announced that it was his intention to create a repertory for the Company Group comprising of pieces of the classical and modern ballet, thus including in the technique of classical dance the physical preparation and discipline of the dancers. It was also his intention to educate Portuguese choreographers, create a school to train dancers and organize tours.

Walter Gore's term lasted four years. John Auld was the first to leave, in September 1968, and was temporarily substituted by Roland Casenave, Walter Gore abandoned his duties as artistic director in December 1969. During this period the Gulbenkian Ballet Group presented 52 works, 10 from the traditional repertory, *Coppélia*, *Carnaval*, *La Fille Mal Gardée*, *Sylphides*, *Giselle*, *Swan Lake* (2nd act), *Dances from Prince Igor*, *The Marriage of Aurora*, *The Firebird*, *The Blue Danube*, 25 by Walter Gore himself, 7 by Portuguese choreographers, Águeda Sena, Francis Graça and Carlos Trincheiras, and 10 by other choreographers, Norman Dixon, John Auld, Nini Theilade, Michel de Lutry and Milko Sparembek.

In order to realize these works, the Group requested the participation of seven Portuguese plastic artists — Fernando de Azevedo, Artur Casais, Maria Helena Mattos, Júlio Resende, Mário Alberto, Paulo Guilherme, Inez Guerreiro — and several foreigners — Ronald Wilson, John Piper, Jacques Rapp, etc.

As a result of the departure of Walter Gore, the Group's season was based fundamentally on four works of the traditional repertory — *Petruschka*, *Raymonda (divertissement)*, *Sylphides* and *Giselle*. Two new works by the Portuguese Carlos Trincheiras and Águeda Sena and three by foreign guest choreographers, Michel Descombey, Jean Corelli and Milko Sparembek, were also performed.

In the meantime a few other events directly connected with dance had taken place during this period and outside the Gulbenkian Ballet Group. The first was the creation by the «Instituto de Alta Cultura» of the Centre for Ballet Studies («Centro de Estudos de Bailado») with the object of training interpreters with the profile of classical dancers. The administration of the Centre which settled into the National Theatre of S. Carlos was given to Anna Ivanova. Anna Ivanova, who was English, had worked with Anna Pavlova and some years later was choreographer and *maîtresse de ballet* in the Opera Theatre in Belgrade. She then went to London where she worked with the Ballet Rambert and Sadler's Wells. She was also *maîtresse* of the Spanish Ballet with Antonio and the XX Century Ballet. She was responsible for training the best Portuguese dancers until the end of the following decade.

During this period three very important companies performed in Portugal: The London Festival Ballet, The Merce Cunningham Dance Company and the Martha Graham Dance Company. The first, on their fourth visit to Portugal, had a great success as the ballerinas Margot Fonteyn and Galina Samstsova were included in the cast. The Portuguese dancer Jorge Salavisa, who some years later became the artistic director of the Gulbenkian Ballet, was also in the cast.

The Martha Graham Company, which presented *Clytemnestra*, had an enthusiastic reception by both the press and the public. With reference to Merce Cunningham who included *How to pass, Kick, Fall and run, Place, Variations V* in the programme the reaction of the press was of great perplexity and the public manifested in a contradictory manner: fluctuating between ardent acclamation and total rejection.

In spite of these programmes and the enthusiasm for ballet expressed in the issues of the magazine *ballet* (1966 and 1967) and in the first programmes about ballet presented on television (RTP) in 1967; in spite of the premiere in the Mundial Cinema of the film *A Noite do Adeus* (La Nuit des Adieux) by Jean Dreville, about the life of Marius Petipa and a tour in the ex-Portuguese colonies, South Africa and Brazil by the «Verde Gaio» company, the panorama of dance in Portugal was poor, the choreographic quality and the artistic level of the main participants weak if not inexistent. The critic José Sasportes confirmed it

when he wrote in the magazine *O Tempo e o Modo* dated May/June 1966:

He who criticises, criticises something. And, from what has been said before, it can be immediately understood that, in Portugal, criticism and critics never existed. Neither Sousa Pinto, nor Rui Medina, nor Blanc de Portugal, nor Tomás Ribas, nor I, were we ever in a state in which we could be qualified as critics! [...]. In order to have criticism here and now it is necessary, first of all, to have everything else! That is: the object of criticism, the public to read it and an artistic body on which it could be exercised. For the critic to be born before the art occurs seems to me to be a pretension greater than all those usually attributed to the critic.

In this same article the critic made a vow. That of not writing again while this state of affairs still existed. This lasted until 1971. At this time the Yugoslav Milko Sparembek was artistic director of the Group.

#### THE SPAREMBEK PERIOD

On 14 November 1971 José Sasportes wrote in the *Diário Popular* about the work by Lar Lubovitch presented by the Gulbenkian Ballet Group:

In principle the battle which Lubovitch proposed winning was the most difficult. It was to take hold of about twenty unknown dancers, encourage them and give each one the enthusiasm to dance a piece which belonged to all of them.

This wager was extremely risky due to the heterogeneity of the company, its lack of contact with works of this kind, the unusual invitation to invent a kinetic freedom. In the end the battle was won. The group vibrated as never before to a common diapason and the public, unsuspecting, sur-

prised and immediately conquered, received the offered message in full: that of the unique power of dance as a simple art of the human body in movement [...]. For the first time, a young American choreographer of high level came to work with the Gulbenkian Ballet Group. The result was brilliant, but its echo must become the rule and not the exception.

Thus the critic witnessed the positive results of the artistic direction of Sparemblek at the beginning of his second season. Milko Sparemblek who had already been in contact with the Group as a result of the previous staging of his choreographies, *O Mandarim Maravilhoso* (The Marvellous Mandarin), *Sinfonia do Requiem* (Symphony of the Requiem) (1967) and *Gravitação* (Gravitation) (1970), was invited to accept the vacant post of artistic director immediately after Walter Gore left. In spite of his reservations concerning «the deficient technical preparation of the dancers and a taste directed towards the years 1920–1940»<sup>(1)</sup>, he accepted the post in October 1970.

With solid professional experience as a dancer, *maître* and choreographer in various companies — Janine Charrat, Ludmila Tcherina, Ballet du XXème Siècle, Ballet Théâtre Contemporain, etc.— and in the opera houses in Paris, Amsterdam, Marseille, The New York Metropolitan Opera House, he immediately thought of undertaking a staggered project, the object of which would be to transform the Group into a Dance Company with a professional character, similar to the companies with which he had previously worked, without forgetting that the Company would have to find its own identity to make it different from the others.

From his vast choice of proposals, contained in the text known as the *Relatório da Jugoslavia*, dated the beginning of August 1974, we quote some of them:

Draw the Portuguese dancers closer to the international dance panorama, providing them with up-to-date information

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<sup>(1)</sup> *Relatório da Jugoslávia*, typewritten manuscript by Milko Sparemblek, dated 1974.

and putting them to work with choreographers of a high level.

Stimulate the appearance of Portuguese choreography by means of experience of internationalization of the national choreographers who, according to the artistic director, were hampered by enormous «provincialism».

Request the collaboration of Portuguese plastic artists, the main people responsible for the future creation of «an identity» for the Group.

Eliminate, little by little, the classical repertory, taking into consideration the inadequate training of the Group's dancers, the modern vocation of the Gulbenkian Foundation and, fundamentally, because «it was intended to create a company with a vocation for creation and not for the replacement of works made for other places, with other artists, and in completely different social and historical conditions» (2). On this point Sparemblek regretted the nonexistence of another repertory Company which would dance and maintain the memory of classical dance.

Assure for the Group the working conditions, social privileges, and the standardized professional profile on the same level as an international Company.

Inform the Group about the mechanisms of production and promotion, necessary for a Company making national and international tours.

In order to stimulate creation he tried to organize intensive training courses for the dancers, such as the creation of choreographic workshops which would later on be one of the most successful initiatives of his association with this Company.

During almost five years while he was in charge of the Group some of these proposals were achieved. Others, due to lack of human material or insufficient financial backing, could not be attained.

Milko Sparemblek left the Group after a process of disagreements which began in August 1973, worsened immediately after 25 April 1974 when the dancers joined the Gulbenkian Foundation workers' strike on 18 July of the same year during a

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(2) *Relatório da Jugoslávia*, typewritten manuscript by Milko Sparemblek, dated 1974

tour in Yugoslavia; that led to his departure in April 1975, accused of authoritarianism.

However the balance of his period as artistic director was quite positive with regard to the technical quality and professional level of the Group. On this subject and all the changes which took place in the artistic orientation of the Group, before and during the Sparemblek period, Carlos de Pontes Leça wrote:

*a)* restriction of the number of works of the traditional repertory; *b)* much more collaboration by invited foreign choreographers, including amongst them figures mainly representing North American contemporary dance, in absolute contrast with the academism predominant among the foreign guests of the previous period; *c)* increase in the number of Portuguese choreographers and plastic artists; *d)* reduction to half of the choreographies by the artistic director of the company (the influence of Sparemblek was felt on the level of quality much more than on the quantity — the quality of his vigorous personality as a creative artist)<sup>(3)</sup>.

During the Sparemblek period, 44 new works were presented by the Group, of which one came from the traditional repertory, *Nutcracker*, 12 by Sparemblek himself; 11 by Portuguese authors — to the names of Carlos Trincheiras and Águeda Sena are added Armando Jorge, Fernando Lima and António Rodrigues; and 20 by other choreographers — the North Americans Lar Lubovitch, John Butler, Richard Kuch, Norman Walker, Lynn Taylor and Paul Sanasardo, the Europeans Denis Carey, John Chesworth, Milenko Banovitch and Miguel Descombey, and three foreigners belonging to the Group: Jorge Garcia (*maître* since 1972), Jim Hughes and Patrick Hurde.

The plastic artists invited to cooperate with the Group were the Portuguese Artur Casais, Paulo Guilherme and Fernando de Azevedo (they had already collaborated) plus Nadir Afonso, Espiga Pinto, Artur Rosa, Cruzeiro Seixas, Justino Alves, Charters de Almeida, Da Silva Nunes (Armando Jorge's pseudonym) and Emília Nadal. The foreigners were: André Acquart, Germinal Casado, Colin McIntyre, Gene Kelton.

<sup>(3)</sup> *Album Ballet Gulbenkian* by Carlos Pontes Leça, 1965-1975, ed. FCG.

It was also during the Sparemblek period that the Group began its international tours, methodically and with some success. Referring to a short series of performances which the Group presented in September 1973 in the Sadler's Wells Theatre in London, John Percival wrote in *Dance and Dancers*:

About the dancers of the Ballet Gulbenkian I had heard most encouraging reports from all who had seen them and their week at Sadler's Wells justified these favourable comments. Admittedly there is no outstanding dancer among them, dominating the others either by technique or personality, but if this is a limitation, they manage to make a virtue of it by sustaining a very creditable general standard right through the company with a very definite homogeneity of style<sup>(4)</sup>.

In a traditional assignment of roles in a repertory Company during the Sparemblek period Margery Lambert was the main figure in the cast of the Gulbenkian Ballet.

#### THE GULBENKIAN BALLET

As from the season 1975–1976 the Gulbenkian Group was called the Gulbenkian Ballet. Due to the departure of Milko Sparemblek in April 1975, the artistic orientation of the Company at the beginning of this season was the responsibility of a committee elected by the dancers. The *maître de ballet* Jorge Garcia, the choreographer and rehearsaler Carlos Trincheiras and Ger Thomas were part of this committee.

During this season and the season 1976–1977 the programming of the Gulbenkian Ballet was curtailed and the repertory became more hybrid, with a total conflict of styles. *Grand Pas de Quatre* in the version by Jorge Garcia was included in the same programme as *Lamentos* by Carlos Trincheiras and *Petrushka* by Fokine was danced immediately before *Whirligogs* by Lar Lubovitch. It must be added that the social changes and the omnipresence of the political discourse resulting from 25 April 1974 had also invaded the space of the Gulbenkian Ballet. The first consequence

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(4) *Dance and Dancers*, September 1973, London.

of this status quo, unprecedented in a Ballet Company, had been the departure of Sparemblek. The second, the demand for an artistic auto-management, and the third, the inclusion of performances given by the Company included in the cultural invigoration fostered by the «Movement of the Armed Forces». This last occurred in an attempt to popularize a type of dance traditionally and historically associated with a certain elite of Lisbon.

In January 1977 Jorge Salavisa was invited to be *maître de ballet* of the Company. Jorge Salavisa was a dancer who had had his first dance training in the Anna Máscolo's Studio School in Portugal and then went abroad to dance first of all in the Marquês de Cuevas' Company and later on in England, where he was living at the time of the invitation, in the London Festival Ballet, the Scottish Ballet and the New London Ballet. In September of that year the artistic committee came to an end and Jorge Salavisa took over as artistic director of the Gulbenkian Ballet, post he still occupies today. From the beginning Jorge Salavisa developed a plan with the idea of consolidating a Company with a modern repertory. Some of the decisions taken followed the line already begun by Sparemblek, but there were also ruptures considered necessary by this artistic director. The very first was the exclusion of the traditional repertory. The second was the elimination of the repertory of the national choreographers descending from the generation of Verde Gaio, or appearing in the Sparemblek period. Little by little the choreographies of Carlos Fernandes, Águeda Sena, Carlos Trincheiras, Armando Jorge, etc., disappeared from the Company's programmes. Sparemblek's works only appeared occasionally until they vanished in the middle of the eighties. In their place appeared the choreographers of Modern Dance, disciples of Martha Graham to a greater or lesser degree, and the choreographers of contemporary dance based on classical ballet: Christopher Bruce, Hans Van Manen, Louis Falco, Jiri Kylian, Paul Taylor, Lar Lubovitch, Joyce Trisler, etc., as well as the Portuguese choreographers Vasco Wellenkamp and Olga Roriz.

At the same time as this change of direction in the Gulbenkian Ballet, giving it a profile of a Company more in accordance with the modern repertory Companies of this decade, Jorge Salavisa continued investing in the training of Portuguese dancers by

means of long term courses started in 1969 and continued without interruption until the end of 1989–1990 season. The contents of these courses essentially composed of classes of classical ballet and modern dance technique and, although inadequate as a result of this limitation, trained two generations of exponents whose profile was that of the Gulbenkian Ballet dancer. The fact that these courses were not up-dated by the introduction of other techniques proved to be quite limiting, particularly with respect to a general incapacity of this Company's dancers to transfer to the dance nearest to the New European Dance at the end of the eighties.

In the period between October 1977 and June 1990 a total of 90 works were presented, of which only two came from the repertory prior to the sixties—*Nutcracker* from the classical repertory and the modernist choreography *The Rite of Spring*. Fifty one choreographies by Portuguese choreographers were presented a number indicating the large investment made in the creation of Portuguese choreographies, thus reversing the previous orientation. Twenty four were presented by Vasco Wellemkamp, fifteen by Olga Roriz, four by Carlos Trincheiras, two by Armando Jorge and one by each of the following choreographers—Margarida Bettencourt, Vera Mantero, César Moniz, Paulo Ribeiro, Gagik Ismailian (Armenian dancer in the meantime naturalized Portuguese) and João Fiadeiro. The remaining thirty eight works were by foreign choreographers representative of contemporary dance from the seventies: Hans Van Manen (5), Christopher Bruce (4), Lar Lubovitch (4), Milko Sparembek (3), Jiri Kylian (3), Louis Falco (3), Barry Moreland (2), Peter Sparling (2), John Butler (2) and one each from the following choreographers, Elisa Monte, Jonathan Lunn, Nacho Duato, Paul Talor, Edmund Stripe, Joyce Trisler, Heinz Spoelli, Jack Carter and Maurice Béjart.

The participation of other Portuguese artists in different areas of the performance increased during these thirteen years and the following are an example of the various invitations extended among others to the staging and costume designers Espiga Pinto, José Costa Reis, Eduardo Nery, Nuno Carinhas, António Sena, Charters d'Almeida, António Lagarto, Jasmim de Matos; to composers Álvaro Cassuto, Constança Capdeville, Carlos Paredes, Fernando Lopes Graça and António Emiliano. The light technicians Orlando Worm, Paulo Graça and Rui Fernandes were the Portuguese

whose lighting effects were most outstanding in the series of works in the repertory.

This last period of the Gulbenkian Ballet is unquestionably linked to two generations of dancers, most of them trained in the style of this Company and as interpreters contributed to impose it. They are Isabel Queiroz, Graça Barroso, Ana Rita Palmeirim, Birte Lundwall, Elisa Ferreira, Ger Thomas, Gagik Ismailian, Francisco Rousseau, Luís Dams, Agnelo Andrade.

With the arrival of the 1985–1986 season the Gulbenkian Ballet was a stable and defined Company. From then until the end of the decade they were confronted with the main question common to the Repertory Companies of Contemporary Dance. With the vocation to maintain a certain memory of dance, how can they conciliate styles and languages developed in another cultural time, with other choreographers, dancers and where the «school» prevailed over «the author»? The Gulbenkian Ballet, a repertory Company, with many choreographers, has been confronted with this question since the middle of the eighties, without appearing able to find an immediate solution.

This problem was apparent in the performances of the younger Portuguese choreographers invited in the meantime to create works for the Company modelled by a type of production, creation, presentation of performances and training of dancers, obviously inspired on the Repertory Companies of the end of the seventies.

The English model, of the Company and dance school, which had prevailed for many decades with the first translations of the books by Arnold Haskell, Director of the Sadler's Wells School, the presence of dancers and choreographers, most of whom were English and obviously influenced by its last artistic director is its best reference model.

In spite of this, and also because it has exceptional economic means available, the Company has made its mark internationally with many tours in Europe, Africa, Asia and South America.

However, this Company and its public were able to make a comparison with other Companies invited annually to appear in the Grand Auditorium. Among others can be quoted: The Joyce Trisler Danscompany (1979 and 1986), Merce Cunningham Dance Company (1981), Nikolais Dance Theatre (1982), Lucinda Childs Dance Company (1985), Trisha Brown Company (1987), Twyla Tharp Dance (1988) and Batsheva Dance Company (1989).

The public's reaction to the programmes presented by these Companies in the Grand Auditorium oscillated between an immediate acclaim in the case of the Companies whose style was identifiable with that of the Gulbenkian Ballet's repertory, and total indifference and even controversy about the material and repertory posterior to Modern Dance, in this way accentuating this Company's importance during these years in the formation of taste. Importance which is also responsibility. The public's stomping and whistling in disapproval in the Grand Auditorium to the programme of Lucinda Childs in May 1985 is an example of the conservatism and lack of artistic criteria of this audience. Part of the responsibility for the public's lack of information is also due to the absence of more discerning criticism and less subsidiary information of the Gulbenkian Ballet. The visit to Portugal in the eighties of choreographers like Alwin Nikolais, Merce Cunningham and Lucinda Childs herself, did not correspond to the criticism of these years, and was estranged from the historic importance of these authors and their choreographic revolutions. Only one musicologist, José Ribeiro da Fonte, realized the historic moment of the presence of the Lucinda Childs Dance Company. After situating and explaining «the minimalists» and Linda Child's option, he wrote about this choreographer's work, and the public's reaction to the performance:

[...] the first reaction is one of surprise and the second is of controversy as it is impossible to let such a strong proposition go by without running the risk of turning our backs on an image of ourselves which it is imperative to face.

If there are no other reasons not to ignore Lucinda Childs there is always the strongest: the unimaginable quality of a Dance Company which accepts this enormous challenge /the choreographic minimalism/(<sup>2</sup>).

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(<sup>2</sup>) *Expresso*, José Ribeiro da Fonte, 1 June 1985.

## CHOREOGRAPHIC WORKSHOPS

In the 1989–1990 season, the cast of the Gulbenkian Ballet is mainly composed of Portuguese dancers. From thirteen Portuguese dancers and eight foreigners, the cast in the season 1976–1977, in this recent season the proportion has become twenty seven Portuguese to two foreigners.

As well as this positive balance, the result of investment in training, another activity continued by Jorge Salavisa has been very successful. It is thanks to this activity —the Choreographic Workshops— that we owe the appearance of Portuguese choreographers in the Gulbenkian Ballet.

Created in 1972 with the idea of «stimulating the discovery of new values in the domain of choreographic creation in Portugal», and destined, in principle, for the dancers of the Gulbenkian Ballet, thirteen choreographic workshops took place until the 1988–1989 season. The total number of works presented was seventy nine by thirty one dancers, some of whom repeated this experience several times. Here two of them «were born» as choreographers for the Gulbenkian Ballet. The first was Vasco Wellenkamp, and the second Olga Roriz.

## VASCO WELLENKAMP

Vasco Wellenkamp was born in Lisbon in 1942. He began his dance studies in 1960 with Margarida de Abreu and Fernando Lima in the «Grupo Verde Gaio». In 1968 he entered the Gulbenkian Dance Group as a dancer.

Vasco Wellenkamp is the artist best representing the style of the Gulbenkian Ballet in the series of seasons from 1977 to 1985. In a certain way he himself is a product of this Company as a choreographer. As a member he broke away from classical dance, began as a choreographer in 1975 and since 1977 he is its resident choreographer.

He considers the influence exerted by Milko Sparembleck, John Butler, Norman Walker and Lar Lubovitch as having been fundamental in his training. His sojourn in New York from 1973 to 1975 was decisive in the acquisition of a style and school

of reference. In this city he attended a choreographic composition course in Merce Cunningham's studio and worked with Valentine Pereyslavac and David Walker. However the classes and aesthetics in Martha Graham's Contemporary Dance School provided him with background for his choreographic language and gave him a style, the Graham style, which he in fact introduced into Portugal for the first time, both as choreographer and teacher of technique.

Today he claims that his style is the result of a union: of techniques and languages. «When he came here [Lubovitch] it was something completely new; I had the shock of someone who sees something for the first time. As from then I wanted to understand [that], to go to the source. I went to America; it was already late for me — I was 30 — but I worked tirelessly and I think I managed to attain a reasonable technical perfection in modern dance. Then I returned to my classical basis and started to create a union of the two techniques in order to find my own language» (6).

After experimenting with choreography in the Choreographic Workshops in 1973 and 1974 his first work for the Gulbenkian Ballet had its first performance in the 1st programme of the season 1974–1975. The title was *Concerto em Sol Maior* (Concerto in G major), the music was by Ravel and the costumes were designed by the choreographer himself.

This, his first work, would become an emblem of the importance which music would always have in his work. As the choreographer himself said, «music is the most important element with which I work, outside dance» (7).

From this first performance until the end of the 1989–1990 season, Vasco Wellenkamp created a total of twenty eight choreographies for the Gulbenkian Ballet, of which the following stand out as landmarks in his work: *Outono* (Autumn) (1976), *Antemanhã* (Pre-dawn) (1980), *Danças para Uma Guitarra* (Dances for a Guitar) (1982) and *Benção de Deus na Solidão* (God's Blessing in Solitude) (1985) and *Exultate Jubilate*.

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(6) *Expresso*, «A angústia do coreógrafo no momento da estreia» (The choreographer's anguish on the occasion of the first performance), interview by Augusto M. Seabra, 23 November 1985.

(7) *Fim de Semana — Vasco Wellenkamp* (Weekend — Vasco Wellenkamp), interview by António Melo, 30 January 1988.

The choreographer counted on the collaboration of other Portuguese artists for his choreographies during these fifteen years. Thus, in addition to the choreographer, who also sometimes designs the costumes, Emília Nadal, José Costa Reis, Nuno Carinhas, Fernando de Azevedo, Artur Rosa, Ana Silva e Sousa, António Lagarto and Eduardo Nery were responsible for the scenery. Most of the costumes were designed by Helena Lozano and the lighting by Orlando Worm and Fernando Bessa. Although he used music by Portuguese composers Constança Capdeville, António Victorino d'Almeida and Carlos Paredes, the choreographer also turned to various other composers, with special preference for the romantics — Mahler, Liszt, Wagner, Debussy, Webern — and also Mozart, George Crunb, Francis Poulenc, Lucian Berio, etc.

There were many dancers in the Gulbenkian Ballet who developed a taste for Modern Dance dancing in the choreographies by Vasco Wellenkamp, but this choreographer's work is particularly linked with Graça Barroso who was his favourite interpreter.

Normally considered as a lyrical choreographer, whose romantically inspired choreographies confirm, his work dated 1984 *Só Longe Daqui* (Only Far from Here), co-authored with Ricardo Pais, is a change in his choreographic route and also that of the Company. Vasco Wellenkamp and the producer Ricardo Pais created the work, which introduced another type of performance in the Gulbenkian Ballet which, starting from the choreographic means, did not end there but was augmented by speeches and theatrical mechanisms, both scenic and musical, which were unusual in the repertory of this Company until then. For these reasons *Só Longe Daqui* aroused enormous curiosity in the participating dancers for other scenic methods and awoke high appraisal for the contamination of the arts among the public.

Choreographer of a generation and an epoch, maybe its best choreographer, Vasco Wellenkamp also best embodied the spirit of a Repertory Company inspired by Modern Dance, which is the case of the Gulbenkian Ballet.

Tomaz Ribas wrote about Vasco Wellenkamp:

From his *Concerto em Sol Major* until the last ballet of his seen by us —*Exultate Jubilate* first performed in 1987—

Vasco Wellenkamp has proved, at the same time as his excellent musicality, a simultaneously dramatic, romantic and lyrical inclination which confers a remarkable and seductive poetic quality upon his works and a transparency in composition which allows him to develop a profoundly intuitive discourse most evident in the composition of the *pas de deux* [...].

Never forgetting his academic-classic training, having assimilated (by means of an original and very personal process of purification) the techniques and languages of Modern Dance and reformulating (also in a very personal way) the choreographic-gestural-dramatic discourse of European expressionism, Vasco Wellenkamp has been inserted naturally as a choreographer in the sphere of contemporary dance [...]. Not using Portuguese themes nor music inspired by Portuguese folklore, Wellenkamp has managed to evoke a remarkable Portuguese emotional nature in many of his works: *Outono* (Autumn), *Lúdica* (Play), *Cinco Poemas de Amor* (Five Love Poems), or *Danças para Uma Guitarra* (Dances for a Guitar) are examples of this <sup>(8)</sup>.

#### OLGA RORIZ

Olga Roriz was born in 1955 in Viana do Castelo. She began training as a dancer with the English teacher Ana Ivanova in the S. Carlos Theatre School of Dance in 1964 and continued in the Dance Course in the National Conservatory. Then in 1976 she entered the Gulbenkian Ballet as a trainee dancer.

After having experimented as a choreographer in the five Gulbenkian Ballet Choreographic Workshops as from 1978, Olga Roriz made her influence felt as the new choreographer of this Company with a new choreography performed by the 1983 Choreographic Workshop with *Lágrima* (Tear).

*Lágrima* introduced the performance of sexual violence into a traditionally lyrical Company with a light repertory dealing

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<sup>(8)</sup> *Colóquio Artes — 25 Anos de Dança e Bailado em Portugal* (Colloquium Arts — 25 years of dance and ballet in Portugal), Tomaz Ribas, no. 75, 2nd series, December 1987, ed. FCG.

with amorous themes. With music by the Rock musician Nina Hagen *Lágrima* was a desecration on the stage of the Gulbenkian Ballet, but it was also responsible for a renewed interest this Company aroused in the younger members of the audience.

From then her choreographic proposals were of benefit for the Gulbenkian Ballet renovating its image as a repertory Company, already eroded by a repertory definitely branded by the modern choreographers of the seventies. This choreographer's intervention modernized this Company and brought it a new public, mainly comprised of a generation more identifiable with and more aware of the visual effects of rock, punk, the theatricality of everyday life, the spectacular component of urban dances and the themes surrounding the conflicts of a sexual nature and of a generation, normally absent from the repertory of the Gulbenkian Ballet. The Gulbenkian Ballet is associated with the image of this choreographer in the latter years of the eighties.

This aesthetic reform by Olga Roriz did not affect the deepest structures of the Company. The programming of the Gulbenkian Ballet continued as before. Although its performances were increased and tours were extended each programme continued to be thought of as a series of pieces, frequently by authors of different aesthetic intentions and the reason for such combinations was never obvious. Thus the variation introduced by Olga Roriz was eventually assimilated by the logic of this repertory, in spite of the reforming intervention obvious in this choreographer's works.

From here stems an effect, somewhat perversely, provoked by her appearance on the Portuguese choreographic scene and it was that of a standardization of the most contemporary dance, modelled on the work of Olga Roriz. As a result European dance was wrongly approximated to the dance of the Portuguese choreographer and other choreographic production proposals taking place at the same time were excluded on the outer fringes and wanted to express themselves.

The years 1984 and 1985 were particularly profitable in the career of this choreographer. After returning from a course for choreographers and composers which took place in Guildford in 1984 under the orientation of the choreographer Alwin Nikolais, she created *O Livro dos Seres Imaginários* (The Book of the Imaginary Beings) in 1984, based on a story by Jorge Luís Borges, and also initiated her collaboration with the stage and

costume designer Nuno Côrte-Real. She gave her first performance as choreographer-soloist in *Incerto-Exacto* (Uncertain-Exact) and received her first order from an exterior group, the «Dança Grupo», for whom she created *Cadência* (Cadence) also in 1984.

In 1985 she created two of her most distinctive pieces. These are *Terra do Norte* (Northern Country), created for the Gulbenkian Ballet with traditional music from the Minho and Trás-os-Montes (two regions in the north of Portugal), collected by Michel Giacometti. The scenery and costumes are by Nuno Côrte-Real. In this choreography Olga Roriz called upon her rural roots, removed the dancers' shoes and gave them weight, the sound of breathing and a compact movement in space as fundamental spectacular characteristics.

As *Troianas* (The Trojans) for the National Ballet Company is proof that Olga Roriz is recognized as a choreographer capable of creating for a repertory Company, even with a fundamentally classical repertory, without this style inhibiting her from imposing her choreographic themes and her style of movement. It had an enormous success. With music by Vitorino, Janita Salomé and Constança Capdeville who assembled the musical composition, the motive of this choreography is also the woman. Here the chosen theme is the abandoned woman, the woman as the heroine of the tragedy. Aesthetic collaboration and complicity also started with this piece and were developed until the end of that decade and blamed for the success or failure of the performances of two people. The two are Olga Roriz herself and the stage and costume designer Nuno Carinhas.

*Tu e Eu* (You and I), produced by João Lourenço in the «Teatro Aberto» (Open Theatre), and *Teatro de Enormidades Apenas Críveis à Luz Eléctrica* (Theatre of Enormities Which Are Only Credible by Electric Light) for the Forum in Viseu, produced by Ricardo Pais with the collaboration of António Emiliano, Luís Madureira and António Lagarto, were the pieces included in the choreographer's first performance in the theatre. In addition to her participation as choreographer in the second her presence on the stage as the character of Zefa was one of the most interesting dramatic aspects of this excellent production. 1985, the year of her consecration, was thus described by the critic Augusto M. Seabra:

[...] her work reveals (and transmits), above all, the place of the body as the first source of emotion. They

are rituals of love and war in a tribal world, originating in an essential vitality in which the body becomes drama, in harmony with the basic sound elements which stimulate energy and movement; the voice and percussion<sup>(?)</sup>.

This choreographer continued to develop the themes and ideas which defined her own style until the end of the decade. She also found another choreographic motif which contributed to another series of performances. It was the sombre side of the performance whilst choreographic material. The pieces *Espaço Vazio* (Empty Space), *Casta Diva* 1988 and to a certain extent *13 Gestos de Um Corpo* (13 Gestures by a Body) are examples. She continued collaborating with producers, musicians, stage and light designers. In this decade she was one of the creators who, in her own style, contributed most towards a conception of dance as a total performance, where the intervention of other elements such as stage design, lights, costume, music, etc., are decisive.

Her last choreography in 1989 was the solo *Jardim de Inverno* (Winter Garden) danced by the choreographer and produced by the «Carrefour des Régions d'Europe». At the end of the decade Olga Roriz was recognized on the foreign circuits of dance production and practised a repertory as choreographer-soloist alongside the work in her company. In 1990 she created two works for the Gulbenkian Ballet, *Isolda* and *Idmen B*, the former, danced only by women, invoked *As Troianas* (The Trojans) in the same tone of abandonment and dramaticism.

#### THE NATIONAL BALLET COMPANY

In the same year in which the Gulbenkian Ballet initiated a new period in its history, a long-standing ambition of a section of Portuguese ballet mainly identified with academic-classical dance, was realized. The National Ballet Company was created by Governmental act which was only possible after the Revo-

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<sup>(?)</sup> *Expresso*, Augusto M. Seabra, 3 August 1985.

lution of 25 April 1974 and some cultural investment stimulated by it. Dated 12 July 1977 the Secretary of State for Culture's decree was the first of a series of official decisions of which the purpose was: «to promote and divulge dance as well as train and stimulate new dancers, choreographers and technicians to produce ballets, whenever possible related to the Portuguese choreographical and musical patrimony [...]; to produce the ballets most relevant to the universal heritage, either classical or contemporary; to support the other ballet groups [...]; to create and maintain a training centre with the aim of improving and professionalizing the dance artists and technicians», etc.

It is well known that the objectives seem far removed from Portuguese balletic reality. This was confirmed right from the first audition for Portuguese dancers until the most recent creations. In general they appear to be without any prior reflection concerning the need for the State to create a Company of this type, its viability, and far removed from the reality of world ballet, where it was already well known that only Companies of a high technical and interpretative level supported by large economic resources would survive.

Contrary to all of this the Company was created and in the same decree the end of «Verde Gaio» was announced, whose activity and heritage «must be transferred to the National Ballet Company by the end of this year». In spite of uproar and some limited public discussion provoked by the decision, it was mainly linked with labour questions as, in fact, the decision confirmed administratively what had for many years been a fact. The «Verde Gaio» Dance Group, created in 1940 by António Ferro, was part of a series of propaganda instruments imposed by a regime and a cultural policy in the style of «national modernism», to which «Verde Gaio» would contribute by dancing a «stylized national folklore» and in which most of the dances were by Francis Graça its artistic director.

In 1970 even after the direction was taken over by Margarida de Abreu, the creator and manager of the «Círculo de Iniciação Coreográfica» (Circle of Choreographic Initiation) from 1944 to 1960 which, in spite of its few performances had always declared its affiliation in a more coherent choreographic line and more modern taste, did not manage to do more than prolong the agony of a group without any technical training and of a series of productions without any choreographic or artistic substance.

Therefore it seemed natural that the activities of a group in obvious decadence and no longer of any use to the regime would come to an end.

In these conditions with no tradition of classical dance, no dancers with the minimum of academic-classical dance training, no school to train professional dancers, the creation of the National Ballet Company was inopportune, and provoked ambiguities which still affect this Company today.

The dancer and choreographer Armando Jorge was first of all invited to be artistic consultant and later on became artistic director of the National Ballet Company. Armando Jorge began his training with Margarida de Abreu in the Circle of Choreographic Initiation (1958–1960) and became part of the cast of the «Verde Gaio» Company where he was principal dancer (1961). As from 1962 in the «Grands Ballets Canadiens» he gained international prestige dancing the classical repertory. Promoted in 1965 to first dancer in the «Grands Ballets Canadiens», he undertook several international tours where he danced the contemporary repertory in addition to the classical repertory, and in particular Balanchine. He also worked with Maurice Béjart in the «Ballet du XXème Siècle» and in Portugal was part of the cast and created choreographies for the Gulbenkian Ballet between 1966 and 1977.

The first *maître de ballet* of the National Ballet Company was Laszlo Tamasik. He was solo dancer in the Budapest Ballet Company until 1967, when he sought refuge in Canada and where he danced in the «Grands Ballets Canadiens». Before coming to Portugal he had already initiated his career as *maître de ballet* specializing in classical ballet of the Russian school. As expected, the audition for the cast of the Company, consisting of Portuguese dancers, was frustrated by the nonexistence of a tradition or dance school in Portugal. The Company was formed by resorting to foreign dancers, most of whom were English, auditioned in the Royal Ballet School and in the Dance Center, joined by some Portuguese dancers who were also studying in London at that time.

The first cast was made up of twenty six dancers (nineteen female dancers and seven male dancers), of whom fifteen (eleven female dancers and four dancers) were foreigners. In addition to the *maître* all the other teachers were foreigners, amongst them was the ex-solo dancer of the Royal Ballet, the Basque

Pirmin Trecu, resident in Oporto for some years where he directed the Academy of Classical Ballet, a training school for dancers. The situation was very similar to that in which the Gulbenkian Ballet Group had appeared, except in the abyssal difference of the economic sources and which in the latter were incomparably greater.

The National Ballet Company presented its first performance in Oporto in the Rivoli Theatre on 5 December and the official first performance was in the National Theatre of S. Carlos in Lisbon on 17 December. The programme of these performances was made up of: *Swan Lake* (2nd act), *Petipa* in the version by Brydon Page with music by Tschaikowsky, scenery by Cruzeiro Seixas and costumes by Hugo Manuel; *Canto de Amor* (Love Song) and *Morte* (Death) by Patrick Hurde, music by Fernando Lopes Graça, scenery and costumes by Julio Resende; *Pas de Deux* from *The Nutcracker Suite* and *D. Quixote; Suite Medieval* (Mediaeval Suite) by Brydon Page, music by Frederico de Freitas, scenery and costumes by Artur Casais. On alternate days Raya Lee and Luísa Taveira danced the role of Odette (*Swan Lake*); Peter Maller and Philippe Talard, also on alternate days, danced the role of Siegfried.

The programme of the first performance, from the point of view of the works presented, predicted the organisation of the repertory followed during the thirteen years of the Company's existence. In an attempt to fulfill one of its most contradictory objectives, dating from its creation, and presenting a «universal repertory», the National Ballet Company combined works by Petipa with Balanchine, Lifar Joss, Limón, van Dantzig, Nebrada, Fernando Lima, Carlos Trincheiras, Olga Roriz, Armando Jorge, etc., in its programmes.

This combination of repertory, apparently justified by this didactic function which heralded its appearance, avoided a basic reflection on the role and the possibilities of the repertory of a National Ballet Company at the end of the second half of the twentieth century in Europe and the necessary measures to be taken to train its dancers, teachers and choreographers.

Four years after its creation these questions were still not included in the main concerns of the Company and its relative success abroad contributed to avoid them.

In connection with the impression made by the Company on one of its first international tours and witnessed by Marcelle Michel who wrote in *Le Monde* on 20 February 1982:

It is worth while going to the Champs Elysées Theatre to see this Company unknown until now in Paris. A Company without stars, it beguiles by its quality, texture, we could say by its precise, sensual, resilient dance, performed with gentleness — a dance as smooth as velvet. This Company, formed four years ago, is trained from a classical base open towards contemporary expression, of the hybrid type which has propagated in the west, which allows it to dance Béjart as well as Lubovitch or Kilyan.

One of the programmes is made up of modern dances, which date from the sixties and seventies; it enhances the versatility of the dancers, completely at ease in an *Andante* by Lawrence Gradus and a *suite* by Rudi van Dantzig, *Ramifications*, with frightening *enchaînements*. The Ballet of Portugal has an efficient manager in Armando Jorge, but it cannot be said that he is a choreographer of genius. His version of *Carmina Burana* lacks invention of movement [...].

The second programme is classical. Here we encounter the connection of the Company with the Gulbenkian Ballet, for which Georges Skibine had composed a second version of his *Romeo and Juliet*, substituting the music by Berlioz for the score of the less romantic Prokofiev. The elegant choreography with the flowing groups and the battle of swords is distinguished by the exactness which is characteristic of the aesthetic atmosphere of Zefirelli's films. A very articulate scenic arrangement by Filipe de Abreu improves the theatrical effects. The dancers are of an exquisite beauty, in particular Maria José Branco (a suave and childlike Juliet), Miguel Lyzarro (a swift Romeo), Guilherme Dias (Tibaldo), Alfredo Gesta (Mercury) and others, all young and spontaneous.

Contrary to the opinion of this witness the interpretative and technical quality and other resources of the performance did not improve although the Company increased the number of works in its repertory in the following years.

During its thirteen seasons and various national and international tours, the National Ballet Company performed seventy six works, of which many were only parts of works or variations. Some were only productions of the same work, or part of it, by several choreographers.

From the academic-classical repertory they presented thirteen — *The Nut Cracker Suite, Giselle, Swan Lake, La Bayadère, Sylphides, Festival of the Flowers, Sleeping Beauty, Raymond, Sylphide, Paquita, Petruschka, Fire Bird Suite, Coppelia*— and from the neo-classical and modern repertory thirty six pieces, distributed as follows: Balanchine (4), Oscar Arraiz, José Limón (3), Kurt Joss, J. Perrot, R. Chai, M. Renault/L. Mérante, Serge Lifar, Judith Marcuse, Norman Walker, D. Lichine, Tony Hulbert, Skibine, Michael Corder, Rudi van Dantzig, Heinz Spoerli, G. Veredon, E. Volodini/Gorsky, Laszlo Tomasik, Victor Navarro, Eric Senen (one work by each choreographer). The Company has seventeen works by Portuguese choreographers as patrimony: Armando Jorge (8), Carlos Trincheiras (4), Fernando Lima, António Rodrigues, Olga Roriz, L. Marta and Victor Linhares (one by each).

Several Portuguese plastic artists were requested to collaborate with the Company by designing scenery and costumes; among them, Da Silva Nunes (Armando Jorge's pseudonym), Artur Casais, Nuno Carinhas, Cruzeiro Seixas, António Casimiro, Júlio Resende, Lagoa Henriques, Manuel Lapa, Justino Alves, Gil Teixeira Lopes, Espiga Pinto, Nuno Côrte-Real, etc. Some Portuguese composers collaborated, in most cases based on works already existing and definite commissions were minimal. The composers most requested were: Álvaro Cassuto, Constança Capdeville, Alexandre and João Paulo Soares, Fernando Lopes Graça, Frederico de Freitas, Joly Braga Santos, António Vitorino d'Almeida, Luís de Freitas Branco.

By decree-law the Company was integrated in the National Theatre of S. Carlos in July 1985. The centre for the training of dancers created when the Company was formed was also integrated, with the specific objective of training professional dancers mainly for the academic-classical repertory. This objective still has to be satisfactorily achieved thirteen years after it was defined. Some adverse circumstances affecting the Centre justify this situation, but the main reason can be found in the lack of definition of the Company's repertory or a more coherent and contemporary training pattern for the dancers.

At present the cast of the Company consists of a total of sixty five elements, of which thirty eight are ballerinas (fifteen foreigners and twenty three Portuguese) and twenty seven male dancers (ten foreigners and seventeen Portuguese). These numbers confirm that the decision taken in 1977 was hasty. In particular the necessity to create the correct structures to train Portuguese dancers was not taken into consideration, or the demand for more correct training in the official Dance Course which existed in the National Conservatory.

The ballerinas Isabel Fernandes, Luísa Taveira and Cristina Maciel are an interpretive trio of reference during the last years of the short history of this ballet Company.

At the same time as the resident cast, the Company has presented other dancers in its performances known as specialists in the interpretation of certain works. Among whom can be mentioned Sylvie Guillem, Yuriko Kawaguchi, Ludmilla Semenyaka, Nina Ananiachvili, Cyril Atanassof, Patrick Armand, Fernando Bujones, Manuel Legris and Alexei Fadeyetchev.

For this reason and due to similar profiles it is worthwhile mentioning here some of the Companies and interpreters who visited Portugal: in June 1968 Rudolf Nureyev danced in Lisbon integrated in the cast of the Royal Ballet, the Cuban National Ballet and the ballerina Alicia Alonso (1974), the Ballet of the Opera de Paris danced *A Bela Adormecida* (The Sleeping Beauty) and *Giselle* in July 1979, the José Limon Company in September 1977, the Rambert Dance Company in February 1989.

## THE EIGHTIES

### THE FIRST SMALL COMPANIES

First of all, in May and then in September 1979 two dance groups appeared as pioneers of an alternative movement to the choreographic production of the Gulbenkian Ballet. In spite of the different origins of their principal participants their projects were similar. In both it was realized that the fact they had ignored the new choreographic languages and production methods which began to impose themselves in all of Europe had meant that they went through a decade without contributing much to

the history of dance in Portugal. However they were the only ones who survived more out of stubbornness than innovation, from the number of small groups which proliferated in the first half of the eighties.

The Experimental Jazz Dance Group, later transformed into the Lisbon Dance Company («Companhia de Dança de Lisboa») (1984), began its activity in September 1981 influenced by an atmosphere of short lived euphoria and poor choreographic substance as was jazz dance. Once this euphoria had passed and in the reflected heat of *Fame*, a television series which attracted many followers, the Lisbon Dance Company set its course on a hybrid repertory of works of little imagination and finished by becoming installed in a choreographic line susceptible of being compared to a type of Pop. It is with this kind of repertory that the Company, regularly subsidized by the Secretary of State for Culture, has undertaken its innumerable tours of the country — with all the inherent benefits and evils in this repertory and for a public whose education in Dance is of no account or almost nonexistent.

In May 1977, the «Dança Grupo» (Dance Group) had its first performance in Trafaria. The programme included: *Areias* (Sands) by Paula Massano, with music by anonymous Spanish composers of the XIII century, *Adágio* with music by Bela Bartok, and *As Vozes* (The Voices), with popular music from the Algarve, both choreographies were by Elisa Worm. The idea for the creation of the «Dança Grupo» came from this choreographer. Elisa Worm, an ex-ballerina of the Gulbenkian Ballet Group, with some previous choreographic experience, was a teacher of dance in the National Conservatory, origin of most of the dancers in this group.

The isolation of choreography from other artistic practices and the adoption of inefficient production methods were the main reasons for the lack of success of the «Dança Grupo» during its eleven years of existence.

The alternatives to the Gulbenkian Ballet, which these two Companies wanted to present and were no more than alternative casts, were condemned as they were not in fact aesthetic alternatives. Once again the lack of solid training of the dancers weighed very negatively in the reception of these pieces.

## 1985-1990 — THE NEW PORTUGUESE DANCE

On 14 November 1981 the choreography *Na Palma da Mão a Lâmpada de Guernica* (The Lamp of Guernica in the Palm of the Hand) had its first performance in the Carlos Alberto Theatre in Oporto, in the programme of «FITEI — Festival Internacional de Teatro de Expressão Ibérica». The artistic director of the Company and the choreographer Paula Massano were the authors of this choreography danced by the «Dança Grupo». *Na Palma da Mão a Lâmpada de Guernica* had the works of Picasso in his various periods as its thematic purpose and quoted some of the fundamental figures in his painting such as the harlequins, musicians, saltimbanques and girls. It was a performance conceived without interruptions, of approximately 75 minutes' duration, in which an aesthetic performance was attempted and the use of costumes and sculptural props expressed the *jolie de vivre*. The choreography disembodied space thus suggesting the correlation of a cubist representation in dance.

At that time *Na Palma da Mão a Lâmpada de Guernica* was in the panorama of Portuguese dance the first essay in the construction of a new choreographic language alongside that of the hegemony of the Gulbenkian Ballet and of its aesthetics. It was also the first attempt to create a dance performance that was a display of authors. Some of the collaborators in the other elements of this performance, the set and costume designer Nuno Carinhas, the composer Constança Capdeville and the lighting expert Orlando Worm, all of whom some years later were to form a group of mediators fundamental in the creation of the «Nova Dança Portuguesa» (New Portuguese Dance).

This work did not create immediate aesthetic ruptures but announced a new era for Portuguese dance which emerged a few years later.

*Zoo&Lógica — Uma Instalação a Habitar por Coreografias* (Zoo&Logia an installation to be inhabited by choreographies) a name given to a performance that by its specific characteristics would be the first work of the «Nova Dança Portuguesa» had its *première* in the gallery «Os Cômicos» at Paula Massano's suggestion at the beginning of 1984.

*Zoo&Lógica* was made up of three choreographies which inhabited the space of the gallery imagined by Nuno Carinhas, who was also the costume designer of the three works.

The three choreographies in this space were the work of the dancers Gagik Ismailiam, Ana Rita Palmeirim and Paula Massano. The first two were dancers in the Gulbenkian Ballet and had already made other choreographic experiments in this Company's Choreographic Workshops («Estúdios Coreográficos») and in the «Dança Grupo». Here, with different styles, they tried to create choreographies in a performance in which the principal innovating characteristic was that its production was independent of the regular subsidies from the «Secretaria de Estado de Cultura» (Secretary of State of Culture). It was an attempt to be sponsored by private entities but which did not give a positive economic result.

*Zoo&Lógica* was a radical change in the aesthetics and pattern of the production of dance performances in Portugal. In his analysis of the dance activities of the first quarter of 1984 the critic Gil Mendo wrote in the *Expresso* of 3 March referring to this performance:

[...] The space, the volume, the detail of gesture and expression (which is also a gesture), are pieces of identical value here in the puzzle which is the vision of each spectator, in contrast to the conventional performance in which the distance in relation to the stage can give the illusion that the movement is drawn in a bidimensional surface. The spectator has to choose where he looks and, in this way, chooses the pieces of his own puzzle.

In this performance — *Zoo&Lógica* — there is a very interesting progression: Gagik Ismailiam makes a collage, full of humour and surprises, gestures and movements partly taken from children's games and expressions, partly from terror films and partly from grotesque everyday situations, with the characteristic that they are affirmative gestures more than dialogue — threat, fear, obstinacy, frown, amusement. The voice also possesses this characteristic: shrieks of pleasure or fright, the blown kisses, the phrase «Não tenho fome» («I am not hungry») which is stubbornly repeated.

In Ana Rita Palmeirim's work there is a relationship with the «other» and with sound and objects free from emotion, resulting in a very beautiful effect: Margarida Bettencourt's solo with the movements restrained by an imaginary thread,

her duet with Gagik Ismailiam and the trio with Filipa Mayer are very fine. Here gesture and sound complete one another, the music is graphically drawn on the transparent canvas and there is an amusing chorus of voices superimposed which has only a partially legible text written on their clothes.

Paula Massano uses an intelligible text, which begins as a dialogue between the characters and then said by a narrator's voice off stage, and creates an atmosphere of idyll, seduction and sensuality, among the interpreters as well as in their relationship with space and objects. The game between Ana Rita Palmeirim and Gagik Ismailiam with the coloured balls is beautiful; the use made of the chair and the aquarium is very interesting. There is something languid in the gestures, in the restfulness, in the exchange of looks between the interpreters, communicating a sensation of well-being, of maturation of the body, space and habitat, of great aesthetic effect.

This performance is very well produced with touching simplicity, a meeting point of various arts and full of grace<sup>(10)</sup>.

During the 1985 season the Company of Lucinda Childs, the foreign Company invited by the Gulbenkian Ballet that year, was loudly booed at the end of its programme, which included *Einstein on the Beach*, by a large part of the public in the Large Auditorium of the Gulbenkian Foundation, and continued to refuse the aesthetics of the post-modern American dance and the minimalist language used by the choreographer twenty years after its apparition.

In the same year, «ACARTE — Serviço de Animação, Criação Artística e Educação pela Arte» (Department of Animation, Artistic Creation and Education by Art) created by Madalena Perdigão was inaugurated on 7 May and in its dance programme planned to produce multidisciplinary projects, present performances by independent Portuguese groups, organize working sessions with foreign and Portuguese personalities culminating in performances, and introduce small *avant-garde* foreign dance companies or groups.

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(10) *Expresso*, Gil Mendo, 3 March 1984.

In the same year «ACARTE» initiated its programme of foreign dance by presenting a dance programme of the last American generation, Molissa Fenley, in the multipurpose room of the Centre of Modern Art («Centro de Arte Moderna»).

With this performance a radical dance policy began which would also be another determining factor in the appearance of the «Nova Dança Portuguesa» (Portuguese New Dance) movement. In the following five years «ACARTE» would educate a new public, undertake various educative activities conducive to the exhibition of other languages, choreographic methods and suggestions. Some of the fundamental protagonists of American dance of the eighties, the New European Dance and the German neo-expressionists would pass through its multipurpose room and take part in the «Encontros ACARTE» (ACARTE Meetings). Amongst them: the Stephen Petronio Company (1987 and 1989), Dana Reitz (1988), Anne Teresa de Keersmaecker (1987 and 1989), Jean-Claude Gallota (1987), Wim Vandekeybus (1987 and 1989), Josef Nadj (1988), Daniel Larrieu (1989), Michel Kelemenis (1989), Mudances (1989), Susanne Linke (1986 and 1988) and Pina Bausch (1989).

In its list of productions «ACARTE» would give an opportunity, although less selectively and less discerningly, to some projects of Portuguese choreographers, some of whom were already the fundamental choreographers of contemporary Portuguese dance at the end of the decade.

In Coimbra another organization consisting of students, with poor economical means, but revealing right from the beginning a concern for a permanent up-dating of programming and training, also had a role as pioneer in the appearance of this movement. This was the «Bienal Universitária de Coimbra — BUC» (Coimbra University Biannual), originally called «Semana Internacional do Teatro Universitário» (University Theatre International Week) as it had started as a biannual of the university theatre. «BUC» was the first organization to produce and present the New Portuguese Dance and took place in «SITU-84», with the production of the choreography *Solos* by Paula Massano and Nuno Carinhas.

Other invitations followed this production in later series and all confirmed by the presence of its principal protagonists the attention and investment made by this organization in the movement for the renovation of Portuguese dance.

The hegemony of the Gulbenkian Ballet ended in 1985 and a new period in the history of dance in Portugal started.

The dance which now began claimed to be contemporary of the same dance produced at the same time in other European countries such as France, England, Italy, Belgium, Holland and Spain. It undertook to be defined by the same characteristics of the New European Dance amongst which it was distinguished by being an iconoclastic and revolutionary dance, a dance inspired by an idea of more accessibility of interpretation and creation. It was mainly a dance consisting of a mixture of various types and arts as was confirmed in the biographies of the principal participants, originating from diverse artistic fields and with unique choreographic projects from which a Dance of authors derived.

#### PAULA MASSANO

Paula Massano was born in Angola in 1949 and came to live in mainland Portugal in 1959. The fact of having been born in this ex-Portuguese colony in Black Africa exerted a great influence on all the phantasy of the choreographer pioneer of the Portuguese New Dance. She says:

I was born in Africa. Magic, enchantment surrounded my childhood; they continued in the silence which I erected as a medium between me and the others. I remember the strong smells, the tonality of the light, the sounds indicating times of the day. I remember dancing and watching dance<sup>(1)</sup>.

She began by training in classical dance, first of all in the studio of Anna Mascolo and then in the «Escola de Dança do Conservatório Nacional» (Dance School of the National Conservatory). From 1962 to 1977, the years she was a student, Paula

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(1) Paula Massano, part of a communication presented in the Colloquium about the «Nova Dança Portuguesa» (New Portuguese Dance), promoted by the «Forum Dança» in «ACARTE» on 30 June 1990.

Massano began to be interested in other body techniques, expressions and studies. She attended courses of modern pantomime, dramatic improvisation and voice. Encouraged by the work of the «Living Theatre» and the theatre of Antonin Artaud she began her first entry in this area by participating in the stage setting of the play *Marat Sade* by Peter Weiss.

In the meantime in 1971 she abandoned her dance studies and took courses in painting and architecture in the «Escola Superior de Belas-Artes de Lisboa» (Faculty of Fine Arts, Lisbon University), where she stayed until 1974, when this Faculty closed.

In 1978, a year after finishing the School of Dance in the National Conservatory, Paula Massano began, as choreographer, one of the most profitable and rentable joint efforts in the theatre of this decade in Lisbon with the theatre group «O Bando» (The Band). In addition to the «Bando» with which she collaborated very frequently, in particular in *Montedemo* (1987), she was invited to work with the producer Ricardo Pais (3.º *Mundo* — 1981, *Tanza Variedades* — 1983, *Anatol* — 1987), with Fernanda Alves (*A Sobrinha do Marquês* — 1981), with «Cornucópia» (*O Público* — 1989).

Some of the most forceful compositions of her biography are the results of Workshops. For example: *Memórias e Refracções do Festival* (Memories and Refractions of the Festival) (1986) and *Lisboa – Nova Iorque-Lisboa I* (Lisbon-New York-Lisbon I) (1986). Thus Paula Massano also tried to reconcile an activity which was very close to her heart — that of teaching, with the activity of creator. Paula Massano invited artists from other areas and investigators from other subjects, dancers, actors, etc., to take part in these workshops and during the work showed the public the results, thus wanting to create discussion and cultural dialogue between creators and receivers.

Confirming her pioneer work, although unaware of the example of other choreographers in France and Italy, Paula Massano took the same attitude and left for New York in 1985. Her aim was to have contact with other dance techniques, other methods of composition and get in touch with the cultural life of New York. In this city she studied in the Merce Cunningham Company's school, attended other dance schools, in particular those of African dance.

In the wake of this new experience she returned to Lisbon in 1986 and after two workshops, in the same year, she organized

study projects and choreographic creations, which were not followed up due to lack of structural support.

In March 1988 she took part in a series of artistic demonstrations dedicated to Expressionism, for which she created and presented the composition *Pinacolada* (Pina Collage) in the «Teatro do Bairro Alto» (Bairro Alto Theatre). In addition to José Ribeiro da Fonte who arranged the music, a collage of expressionist composers, the painter Pedro Portugal was responsible for the plastic conception of the whole performance, Paulo Graça was in charge of the lighting; the dancers Filipa Pais, Francisco Camacho and José Laginha took part in *Pinacolada*.

*Pinacolada* was a work where her permanent meditation on dance was apparent, her relationship with space and its more recent History. These intentions were managed by means of an intentional collage of materials. It originated in the vocabulary and some phrases from the works of Pina Bausch, Mary Wigmann and Meyrhold, as well as images of paintings by Edward Munch and Egon Schielle. This work had two performances, in the «Teatro do Bairro Alto» and in the hall of the «Teatro Nacional de D. Maria II» (National Theatre), but was always presented as unfinished.

In the first quarter of 1990 the «2.ª Mostra de Dança Portuguesa» (2nd Display of Portuguese Dance) took place fostered by «ACARTE» and Paula Massano was invited to participate with a work produced by «ACARTE». Paula Massano created the choreography *Estranhezas* (Eccentricities). The work was formally divided into three parts and in each one various themes of the composition were dealt with: from the fauvist geometry to the structures of composition of modernist inspiration.

Although it quoted material from prior choreographic compositions and experiences, *Estranhezas* was a finished work. The processes of composition, the emotional memories referring to her African phantasy were concluded in it. The density and complexity of the movements made by the dancers demonstrated a great mastery of composition and provoked a resistance to an immediate visual reception. *Estranhezas* was presented as a work to be kept, a retarded piece. The music by António Emiliano functioned like a wall woven where the choreography seemed to be let loose.

MADALENA VICTORINO

Madalena Victorino was born in Lisbon in 1956. Although she never had any type of traditional dance training, when she was very young she showed an aptitude for sport and in particular for swimming. She went to London in 1975 and attended the London School of Contemporary Dance. In 1977 she enrolled in the Laban Centre of Goldsmith's College, where she took part in a Dance Education course, thus becoming the first Portuguese choreographer with a university dance education.

She returned to Portugal in September 1980 and immediately began a project of beginning educational dance in schools and community leisure centres.

The premisses for this educational dance assumed the achievement of a bridge between artistic creation and education, considering that education calls for constant experiment. In particular in the field of composition and the relationship of movement with space, weight and time are ever present categories in this kind of discipline. It also included the participation of other artists from the most varied fields. In the same year, 1980, the «Ateneu Comercial de Lisboa» (Lisbon Commercial Aethenaeum), a recreational club, initiated one of the most original projects of choreographic practice in the panorama of contemporary Portuguese dance.

This project was to form a group of non-professional dancers in a choreographic workshop in one of the rooms in the Ateneu, coming from the most varied professions, ages, physical aptitudes, according to the principle of total accessibility to dance, in which admission to this art is for everyone. In an annual programme, this heterogeneous group, which eventually consisted of forty people, had access to dance classes adapted to their physical abilities as well as classes of choreographic composition for which the entire studio group was mobilized, functioning in the same way as the American model «work in progress».

For seven years this studio and all this choreographic work took place discreetly and aside from all the productions of the remaining Portuguese dance. As from 1987 Madalena Victorino dared to exhibit her choreographic work.

The first was called *Queda Num Local Imaginado* (A Fall into an Imaginary Place) (28 May 1988). This production prepared in the «Ateneu» originated in a situation of simulation of a space,

its recollections and inhabitants, as none of the participants in the project knew the «Quinta Maria Gil» (Maria Gil Farm) and were only aware of it thanks to maps, plans, drawings and photographs of the farm and the house. So, one Saturday morning the 23 women, who made up the Workshop at that time, and the audience who wanted to take part in the choreographic work travelled to that place, 200 kilometres north of Lisbon.

When they arrived at the «Quinta Maria Gil», the Workshop group began the spatial movements and the choreographic scenes which had been rehearsed. First of all outside, on the open terrace; there the movements were made collectively and en bloc, similar to a military formation which advanced on the terrain.

From the entrance to the farm the movement evolved on to the space surrounding the house, occupying the most important areas: alley, porch, the wall of the threshold. The movements and the falls were characterized by dynamic battles which occupied all the space on the farm. Then the choreography developed into dances of work and games. The second part of the choreography took place in the interior of the house. Here, for more than two hours the spectator was invited to visit the many scenes which were developed in repetitive cycles in the various domestic areas; from the kitchen to the bedrooms and to the dining room. This kind of scenic mechanism became one of her most characteristic and efficient methods of demonstrating her work — for example *Projecto Tojeira* (Tojeira Project) (October 1989) and *Torrefacção* (Torrefaction) (May 1990).

In May 1989 in the space of the «Museu da Água de Manuel da Maia» (Museum), Madalena Victorino created *Madeira. Matéria. Materiais — Projecto para Uma Ideia de Corpo* (Wood. Material. Materials — Project for an idea of matter). The choreography of this project dealt with the confrontation of various dance materials. For example, wooden saints, an engineer, a dancer, and the 36 bodies which were in Madalena Victorino's workshop that year. The underlying intention of this project was to start from the diversity of these dance materials, its rhythms and quality of unequal movements as choreographic material *par excellence*.

*Torrefacção*, which took place in the coffee roasting factory «Torrefacção Lusitana», in the «Bairro Alto», was the last production of this series of choreographic projects. The two funda-

mental themes were explicit in this series of productions. The first dealt with space and it was conclusive that in Madalena Victorino's creations space always precedes and determines the composition. The space of this factory was used as scenery but also as the means whereby memories of work, emotions, processes of transformation of matter and sounds were stored, inspiring the choreographic composition. The second is contained in the statement that any body contains within itself the capacity to produce a choreographic vocabulary from its own biography. Thus it is possible to detect in this work, in addition to the movement deriving from the extraction made by the movements of the machines and their operators, another choreographic idiom which was the result of an arrangement of the composition based on the gestures and movements which each body brought to this project with its own specific existence. The critic António Melo wrote on this topic:

Madalena Victorino decides on her choice by means of the discovery of a truth of life, which is hidden, but is written in the wrinkles on people's faces and in the rusty furrows in the iron of the machines. These dirty, incompleated, chaotic, but animated spaces exist to be continued and what the choreography does is to accentuate the feeling of the spectacular which comes from there<sup>(12)</sup>.

From these different corporalities in confrontation or in a canon, but which do not eliminate the differences in quality of movement of each body, physical tensions appeared, bringing this work very close to the theatre.

#### VERA MANTERO

Vera Mantero was born in Lisbon in 1966 and her first dance training took place in Anna Mascolo's studio which she attended from 1976 to 1984 receiving a classical dance education.

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<sup>(12)</sup> *Público*, António Melo, 28 May 1990.

She entered the Gulbenkian Ballet in 1984 where she worked with most of the guest choreographers of this Company.

She was acknowledged to be an excellent dancer, with a quality of movement and energy which from very early on made her unmistakable, this was also the reason which justified the fact that in the 1987–1988 season she became soloist dancer of the Gulbenkian Ballet. However it was her great talent for choreographic composition that made her stand out very quickly as a choreographer.

It was her interest in choreography which led her first of all to take part as a dancer in the international course for choreographers and composers in Guildford in 1986. Later on she participated in many others workshops directed by choreographers, of whom she likes to point out those led by Stephen Petronio and Anna Papoulis.

Her first choreography dates from August 1987. It was called *Ponto de Interrogação* (Question Mark) and was one of the outstanding pieces in the «12.º Estúdio Experimental de Coreografia do Ballet Gulbenkian» (12th Experimental Choreographic Workshop of the Gulbenkian Ballet). From then and until the summer of 1989, using informal situations, choreographic workshops or first commissions from Companies, she created another five choreographies. In general they are short works similar to choreographic studies, working on the whole as a piece where it is obvious that there is a certain theory of movement of the body limited to its intimacy.

Decisive for the distinction and the solidity of these pieces is the process of composition of this choreographer. Vera Mantero thinks and composes choreographically starting with the process of improvisation which she undergoes. As a result she obtains different rhetoric for the same phrases, with particular success for the choreographies where she herself is the choreographer-interpreter.

It is impossible to classify her work which seems to be an approximation of the Expressionist style or Modern dance. However it is obvious that in her choreographies there is a desire for the body to speak for itself. Her process of composition contributes to this, her fascination for anthropology and literature plus the importance she gives to gestures as fundamental choreographic material.

Her work *As Quatro Fadinhas do Apocalipse* (The Four Small Fairies of the Apocalypse), presented in July 1989, is a good example of this style of composition. The theme started with

four dancers kneeling at the entrance of the scene, making a frieze of women moving in an atmosphere of chamber choreography. It develops in between two opposite poles; between the lightness of gestures made by the hands and upper limbs around the face as the main reference to the presence of the body and the lower part of the body. This acts as counterpoint and weight and establishes a permanent dialogue with the upper part of physical tensions and of oppositions of choreographic phrases. Probably referring to her favourite choreographer — Trisha Brown — throughout the composition the body never leaves the floor, in spite of simulated attempts. The movement becomes dense but simultaneously light and the gestures are graceful. Although it does not use any background music or sound, apart from that resulting from the movements and breathing, this piece is the most musical of all this choreographer's works.

In October 1989 Vera Mantero left for New York for one year to take part in classes in the studios of Merce Cunningham and of other choreographers, as well as classes for voice and theatre. But in November of that same year «ACARTE» invited her to take part in the group of three authors who in *Solos a Nijinsky* (Solos for Nijinsky) pay homage to this choreographer of the *Ballets Russes*. In the programme, in addition to Vera Mantero who dances *Uma Rosa de Músculos* (A Muscular Rose), the French choreographers Michel Klemenis, Fauve Fomitch and Daniel Larrieu took part in *Pour L'Instant*.

*Uma Rosa de Músculos* was a solo which associated an extraordinary control of the body with choreographic composition where a profound and detailed knowledge of the iconography of Nijinsky was emphasized. Nijinsky was absorbed by the body of the choreographer who then expelled it through a description which developed from an arrhythmic movement of the body — but absolutely legible by the clarity of the movement expressed in its variations and postures. The finale of the solo contained the metaphor of flight, with the dancer in an inverted vertical position.

The choreographer wrote about her own works:

Theatrical dance is a specialization in the field of performance. And, in my opinion, it is a hyper-specialization and, as a result in general so tiresome [...] for me dance, except for rare and honorable exceptions, is something un-

satisfactory. The dissatisfaction is a continuous and valuable process which has made me follow various paths. First there is dissatisfaction with the movement given to me to dance which made me try another type of movement which is more genuine, more alive, more organic. After discovering this new type of movement, I felt a sense of dissatisfaction with pure movement, with dance which is dance purely to dance or, even worse, with dance which is dance to say certain things *but does not succeed*. I watched people dancing, saw them continually jumping, stopping, running, turning, looking intently for something, moving again and there was I thinking: My God, will dancing be exactly the same in a hundred years from now? It must be possible to be something more. Then I turned to the theatre to see how these things are said in the theatre. After attending acting classes for some years a strange and worrying phenomenon began to occur in me: I began to feel that, if I can open my mouth and say what I want to say, why should I be flinging my arms and legs about, trying to make the same thing understood and even more so without satisfactory results? Obviously to ask this question is awful, particularly by someone who has already danced professionally. What happened next? I realized that, in spite of this experience, the urge to dance still existed in me and I came to the conclusion that in a performance, as in day to day life, we need non-verbal *and* verbal communication. We need them both together. In day to day life we do not make a great effort in order to communicate by just using one of them; why should we do so in a theatre? I think this is one of the effects of hyper-specialization in dance: for years people train their body to dance and this training is such a restraint that it seems to transform itself into a type of snare, a sort of cage from which it is very difficult to escape. At this particular moment one of the objectives of my work is to organize a form of training which is really different<sup>(13)</sup>.

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(13) Vera Mantero, part of a communication presented in the Colloquium about the «Nova Dança Portuguesa», promoted by the «Forum Dança» in «ACARTE» on 30 June 1990.

MARGARIDA BETTENCOURT

Margarida Bettencourt was born in the city of Johannesburg, South Africa, in 1962. She began her dance studies in the Royal Academy of Dancing. She came to Portugal in 1973 and in 1978 began to frequent the Gulbenkian Ballet pre-professional courses and she entered that Company in 1980.

The visiting choreographers of the Gulbenkian Ballet made a fundamental contribution to her formation. Amongst them Christopher Bruce deserves particular mention. In fact as a result of this orientation Margarida Bettencourt took part in the Guildford International Course in 1984 as a dancer.

Parallel to her activity as a dancer, in 1984 she began similar work with the composer Constança Capdeville which demanded greater creative intervention. As well as *Vamos Satiar* (Let us enter Eric Satie), by Constança Capdeville, she also took part in the performances of *Zoo&Lógica* and *Almada Dia Claro* (Almada Clear Day) in the same year.

After trying out her first choreographic efforts in the performance *O 1.º Encontro dos Peixes* (The first Meeting of the Fish), she left for New York in the same year (1985) where she attended Merce Cunningham's classes.

In the summer of 1986, with a choreography resulting from the workshop *Lisboa-Nova Iorque-Lisboa I*, she began working more permanently as a choreographer.

From all her works two are worthy of particular attention: *Do It Yourself* presented during the Gulbenkian «12.º Estúdio Experimental de Coreografia» (12th Experimental Choreography Studio), and *Io Sono Una Bambina Io Sono Un Disegno* which was part of the IV Programme of the Gulbenkian Ballet.

Either of these two works, the first a solo, the second danced by the cast of the Gulbenkian Ballet, are examples of the choreographic and aesthetic intentions of this author. Her work is very influenced by the musical film and comics. It is disclosed under a highly fictional angle and the atmosphere in which the actions take place is particularly voluptuous. In order to create this atmosphere, Margarida Bettencourt imprints a particularly strong visual component on her choreographies, essentially provoked by images resulting from or suggesting phantasies of a sexual

nature. In the first of these works the reference was a Peep-Show dancer and a peacock, and the second contained multiple elements of amorous games. The display of these phantastic choreographic atmospheres was made with great joy, to which was associated good taste and an interpretation where her enormous talent as a dancer was enhanced.

#### PAULO RIBEIRO

Paulo Ribeiro was born in Lisbon in 1959. In 1976 he went to Rio de Janeiro where he enrolled in the course of Psychology in the Catholic University. In reality his main interest was in the martial arts, in particular judo, which he made a great effort to learn and practise.

He went to Belgium in 1979 and in Brussels began his dance training with classical dance classes, contemporary dance (Limón and Graham) and choreographic composition.

He began his professional dance career in the Brussels Contemporary Ballet. Then followed the Company in Lyon, the Opera in Strasbourg, the Anne Dreyfus Company, the «Ballet Théâtre d'Image», Christine Bastin, Charles Créange and the Stridanse of which he is one of the founders. He received the second prize in the Volinine choreographies competition in Paris with this Company.

He returned to Portugal in 1987 and began collaborating as a choreographer with the Lisbon «Companhia de Dança» and the Gulbenkian Ballet. In 1987 he created for the former the choreography *Taquicardia* (Tachycardia) and in 1990 for the Gulbenkian Ballet *Ad Vitam*.

He defines his method of composition as «inspirational barbarism» in an attempt to conciliate the specific choreographic work of the repertory companies with the author's project, which aspires to situate itself within aesthetic parameters. Particularly interested in movements resulting from situations of a psychological nature, his method allows him to develop a permanently up-to-date physical presence. In the two works quoted, the irony and exploration of opposing corporalities prevail as fundamental characteristics.

## JOANA PROVIDÊNCIA

Joana Providência was born in Braga in 1965 and began her classical dance studies in the Royal Academy of Dancing. She entered the «Escola Superior de Dança» in 1986, the year in which this school opened, and thus was part of the first course for students whose dance education took place in an establishment of superior education. She is also part of the most recent generation of choreographers permanently connected to «ACARTE», due to the contact they had there with most of the choreographers who influenced this generation or the experimental education this institution gave them, enabling them to participate in short intensive courses lead by foreign choreographers when their performances were presented in Lisbon.

Her first choreographic experiences were obtained while she was still a student at the «Escola Superior de Dança» and she was conspicuous by an exactness in the choreographic writing and an unusual capacity for inventive compositions.

In 1988 she was invited to lead work in the «Atelier para não profissionais de Madalena Victorino» (The Madalena Victorino Workshop for non-professionals). She created a short piece: *1396 ppm* (pulsations per minute). Her premiere as a choreographer took place in the Carlos Alberto Auditorium in Oporto. Here she presented the first performance of the choreography *Mecanismos* (Mechanisms) which was preceded by another small piece entitled *In-Tensões* (In-Tensions).

These two pieces danced by a female quintet were the practical expression of her inventive imagination. At the same time it demonstrated this choreographer's capacity to unite the essential gestures and movements in one single lexicon. In the two works none of the gestures was polluting, no movement was lacking. It could also be said that particular lexicon was right for those two choreographies. Added to these characteristics, a choreographic atmosphere and a definite language were detectable demonstrating the author's originality. By using a process of declination of feminine gestures and amorous situations the choreographer created a romanesque atmosphere, in particular in *In-Tensões*. *Mecanismos* was presented as a palimpsest, where traces and choreographic fragments of the most

diverse origins were visible. Subtle in their pattern, they were organized with such choreographic precision that they made this work one of the most important of the 1989–1990 dance season.

The 1989–1990 dance season was a special season for Portuguese dance. In addition to the usual programmes of the national repertory Companies, more dance programmes were organized for the «Nova Dança Portuguesa» (New Portuguese Dance), more workshops were promoted, the first associations and independent dance producers appeared, such as the Forum Dança and the Pós d'Arte. Some works were commissioned from Portuguese choreographers, some of whom were young so-called «foreigners» returned from visits abroad where they had gone to obtain an education in technique and choreographic languages for which the Portuguese institutions with these responsibilities are still inefficient. Francisco Camacho, Aldara Bizarro, Rui Miguel Nunes, Carlota Lagido and Rui Fernandes are, among others, the choreographers, dancers, stage and lighting designers who are part of the latest generation of Portuguese dance.

However, the enthusiasm and talent revealed in the last dance seasons cannot conceal the fact that there are problems to be resolved immediately in the Portuguese New Dance. These problems are connected with the training of dancers which is still deficient, with almost inexistent conditions for production and circulation of works and as a result still do not allow the freedom of choreographic work, its authors and interpreters.

At the present time several establishments responsible for dance training exist in Portugal: official schools, with integrated or non-integrated teaching, two schools for superior education in dance, courses and training centres connected to the three Companies and various other private workshops. It is also a fact they all are using out-of-date programmes and poor methods from the point of view of language and techniques taught by them.

The fundamental reason for this anachronic teaching resides in the idea underlying all the programmatic guidance in most of these institutions. This idea is based on the presupposition that all dance is a mere expression of technical ability of the dancers, the base of which is the always present nostalgia of classical dance. In addition to this idea there is another which considers that all XX century dance is a direct heritage from the romantic ballet. The contents of the programmes, their articulation with the

various techniques and the presentation of the repertoires all prove this.

Finally, the isolation of dance from the other arts and other branches of knowledge, characterizing the artistic attitude of those in charge of these institutions, most of whom are linked to the Portuguese dance of the sixties with all its stigmas is also an inhibiting factor for better dance training.

As a result the New Portuguese Dance is in danger in this situation. Even more so because it relies on lighter but still experimental production structures, tries to obtain patronage difficult to find, uses travelling dancers and rehearses in occasional lent rooms — factors representing ruptures which aesthetically freed its authors but nevertheless cause them to run the risk of being unable to materialize their choreographic and creative ideas.

Today the Portuguese choreographers find themselves in this delicate situation — in their melancholic or aggressive poetry and their fiction, with the phantasies of mixed cultures as is the case of the culture of the Portuguese New Dance.



## TABLES

The information contained in these tables,  
based on the available sources, concerns all the choreographic  
works danced in Portugal by Portuguese groups  
from 1940 to the end of the Season 1989/90.



YEAR	TITLE	COMPANY	MUSIC	SCENERY	COSTUMES	LIGHTS	AUTHOR
1940	<i>Lenda das Amendoeiras</i>	Verde Gaio	Croner de Vasconcelos	Maria Keil	Maria Keil	—	Francis Graça
1940	<i>Ribatejo</i>	Verde Gaio	Frederico de Freitas	Escreia Faria Bernardo Marques	Bernardo Marques	—	Francis Graça
1940	<i>Anés de Castro</i>	Verde Gaio	Ruy Coelho	José Barbosa	José Barbosa	—	Francis Graça
1940	<i>Muro do Derrete</i>	Verde Gaio	Frederico de Freitas	Paulo Ferreira	Paulo Ferreira	—	Francis Graça
1941	<i>Passatempo</i>	Verde Gaio	Ruy Coelho	José Barbosa, Tomaz de Melo, B. Marques, P. Ferreira	José Barbosa, Tomaz de Melo, B. Marques, P. Ferreira	—	Francis Graça
1941	<i>O Homem do Cravo na Boca</i>	Verde Gaio	Armando José Fernandes	Bernardo Marques	Bernardo Marques	—	Francis Graça
1941	<i>A Menina Tonta</i>	Verde Gaio	Frederico de Freitas	Paulo Ferreira	Paulo Ferreira	—	Francis Graça
1943	<i>D. Sebastião</i>	Verde Gaio	Ruy Coelho	Carlos Botelho	Carlos Botelho	—	Francis Graça
1943	<i>Imagens da Terra e do Mar</i>	Verde Gaio	Frederico de Freitas	Paulo Ferreira	Paulo Ferreira	—	Francis Graça
1943	<i>Pastoral</i>	Grupo do Conservatório	Ivo Cruz	Raul Lino	Raul Lino	—	Margarida de Abreu
1943	<i>Grifal</i>	Grupo do Conservatório	Ruy Coelho	Almada Negreiros	Almada Negreiros	—	Margarida de Abreu
1946	<i>Pássaro de Fogo</i>	Circ. Inic. Coreog.	I. Stravinsky	Abílio de Matos e Silva Tomás Costa	Abílio de Matos e Silva Tomás Costa	—	Margarida de Abreu
1946	<i>Serenata</i>	Circ. Inic. Coreog.	W. A. Mozart	Abílio de Matos e Silva	Abílio de Matos e Silva	—	Margarida de Abreu
1946	<i>Arruaia da Ribeira</i>	Circ. Inic. Coreog.	Ruy Coelho	Abílio de Matos e Silva	Abílio de Matos e Silva	—	Margarida de Abreu
1946	<i>Fétes</i>	Circ. Inic. Coreog.	C. Debussy	—	—	—	Margarida de Abreu
1947	<i>Tágides</i>	Circ. Inic. Coreog.	Tchaikovsky	—	—	—	Margarida de Abreu
1947	<i>Noiva Chopiniana</i>	Circ. Inic. Coreog.	F. Chopin	Abílio de Matos e Silva	Abílio de Matos e Silva	—	Margarida de Abreu
1947	<i>Quadros de uma Exposição</i>	Circ. Inic. Coreog.	Mussorgsky	Abílio de Matos e Silva	Abílio de Matos e Silva	—	Margarida de Abreu

YEAR	TITLE	COMPANY	MUSIC	SCENERY	COSTUMES	LIGHTS	AUTHOR
1948	<i>Nazaré</i>	Verde Gaió	Frederico de Freitas	Eduardo Anahory José Barbosa	Eduardo Anahory José Barbosa	—	Francis Graça
1949	<i>Concerto</i>	Circ. Inic. Coreog.	R. Schumann	Abílio de Matos e Silva	Abílio de Matos e Silva	—	Margarida de Abreu
1949	<i>Polaca Hermílica</i>	Circ. Inic. Coreog.	F. Chopin	Abílio de Matos e Silva	Abílio de Matos e Silva	—	Margarida de Abreu
1949	<i>Tito e Berenice</i>	Circ. Inic. Coreog.	Tchaikovsky	Abílio de Matos e Silva	Abílio de Matos e Silva	—	Margarida de Abreu
1949	<i>Dança do Vento</i>	Circ. Inic. Coreog.	Declamation of a poem of Afonso Lopes Vieira	—	—	—	Margarida de Abreu
1952	<i>Graziato</i>	Circ. Inic. Coreog.	Bach	Abílio de Matos e Silva	Abílio de Matos e Silva	—	Margarida de Abreu
1952	<i>Clair de Lune</i>	Circ. Inic. Coreog.	C. Debussy	Abílio de Matos e Silva	Abílio de Matos e Silva	—	Margarida de Abreu
1952	<i>A Morte e o Convidado</i>	Recital	Kachaturian	Bruno António	Bruno António	—	Anna Mascoto
1953	<i>Ab Inítilis</i>	Circ. Inic. Coreog.	Dvorak	Abílio de Matos e Silva	Abílio de Matos e Silva	—	Margarida de Abreu
1954	<i>Prelúdios</i>	Verde Gaió	F. Liszt	—	—	—	Francis Graça
1957	<i>O Passaro Público</i>	Circ. Inic. Coreog.	Elvira de Freitas	Abílio de Matos e Silva	Abílio de Matos e Silva	—	Margarida de Abreu
1958	<i>Nocturnes</i>	Circ. Inic. Coreog.	C. Debussy	João Salo	João Salo	—	Margarida de Abreu
1960	<i>Sinfonia Italiana</i>	Circ. Inic. Coreog.	Mcndússion	Armando Jorge	Armando Jorge	—	Margarida de Abreu
1960	<i>Allegro a Barbaro</i>	Solo	Bela Bartok	—	—	—	Anna Mascoto
1961	<i>Prólogo Galante</i>	Verde Gaió	Carlos Seixas	—	—	—	Margarida de Abreu
1961	<i>Constatarei!</i>	Verde Gaió	Luis de Freitas Branco	Abílio de Matos e Silva	—	—	Margarida de Abreu
1963	<i>O Douro correu para o Mar</i>	Verde Gaió	Cláudio Carneiro	—	—	—	Margarida de Abreu
1963	<i>Pastoral</i>	Verde Gaió	Ivo Cruz	Silva Nunes	Silva Nunes	—	Margarida de Abreu
1963	<i>Perfis</i>	Grupo Experimental de Ballet	Hindemith	José Luis Tinoco	José Luis Tinoco	—	Anna Mascoto
1963	<i>La Péri</i>	Grupo Experimental de Ballet	P. Dukas	D'Assumpção	D'Assumpção	—	Carlos Trincbeiras

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1965	<i>Festa na Aldeia</i>	Verde Gaió	Ruy Coelho	Abílio de Matos e Silva	--	--	Margarida de Abreu
1966	<i>Copélia</i>	Grupo Gulbenkian de Bailado	Léo Delibes	Artur Cascais	Artur Cascais	--	John Auld
1966	<i>Lambo</i>	Grupo Gulbenkian de Bailado	M. Ravel	Walter Gore	--	--	Walter Gore
1966	<i>La Fille mal Gardée</i>	Grupo Gulbenkian de Bailado	F. Herold	Artur Cascais	Artur Cascais	--	John Auld
1966	<i>O Ser Mágico</i>	Grupo Gulbenkian de Bailado	Schuller	Hernâni e Rui Martins	--	--	Walter Gore
1966	<i>Arcoz</i>	Grupo Gulbenkian de Bailado	Poulenc	Walter Gore	Walter Gore	--	Walter Gore
1966	<i>Homenagem a Florbela</i>	Grupo Gulbenkian de Bailado	Frank Martin	Júlio de Sousa	Júlio de Sousa	--	Norman Dixon
1966	<i>O Casamento</i>	Grupo Gulbenkian de Bailado	Jacques Ibert	Walter Gore	After de Gas	--	Walter Gore
1966	<i>Prepobou</i>	Grupo Gulbenkian de Bailado	Jean François	Walter Gore	--	--	Walter Gore
1966	<i>Il Combattimento die Tancredi e Clorinda</i>	Grupo Gulbenkian de Bailado	C. Monteverdi	--	Ronald Wilson	--	Walter Gore
1966	<i>Pas-de-six Classique</i>	Grupo Gulbenkian de Bailado	L. Minkus	--	John Hogart	--	John Auld
1966	<i>Ginerra</i>	Grupo Gulbenkian de Bailado	Sibelius	Walter Gore	Walter Gore	--	Walter Gore
1966	<i>Sussexes Suite</i>	Grupo Gulbenkian de Bailado	M. Arnold	Walter Gore	--	--	Walter Gore
1966	<i>As Sinfões</i>	Grupo Gulbenkian de Bailado	E. Chopin	--	--	--	After Fokine
1966	<i>Il Ballo Delle Ingrate</i>	Grupo Gulbenkian de Bailado	C. Monteverdi	Walter Gore	Walter Gore	--	Walter Gore

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1966	<i>Carnaval</i>	Grupo Gulbenkian de Bailado	R. Schumann	Leon Bakst	Leon Bakst	—	After Fokine
1966	<i>Devoradores da Escaridão</i>	Grupo Gulbenkian de Bailado	B. Britten	Walter Gore	Walter Gore	—	Walter Gore
1966	<i>Mosaico</i>	Grupo Gulbenkian de Bailado	Hindemith	Fernando de Azevedo	Artur Cascais	—	Walter Gore
1967	<i>Arcus</i>	Grupo Gulbenkian de Bailado	F. Poulenc	Walter Gore	Walter Gore	—	Walter Gore
1967	<i>O Crime da Aldeia Velha</i>	Grupo Gulbenkian de Bailado	Chostakovich	Inês Guerreiro	Inês Guerreiro	—	Águeda Sena
1967	<i>Configuração</i>	Grupo Gulbenkian de Bailado	Glazunoff	Walter Gore	Walter Gore	—	Walter Gore
1967	<i>Giselle</i>	Grupo Gulbenkian de Bailado	A. Adam	—	—	—	Coralli version of Jorge Garcia
1967	<i>Psyche</i>	Grupo Gulbenkian de Bailado	César Frank	Knud Sønderland	Tone Bonnen	—	Nini Theilade
1967	<i>Lago dos Cives (II acto)</i>	Grupo Gulbenkian de Bailado	Tchaikovsky	—	—	—	After Petipa
1967	<i>O Encontro</i>	Grupo Gulbenkian de Bailado	Norman delio Joto	—	Maria Helena Mattos	—	Walter Gore
1967	<i>Danças de Boyce</i>	Grupo Gulbenkian de Bailado	William Boyce	John Piper, Walter Gore	—	—	Walter Gore
1967	<i>Esboço de Orfeu</i>	Grupo Gulbenkian de Bailado	Gluck	—	Michel de Lurry	—	Michel de Lurry
1967	<i>O Mandarim Maravilhosos</i>	Grupo Gulbenkian de Bailado	Bela Bartok	Maurice Tapiero	Maurice Tapiero	—	Milko Sparenblek
1967	<i>Férra</i>	Grupo Gulbenkian de Bailado	Ravel	—	Maria Helena Mattos	—	Walter Gore

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1967	<i>Simple Symphony</i>	Grupo Gulbenkian de Bailado	Benjamin Britten	Ronald Wilson	Ronald Wilson	—	Walter Gore
1967	<i>Sinfonia da Requiem</i>	Grupo Gulbenkian de Bailado	Benjamin Britten	Maria Helena Martins	Maria Helena Martins	—	Milko Sparenblek
1967	<i>O Crime da Aldeia Velha</i>	Grupo Gulbenkian de Bailado	Chostakowitch	Inês Guerreiro	Inês Guerreiro	—	Águeda Sena
1968	<i>Encruzilhada</i>	Grupo Gulbenkian de Bailado	Joly Braga Santos	Artur Casais	Artur Casais	—	Francis Graça
1968	<i>Gymnopédies</i>	Solo	Satie	—	—	—	Anna Mascolo
1968	<i>Tempos Modernos</i>	Grupo Gulbenkian de Bailado	Marius Constant	Paulo Guilherme	Paulo Guilherme	—	Águeda Sena
1968	<i>O Campo da Morte (resposta com o título Sangue no Cais)</i>	Grupo Gulbenkian de Bailado	Humphrey Searle	Walter Gore Reinaldo Martins	Walter Gore	—	Walter Gore
1968	<i>Judas</i>	Grupo Gulbenkian de Bailado	Frei Manuel Cardoso	Júlio Resende	Júlio Resende	—	Águeda Sena
1968	<i>Parvêz</i>	Grupo Gulbenkian de Bailado	B. Britten	Walter Gore	Walter Gore	—	Walter Gore
1968	<i>Giselle (II acto)</i>	Grupo Gulbenkian de Bailado	A. Adam	Harry Gordwell	—	—	Anton Dolin after Coralli and Perrot
1968	<i>Encruzilhada</i>	Grupo Gulbenkian de Bailado	Joly Braga Santos	Artur Casais	Artur Casais	—	Francis Graça
1968	<i>A Ressaca</i>	Grupo Gulbenkian de Bailado	Carl Nielsen	Susanne Olaf Nielsen	Susanne Olaf Nielsen	—	Nini Theilade
1968	<i>Visões Fugitivas</i>	Grupo Gulbenkian de Bailado	S. Rachmaninoff	Noemi Fontes	Noemi Fontes	—	Walter Gore
1968	<i>Varições sem Sentido</i>	Grupo Gulbenkian de Bailado	Elsa Marie Pade	Mário Alberto	Mário Alberto	—	Nini Theilade

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1968	<i>Amor de Perdição</i>	Grupo Gulbenkian de Bailado	Joly Braga Santos	Maria Helena Mattos	Maria Helena Mattos	—	Carlos Trincheiras
1968	<i>Configuração</i>	Grupo Gulbenkian de Bailado	Glazunoff	Walter Gore	Walter Gore	—	Walter Gore
1968	<i>Mosartico</i>	Grupo Gulbenkian de Bailado	Hindemith	Fernando Azevedo	Artur Casais	—	Walter Gore
1968	<i>Visões Fugitivas</i>	Grupo Gulbenkian de Bailado	S. Bachmaninoff	Noemi Fontes	Noemi Fontes	—	Walter Gore
1968	<i>Danças do Príncipe Igor</i>	Grupo Gulbenkian de Bailado	Borodine	Ihorich	Slava Tumine	—	After Fokine
1968	<i>Sinfade</i>	Grupo Gulbenkian de Bailado	Darius Milhaud	Jacques Rapp	Jacques Rapp	—	Serge Lifar
1969	<i>Ensaio de Dança e Movimento</i>	Grupo Gulbenkian de Bailado	Bach, Babe, Hambraeus	Walter Gore	Walter Gore	—	Walter Gore
1969	<i>O Pássaro de Fogo</i>	Grupo Gulbenkian de Bailado	Stravinsky	Dimitri Bouchene	Dimitri Bouchene	—	Serge Lifar
1969	<i>O Belo Danúbio</i>	Grupo Gulbenkian de Bailado	Johann Strauss	Etienne de Beaumont after Constantin Guys	Etienne de Beaumont after Constantin Guys	—	After Massine
1969	<i>Suite de Verdi</i>	Grupo Gulbenkian de Bailado	G. Verdi	Walter Gore	Walter Gore	—	Walter Gore
1969	<i>O Lodo</i>	Grupo Gulbenkian de Bailado	Bela Bartok	Maria Helena Mattos	Maria Helena Mattos	—	Carlos Trincheiras
1969	<i>Instantâneos</i>	Grupo Gulbenkian de Bailado	Luis Filipe Pires	Inês Guerreiro	Inês Guerreiro	—	Águeda Sena
1969	<i>Tempos Modernos</i>	Grupo Gulbenkian de Bailado	Marius Constant	Paulo Guilherme	Paulo Guilherme	—	Águeda Sena
1969	<i>Brincadeiras de Rua</i>	Grupo Gulbenkian de Bailado	Jacques Ibert	Reinaldo Martins	Walter Gore	—	Walter Gore

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1969	<i>Sangué no Cats</i>	Grupo Gulbenkian de Bailado	Humphrey Searle	Reinaldo Martins	Walter Gore	—	Walter Gore
1969	<i>As Bodas de Avarura</i>	Grupo Gulbenkian de Bailado	Tchaikovsky	Seppo Nurminaa	Seppo Nurminaa	—	After Petipa
1969	<i>Desportistas</i>	Grupo Gulbenkian de Bailado	Poulenc	Walter Gore	Walter Gore	—	Walter Gore
1969	<i>História de Amor</i>	Grupo Gulbenkian de Bailado	Roussel	Walter Gore, Rui Herrámi Martins	Walter Gore	—	Walter Gore
1969	<i>Encruzilhada</i>	Grupo Gulbenkian de Bailado	Joly Braga Santos	Artur Casais	Artur Casais	—	Francis Graça
1970	<i>Suite de Bach</i>	Grupo Gulbenkian de Bailado	Bach	—	—	—	Michel Descombey
1970	<i>Máscara de Osteadé</i>	Grupo Gulbenkian de Bailado	Roman Vlad	Salvatore Russo	Salvatore Russo	—	Juan Corelli
1970	<i>Granitação</i>	Grupo Gulbenkian de Bailado	Miloslav Kabelac	Artur Casais	Artur Casais	—	Milko Sparemblek
1970	<i>Építáfio para Gesualdo</i>	Grupo Gulbenkian de Bailado	Gesualdo de Venusa	André Acquart	André Acquart	—	Milko Sparemblek
1970	<i>Três Poemas e Postúdio</i>	Grupo Gulbenkian de Bailado	Lutoslawski	André Acquart	André Acquart	—	Milko Sparemblek
1970	<i>Caminhos do Tempo</i>	Grupo Gulbenkian de Bailado	Frantisek Krommer	Nadir Afonso	Nadir Afonso	—	Denis Carey
1970	<i>Concerto</i>	Grupo Gulbenkian de Bailado	F. Chopin	—	—	—	Águeda Sena
1970	<i>Raymonda (Divertimento)</i>	Grupo Gulbenkian de Bailado	Glazanoff	—	—	—	After Petipa
1970	<i>Petrouchka</i>	Grupo Gulbenkian de Bailado	I. Stravinsky	Octávio Clérigo after Benois	Inês Guerreiro	—	After Fokine

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1970	<i>O Trovão</i>	Grupo Gulbenkian de Bailado	Bela Bartók	Artur Casais	Artur Casais	—	Carlos Trincbeiras
1971	<i>Dulcinéia</i>	Grupo Gulbenkian de Bailado	Chostakovitch	Espiga Pinto	Espiga Pinto	—	Carlos Trincbeiras
1971	<i>Parer to King 5</i>	Grupo Gulbenkian de Bailado	The Pink Floyd	—	John Chesworth	—	John Chesworth
1971	<i>Ritual de Sombras</i>	Grupo Gulbenkian de Bailado	Kotonsky, Kranze, Dobrowolsky, Szalonek, Serocki	Artur Rosa	Artur Rosa	—	John Butler
1971	<i>Movimentos Sinfónicos</i>	Grupo Gulbenkian de Bailado	Haydn	—	—	—	Armando Jorge
1971	<i>Contrastes</i>	Grupo Gulbenkian de Bailado	Paul Feller	Milenko Banovitch Colin McIntyre	—	—	Milenko Banovitch Colin McIntyre
1971	<i>Odisseia do Ser</i>	Grupo Gulbenkian de Bailado	Karl Birger Bloomdahl	Cruzeiro Seixas	Cruzeiro Seixas	—	Richard Kuch
1971	<i>Continuum sobre um tema de Abantagava</i>	Grupo Gulbenkian de Bailado	Traditional Japanese Music and of Sminohara and Maizumi	Justino Alves	Justino Alves	—	Milko Sparemblek
1971	<i>Passacaglia</i>	Grupo Gulbenkian de Bailado	Webern	—	—	—	Milko Sparemblek
1971	<i>Metamorfoses</i>	Grupo Gulbenkian de Bailado	Hindemith	Artur Casais	Artur Casais	—	Fernando Lima
1971	<i>Quebra-Vozes</i>	Grupo Gulbenkian de Bailado	Tchaikovsky	Artur Casais	Artur Casais	—	Petipa /version of Anson Dolin
1971	<i>A Menina dos Olhos Verdes</i>	Verde Galo	Claudio Carneiro	Abilio de Matos e Silva	Abilio de Matos e Silva	—	Margarida de Abreu
1971	<i>Lago dos Cines (II acto)</i>	Grupo Gulbenkian de Bailado	Tchaikovsky	—	—	—	Petipa /version of Roland Casenave
1971	<i>Messias</i>	Grupo Gulbenkian de Bailado	Haendel	—	—	—	Lar Lubovitch

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1972	<i>Sly-Wolf</i>	Grupo Gulbenkian de Bailado	Alberto Ginastera	—	—	—	Norman Walker
1972	<i>Messias</i>	Grupo Gulbenkian de Bailado	Haendel	—	—	—	Lar Lubovitch
1972	<i>Arquipelago III</i>	Grupo Gulbenkian de Bailado	Boucourechliev	Artur Casais	Artur Casais	—	Carlos Trinchetas
1972	<i>Sinfonia dos Salmos</i>	Grupo Gulbenkian de Bailado	I. Stravinsky	—	Milko Sparemblek	—	Milko Sparemblek
1972	<i>Ritual Um</i>	1 Estúdio Coreográfico	Constança Capdeville	—	Jim Hughes	—	Jim Hughes
1972	<i>Madrigal de Amor (Teatro e Mimeantologia)</i>	1 Estúdio Coreográfico	C. Monteverdi	—	Elisa Worm	—	Elisa Worm
1972	<i>Happening</i>	1 Estúdio Coreográfico	—	António Rodrigues	António Rodrigues	—	António Rodrigues
1972	<i>Evocações</i>	1 Estúdio Coreográfico	Álvaro Cassato	Cecília Potier	Cecília Potier	—	Patrick Hurdle
1972	<i>Estúdio A</i>	1 Estúdio Coreográfico	Bela Bartok	Sean Cunningham	—	—	Sean Cunningham
1972	<i>Sabat das Bruzas</i>	1 Estúdio Coreográfico	Third Ear Band	Jim Hughes	Jim Hughes	—	Jim Hughes
1972	<i>Ancient Voices of Children</i>	Grupo Gulbenkian de Bailado	George Crumb	Artur Rosa	Artur Rosa	Colin McIntyre	Milko Sparemblek
1972	<i>Cantaili-Carmina</i>	Grupo Gulbenkian de Bailado	Carl Orff	Germinal Casado	Germinal Casado	—	John Butler
1972	<i>Night Sound</i>	Grupo Gulbenkian de Bailado	Kazuo Fukushima	Charters d' Almeida	—	—	John Butler
1972	<i>Amargo</i>	Grupo Gulbenkian de Bailado	Traditional Indo-Portuguesa Music	Paulo Guilherme	Paulo Guilherme	—	Águeda Sera
1972	<i>A Morte do Cizze</i>	Grupo Gulbenkian de Bailado	Saint-Saens	—	—	—	After Fokine
1972	<i>Cizze Negro</i>	Grupo Gulbenkian de Bailado	Tchaikovsky	—	—	—	Pecipa Ivanova

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1973	<i>Valses Nobres</i>	Grupo Anna Mascoto	F. Schubert	—	—	—	Anna Mascoto
1973	<i>Pastatempo</i>	Verde Gaio	Joly Braga Santos	—	Maria Emilia Araújo	—	Fernando Lima
1973	<i>Fado</i>	Verde Gaio	Roy Coelho	—	Abílio de Matos e Silva	—	Jorge Trinchiras
1973	<i>Dança da Bandurra</i>	Verde Gaio	Santos Pinto folk music	—	—	—	Margarida de Abreu
1973	<i>Três Movimentos</i>	Grupo Gulbenkian de Bailado	Stravinsky	Colin McIntyre	Colin McIntyre	—	Jorge Garcia
1973	<i>Kinesis (expressões cinéticas)</i>	Grupo Gulbenkian de Bailado	A. Vivaldi, Joaquim Rodrigo, John Dowland	Gene Kelton	Gene Kelton	—	Lynn Taylor
1973	<i>Sinfonia dos Salmos</i>	Grupo Gulbenkian de Bailado	I. Stravinsky	—	Milko Sparembek	Colin McIntyre	Milko Sparembek
1973	<i>Haendel, op. 1 N.º 15</i>	II Estúdio Experimental de Coreografia	—	—	—	—	Vasco Wellenkamp
1973	<i>Primeiro Encontro</i>	II Estúdio Experimental de Coreografia	Norton Subotnik	Jim Hughes	Jim Hughes	—	Jim Hughes
1973	<i>Carta Branca</i>	II Estúdio Experimental de Coreografia	Donizetti	Cecília Potier	Cecília Potier	—	Patrick Hurde
1973	<i>Proposta para uma Coreografia</i>	II Estúdio Experimental de Coreografia	Kazuo Fukushima	—	António Rodrigues	—	António Rodrigues
1973	<i>Última Dança para Meu Pai</i>	II Estúdio Experimental de Coreografia	Doris Previn	Colin McIntyre	Colin McIntyre	—	Patrick Hurde
1973	<i>Suite de Bach</i>	Grupo Gulbenkian de Bailado	J. S. Bach	—	—	—	Michel Descombey
1973	<i>Ritual Um</i>	Grupo Gulbenkian de Bailado	Constança Capdeville	—	Jim Hughes	—	Jim Hughes
1973	<i>Happening</i>	Grupo Gulbenkian de Bailado	—	—	António Rodrigues	—	António Rodrigues
1973	<i>Evocações</i>	Grupo Gulbenkian de Bailado	Álvaro Cassato	Cecília Potier	Cecília Potier	—	Patrick Hurde

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1973	<i>Gravitação</i>	Grupo Gulbenkian de Bailado	Boucourechliev	Artur Casais	Artur Casais	--	Carlos Trinchêiras
1973	<i>Duo</i>	Grupo Gulbenkian de Bailado	Benedetto Marcello	--	Jorge Garcia	--	Jorge Garcia
1973	<i>Tetê</i>	Grupo Gulbenkian de Bailado	Xenakis	Charters d' Almeida	--	Colin McIntyre	Milko Sparemblek
1973	<i>Opus 43</i>	Grupo Gulbenkian de Bailado	Bethoven	Germinal Casado	Germinal Casado	--	Milko Sparemblek
1973	<i>Night Sound</i>	Grupo Gulbenkian de Bailado	Kazuo Fukusumizu	Charters d' Almeida	--	--	John Butler
1973	<i>Canto da Solidão</i>	Grupo Gulbenkian de Bailado	Álvaro Cassuto	Da Silva Nunes	Da Silva Nunes	--	Armando Jorge
1973	<i>O Combate de Tamercedo e Clorinda</i>	Grupo Gulbenkian de Bailado	C. Monteverdi	André Acquart	André Acquart	--	Milko Sparemblek
1973	<i>Inter-Rupto</i>	Grupo Gulbenkian de Bailado	Samuel Barber	Espiga Pinto	Espiga Pinto	Colin McIntyre	Carlos Trinchêiras
1973	<i>Missa em Jazz</i>	Grupo Gulbenkian de Bailado	Lalo Schifrin	--	--	--	Michel Descombey
1974	<i>O Messias</i>	Grupo Gulbenkian de Bailado	Haendel	--	--	--	Lar Lubovitch
1974	<i>Satélites...</i>	Grupo Gulbenkian de Bailado	Rudolf Maros	Artur Casais	Artur Casais	--	Carlos Trinchêiras
1974	<i>O Idílio de Siegfried</i>	Grupo Gulbenkian de Bailado	R. Wagner	--	Artur Casais	--	Milko Sparemblek
1974	<i>Três Movimentos</i>	Grupo Gulbenkian de Bailado	I. Stravinsky	Colin McIntyre	Colin McIntyre	--	Jorge Garcia
1974	<i>Petrarcha</i>	Grupo Gulbenkian de Bailado	I. Stravinsky	Octávio Clérigo after Benois	Inês Guerreiro	--	Afêr Fokine

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1974	<i>Mefistó</i>	Grupo Gulbenkian de Bailado	Massenet	Donald Scrimceout	—	—	Jorge García
1974	<i>O Baile dos Menúfios</i>	Grupo Gulbenkian de Bailado	Beethoven	—	Paul Samosardo	—	Paul Samosardo
1974	<i>Wop-Boop-A-Loobop</i>	Grupo Gulbenkian de Bailado	Rock and roll from the years 55 to 60	Colin McIntyre	Colin McIntyre	—	Patrick Hurde
1974	<i>O Mandarina Maravilhoso</i>	Grupo Gulbenkian de Bailado	Bela Bartok	Artur Casais	Artur Casais	—	Milko Sparenblek
1974	<i>Whirfigogs</i>	Grupo Gulbenkian de Bailado	Luciano Berio	—	—	—	Lar Lubovitch
1974	<i>Ensaio</i>	III Estúdio Experimental de Coreografia	Ancient Music arrangement	—	—	—	Elisa Worm
1974	<i>Duo</i>	III Estúdio Experimental de Coreografia	J. Sibelius	Carlos Fernandes	Carlos Fernandes	—	Carlos Fernandes
1974	<i>Segundo Movimento de um Bailado Incompleto</i>	III Estúdio Experimental de Coreografia	Erik Satie	—	—	—	Patrick Hurde
1974	<i>O Fluir do Encontro Casual</i>	III Estúdio Experimental de Coreografia	Toru Takemitsu	Vasco Wellenkamp	Vasco Wellenkamp	—	Vasco Wellenkamp
1974	<i>Fox-Trot 5 Horas</i>	III Estúdio Experimental de Coreografia	M. Ravel	—	Carlos Fernandes	—	Carlos Fernandes
1974	<i>Behold you are Beautiful</i>	III Estúdio Experimental de Coreografia	Olivier Messiaen	—	—	—	Jeremy Allen
1974	<i>Circuitos</i>	III Estúdio Experimental de Coreografia	Electronic circuits, Chopin, Couperin, Bizet, Rimsky-Korsakoff	—	Michele Rimbold	Vasco Wellenkamp	Isabel Santa Rosa
1975	<i>Hoiana para um Tempo Novo</i>	Grupo Gulbenkian de Bailado	Sousa Carvalho and voices	Da Silva Nunes	Da Silva Nunes	—	Armando Jorge
1975	<i>O Messias</i>	Grupo Gulbenkian de Bailado	Haendel	—	—	—	Lar Lubovitch

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1975	<i>Enriático Morru</i>	Grupo Gulbenkian de Bailado	Enio Murricone	Palle Nielsen	Eva Schmaefer	—	Birgit Gullberg
1975	<i>Os últimos segundos do último sobro de...</i>	Grupo Gulbenkian de Bailado	F. Martin	Emília Nadal	Emília Nadal	—	Carlos Trincheiras
1975	<i>Adsum</i>	Grupo Gulbenkian de Bailado	A. Vivaldi	Águeda Sena	Águeda Sena	—	Águeda Sena
1975	<i>Triunfo de Afrodite</i>	Grupo Gulbenkian de Bailado	Carl Orff	Artur Casais	Artur Casais	—	Milko Sparemblek
1975	<i>Variações Sinfónicas</i>	Grupo Gulbenkian de Bailado	César Franck	—	—	—	Jorge Garcia
1975	<i>Concerto em Sol Maior</i>	Grupo Gulbenkian de Bailado	Maurice Ravel	—	Vasco Wellenkamp	—	Vasco Wellenkamp
1976	<i>Ecce Homo</i>	Grupo Gulbenkian de Bailado	Joseph Beighmans	—	—	—	Joseph Lazzini
1976	<i>As Sinfades</i>	Grupo Gulbenkian de Bailado	F. Chopin	Fernando d'Azavedo	—	—	Alter Fokine
1976	<i>Raymonda</i>	Grupo Gulbenkian de Bailado	Glazunoff	—	—	—	Petipa, Armando Jorge's version
1976	<i>Canção da Solidão</i>	Grupo Gulbenkian de Bailado	Álvoro Cassuto	Da Silva Nunes	Da Silva Nunes	—	Armando Jorge
1976	<i>O Som da Noite</i>	Grupo Gulbenkian de Bailado	Kazuo Fukushima	Charters d'Almeida	Charters d'Almeida	—	John Butler
1976	<i>Gálope, Polkas e Valsas</i>	IV Estúdio Experimental de Coreografia	Chostakovitch	Artur Casais	—	Carlos Fernandes	Carlos Fernandes
1976	<i>Bachiana</i>	IV Estúdio Experimental de Coreografia	Villa-Lobos	—	Helena Lozano	Lucia Lozano	Lucia Lozano
1976	<i>Requiem</i>	IV Estúdio Experimental de Coreografia	Toru Takemitsu	Emília Nadal	—	—	Vasco Wellenkamp

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1976	<i>Outono</i>	IV Estúdio Experimental de Coreografia	G. Mahler	--	Helena Lozano	Vasco Wellenkamp	Vasco Wellenkamp
1977	<i>Solstício de Verão</i>	Ballet Gulbenkian	John Field	Barry Moreland	Marry Moreland	--	Marry Moreland
1977	<i>Enigmas</i>	Ballet Gulbenkian	L. Fiser, J. Tausinner, M. Isvan, L. Sary	Espiga Pinto	Espiga Pinto	--	Carlos Trincbeiras
1977	<i>Concertino</i>	Ballet Gulbenkian	Frydies Hidas	Espiga Pinto	Espiga Pinto	--	Carlos Trincbeiras
1977	<i>Quebra-Vozes</i>	Ballet Gulbenkian	Tchaikowsky	Artur Casais	Artur Casais	--	Anton Dolin
1977	<i>Libera Me</i>	Ballet Gulbenkian	Constança Capdeville	Emília Nadal	Emília Nadal	--	Vasco Wellenkamp
1977	<i>Variações Nostálgicas</i>	Ballet Gulbenkian	S. Rachmaninoff	Da Silva Nunes	Da Silva Nunes	--	Armando Jorge
1977	<i>Ao Crepúsculo</i>	Ballet Gulbenkian	R. Strauss	Espiga Pinto	Espiga Pinto	--	Carlos Trincbeiras
1977	<i>Divergência</i>	V Estúdio Experimental de Coreografia	Maria José Nobre	José António Flores	José António Flores	--	Patrick Hurde
1977	<i>Imagens</i>	V Estúdio Experimental de Coreografia	C. Debussy	Irene Huarque	--	--	Jair Moraes
1977	<i>Ausência</i>	V Estúdio Experimental de Coreografia	Charles Ives	Helena Lozano	--	--	Vasco Wellenkamp
1977	<i>Recordando</i>	V Estúdio Experimental de Coreografia	Gustav Mahler	--	--	--	Jorge Trincbeiras
1977	<i>Noite de Quatro-Luz</i>	V Estúdio Experimental de Coreografia	George Crumb	--	--	--	Vasco Wellenkamp
1977	<i>Lago dos Gíves (2.ª acto)</i>	Companhia Nacional de Bailado	Tchaikowsky	Cruzeiro Seixas	Hugo Manuel	--	Petipa /Anna Ivanova's version, Company's premiere
1977	<i>Canto de Amor e Morte</i>	Companhia Nacional de Bailado	Fernando Lopes Graça	Júlio Resende	Júlio Resende	--	Patrick Hurde
1977	<i>Quebra-Vozes</i>	Companhia Nacional de Bailado	Tchaikowsky	--	--	--	Anna Ivanova's version

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1977	<i>Suite Médieval</i>	Companhia Nacional de Bailado	Frederico de Freitas	Artur Casais	Artur Casais	—	Baydón Paige
1977	<i>D. Quinzote (pas de deux)</i>	Companhia Nacional de Bailado	L. Minkus	—	—	—	After Peiipa
1977	<i>Dança Ritual do Torvo Selvagem</i>	Ballet Gulbenkian	Morton Subotnick	Artur Casais	Artur Casais	—	Carlos Fernandes
1977	<i>A Valsa mais tarde</i>	Ballet Gulbenkian	Gustav Mahler	Eduardo Sérgio	Eduardo Sérgio	—	Águeda Sena
1977	<i>Três Danças para Música Japonesa</i>	Ballet Gulbenkian	K. Karada	N. McDowell	N. McDowell	Charles Brisson	Jack Carter
1978	<i>Webern Opus 3</i>	Ballet Gulbenkian	A. Webern	—	—	—	Maurice Béjart
1978	<i>Outono</i>	Ballet Gulbenkian	G. Mahler	Helena Lozano	—	—	Vasco Wellenkamp
1978	<i>Auscia</i>	Companhia Nacional de Bailado	Strauss	—	—	—	Carlos Trincheiras
1978	<i>Duelos</i>	Companhia Nacional de Bailado	Joly Braga Santos	Lagoa Henriques	Lagoa Henriques	—	Lázaro Tamasiá
1978	<i>Baile dos Canôtes</i>	Companhia Nacional de Bailado	Strauss	Manuel Lapa	Hugo Manuel	—	David Lschine/Alphonse's Poulain version
1978	<i>Ad Libitum</i>	Companhia Nacional de Bailado	Chostakowitch	—	Perman Treca	—	Patrick Hurdé
1978	<i>Encontros</i>	Companhia Nacional de Bailado	Paul Deplexis Henry Purcell	—	—	—	Eva von Gency
1978	<i>Sinfonia n.º 3</i>	Companhia Nacional de Bailado	I. Stravinsky	Justino Alves	—	—	Carlos Trincheiras
1978	<i>Festival das Flores</i>	Companhia Nacional de Bailado	Eduardo Helsted-Paoli	Querubim Lapa	—	—	After Bournoisville
1978	<i>As Sifides</i>	Companhia Nacional de Bailado	F. Chopin	Luís Filipe de Abreu	—	—	Fokine/Lynn Wallis's version
1978	<i>Panamabi (Ritual de um casamento)</i>	VI Estúdio Coreográfico	Alberto Ginastera	Jair Moraes	Jair Moraes	—	Jair Moraes

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1978	<i>Cinco-seis-sete</i>	VI Estúdio Coreográfico	Giudacchino, Rossini, Franz Lehar	Carlos Fernandes	Carlos Fernandes	Carlos Fernandes	Carlos Fernandes
1978	<i>Memorare</i>	VI Estúdio Coreográfico	J. S. Bach	—	Helena Lozano	Helena Lozano Manoel Fernandes	Lúcia Lozano
1978	<i>Que Loucos que somos!... Tu não és?...</i>	VI Estúdio Coreográfico	Vangelis	—	Olga Roriz	José Marques	Olga Roriz Gagik Ismailian
1978	<i>Pouco menos que te ponto Be ponto ge ponto sete sete barra oito pontifical parágrafo</i>	VI Estúdio Coreográfico	Krafwerk, Kissa Misa Karada, John Field, Tchaikovsky, Beethoven	—	—	Pedro Coelho	Pedro Coelho
1978	<i>Círculo de Quatro Leões</i>	VI Estúdio Coreográfico	Richard Strauss	António Laginha	António Laginha	António Laginha	António Laginha
1978	<i>Dois Homens, Dois Mulheres</i>	VI Estúdio Coreográfico	Vaughan Williams	—	Helena Lozano	José Augusto Fonseca	Stephen Ward
1978	<i>Soirée Musical</i>	VI Estúdio Coreográfico	Benjamin Britten	—	Marta Azyde	Marta Azyde	Marta Azyde
1979	<i>As Crepúsculo</i>	Ballet Gulbenkian	Strauss	—	Espiga Pinto	Espiga Pinto	Carlos Trincbeiras
1979	<i>Glória</i>	Ballet Gulbenkian	Francis Poulenc	—	José da Costa Reis	Orlando Worm	Vasco Wellencamp
1979	<i>Variações Paganini</i>	Ballet Gulbenkian	A. Lloyd Weber	José de Guimarães	—	—	J. Guimarães/B. Moreland
1979	<i>Cantões sem Palavras</i>	Ballet Gulbenkian	Mendelssohn	J. P. Vroom	—	—	J. P. Vroom Hans van Manen
1979	<i>Wings</i>	Ballet Gulbenkian	Bob Downey	—	—	—	Richard Christopher Caswell Breer
1979	<i>Tempo Suspenso</i>	Ballet Gulbenkian	E. Wärsé A. Hornames	Artur Rosa	—	Orlando Worm	Vasco Wellencamp
1979	<i>Dimitriana</i>	Ballet Gulbenkian	C. Capdeville Chostakovitch	Charters de Almeida	Charters de Almeida	—	Carlos Trincbeiras
1979	<i>Twilight</i>	Ballet Gulbenkian	John Cage	J. P. Vroom	J. P. Vroom	—	Hans van Manen
1979	<i>Dentro de ti, és</i>	Companhia Nacional de Bailado	António Victorino d'Almeida	Da Silva Nunes	Da Silva Nunes	—	António Rodrigues

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1979	<i>Bodas de Aurora (Pas de Deux)</i>	Companhia Nacional de Bailado	Tchaikovsky	—	—	—	Petipa/Roland Casenave's version
1979	<i>Suite Médieval</i>	Companhia Nacional de Bailado	Frederico de Freitas	Artur Casais	Artur Casais	—	Drydon Paige
1979	<i>Raymonda</i>	Companhia Nacional de Bailado	Glazunov	Inês Gaerretiro	—	—	Petipa/Armando Jorge's version
1979	<i>Canto da Solidão</i>	Companhia Nacional de Bailado	Álvaro Cassuto	Da Silva Nunes	Da Silva Nunes	—	Armando Jorge
1979	<i>O Corsário</i>	Companhia Nacional de Bailado	—	—	—	—	After Petipa
1979	<i>Às Vezes ou Corridinho</i>	Dança Grupo	Corridinho Algarvio	Dança Grupo	Dança Grupo	Orlando Worm	Elisa Worm
1979	<i>Impressões</i>	Dança Grupo	Espirituais Negros	Dança Grupo	Dança Grupo	Orlando Worm	Elisa Worm Paula Massano
1979	<i>Adágio</i>	Dança Grupo	Bela Bartók	Dança Grupo	Dança Grupo	Orlando Worm	Elisa Worm
1979	<i>Festivo</i>	VII Estúdio Coreográfico do Ballet Gulbenkian	Giacomo Meyerbeer	Atelier da F. Calouste Gulbenkian	Atelier da F. Calouste Gulbenkian	Augusto Avelar	Carlos Fernandes
1979	<i>Haribá</i>	VII Estúdio Coreográfico do Ballet Gulbenkian	Olivier Messiaen	Olga Boriz	Bernadette Pessanha	Fernando Bessa	Jair Moraes
1979	<i>Monólogos</i>	VII Estúdio Coreográfico do Ballet Gulbenkian	W. A. Mozart, Carlos Patades, G. F. Telemann	—	António Laginha	Pedro Coelho	António Laginha
1979	<i>Invisíveis Limites</i>	VII Estúdio Coreográfico do Ballet Gulbenkian	Tangerin Dreams, Kraftwerk, Space Art- -Onyx, Vangelis	Olga Boriz	Olga Boriz, Gagik Ismailian	—	Olga Boriz, Gagik Ismailian
1979	<i>Memória do Passado</i>	VII Estúdio Coreográfico do Ballet Gulbenkian	Gustav Mahler	Carlos Fernandes	Marta Aaryde	Carlos Fernandes	Carlos Fernandes
1979	<i>O Girassol Cor de Laranja</i>	VII Estúdio Coreográfico do Ballet Gulbenkian	Jacques Loussier	—	António Laginha	Pedro Coelho	Elisa Ferreira
1979	<i>Cinco Melodias de Veneza</i>	VII Estúdio Coreográfico do Ballet Gulbenkian	Sergei Rachmaninof	—	Marta Aaryde	Carlos Fernandes	Marta Aaryde

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1979	<i>Mé à l'éternité</i>	VII Estúdio Coreográfico do Ballet Gulbenkian	Sergei Rachmaninov	—	Marta Atayde	Carlos Fernandes	Marta Atayde
1979	<i>Toccata</i>	Companhia Nacional de Bailado	Benjamin Britten	—	—	—	Lawrence Gradus
1979	<i>Andante</i>	Companhia Nacional de Bailado	Bohuslav Martinu	—	—	—	Lawrence Gradus
1979	<i>Carmina Burana</i>	Companhia Nacional de Bailado	Carl Orff	Gil Teixeira Lopes Da Silva Nunes	Gil Teixeira Lopes Da Silva Nunes	—	Armando Jorge
1979	<i>Impressões</i>	Dança Grupo	Soul Music	Dança Grupo	Dança Grupo	Orlando Worm	Elisa Wolns Paula Massano
1979	<i>Aréias</i>	Dança Grupo	13th Century Spanish Anonimous	Dança Grupo	Paula Massano	Orlando Worm	Paula Massano
1979	<i>Paisagem</i>	Dança Grupo	Alan Hounaners	Dança Grupo	Dança Grupo	Orlando Worm	Ana Rita Palmeirim
1980	<i>Dúdios</i>	Companhia Nacional de Bailado	Samuel Barber	Luis Filipe Abreu	—	—	Armando Jorge
1980	<i>Vivaldi</i>	Companhia Nacional de Bailado	A. Vivaldi	—	—	—	Victor Navarro
1980	<i>La Sylphide</i>	Companhia Nacional de Bailado	Hermann Lowenskiold	Ferruccio Villagrossi	Hugo Manuel	—	Bournoville/Terry West Moreland' version
1980	<i>Paraísos</i>	Companhia Nacional de Bailado	Luis de Freitas Branco	—	Da Silva Nunes	—	Armando Jorge
1980	<i>Fogos de Artifício</i>	Companhia Nacional de Bailado	Stravinsky	—	Daniel Jassogne	—	Tony Hubert
1980	<i>Antemambá</i>	Ballet Gulbenkian	G. Crumb	Nuno Carinhas	Helene Lozano	Orlando Worm	Vasco Wellenkamp
1980	<i>Vitral</i>	VIII Estúdio Experimental de Coreografia	Vivaldi	—	Marta Atayde	Manuel Fernandes	Marta Atayde
1980	<i>Dois Vozes</i>	VIII Estúdio Experimental de Coreografia	Vangelis	—	Olga Roriz	—	Olga Roriz
1980	<i>In-Submerso</i>	VIII Estúdio Experimental de Coreografia	Joseph Schwantner	Helena Lozano	Helena Lozano	Manuel Fernandes	Lúcia Lozano

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1980	<i>Dedicado A?...</i>	VIII Estúdio Experimental de Coreografia	Allan Parsons	—	F. Calouste Gulbenkian's atelier	Gagik Ismailian	Gagik Ismailian
1980	<i>Rodear...</i>	VIII Estúdio Experimental de Coreografia	Maurice Ravel	—	Carlos Fernandes	Bessa Brandão	Carlos Fernandes
1980	<i>Bouquet de Heliotropos</i>	Dança Grupo	Scott Joplin	Dança Grupo	Elisa Worm	Orlando Worm	Ana Rita Palmeira João Natividade
1980	<i>Máscaras</i>	Dança Grupo	Espirituais Negros	Dança Grupo	Elisa Worm	Orlando Worm	Elisa Worm Paula Massano
1980	<i>Lianora</i>	Dança Grupo	Music from Camões' epoch	—	—	Orlando Worm	Paula Massano
1981	<i>Na Palma da Mão a Lâmpada de Guernica</i>	Dança Grupo	Coestança Capdeville Erik Satie	Nuno Carinhas	Nuno Carinhas	Orlando Worm	Paula Massano Elisa Worm
1981	<i>Tempos</i>	Dança Grupo	Monteverdi Orlando Gibbons Coestança Capdeville	Dança Grupo	Paula Massano	Paula Massano Elisa Worm	Paula Massano
1981	<i>Rhymer nor Reason</i>	Companhia Nacional de Bailado	Stravinsky	Lazaro Prince	—	—	Michel Coeder
1981	<i>Ramificações</i>	Companhia Nacional de Bailado	Gyorgy Ligeti Henry Purcell	—	Rudi van Dantzig	—	Rudi van Dantzig/Merrilee Macourt's version
1981	<i>Par de Deuz</i>	Dança Grupo	Serge Prokofief	Dança Grupo	Dança Grupo	Orlando Worm	Ana Rita Palmeirim
1981	<i>O Tempo Antes do Tempo Depois</i>	Ballet Gulbenkian	I. Stravinsky	—	—	—	Lar Lubovitch
1981	<i>Percursos</i>	Ballet Gulbenkian	Heitor Villa-Lobos	Nuno Carinhas	Helena Lozano	Orlando Worm	Vasco Wellenkamp
1981	<i>Sinfonia dos Salmos (nova versão)</i>	Ballet Gulbenkian	I. Stravinsky	—	Milko Sparemblek	Milko Sparemblek	Milko Sparemblek
1981	<i>Ferro</i>	Ballet Gulbenkian	Frank Tusa, Badal Roy, Radha Shuttan	William Katz	William Katz	Richard Nelson	Louis Falco
1981	<i>Danças para uma Guitarra</i>	Ballet Gulbenkian	Carlos Paredes	—	Helena Lozano	Orlando Worm	Vasco Wellenkamp

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1981	<i>Abstracções</i>	IX Estúdio Coreográfico	Yvaelis, C. Debussy, Codona	—	Olga Roriz	Olga Roriz	Olga Roriz
1981	<i>Desolto Minutos de Morte</i>	IX Estúdio Coreográfico	Allan Parsons	—	Gagik Ismailian	Gagik Ismailian	Gagik Ismailian
1981	<i>Bocas do Mundo</i>	IX Estúdio Coreográfico	Steve Wonder	—	Olga Roriz	Olga Roriz	Elisa Ferreira
1981	<i>Três Cenas da Minha Vida no Arbutado de Fantasmas</i>	IX Estúdio Coreográfico	Brian Eno, David Byrne	—	Edmund Stripe	Manoel Fernandes	Edmund Stripe
1981	<i>Última Canção</i>	IX Estúdio Coreográfico	Richard Strauss	—	Helena Lozano	Manoel Fernandes H. Lozano	Lucia Lozano
1981	<i>Diálogo em Forma de Fuga</i>	IX Estúdio Coreográfico	Igor Stravinsky	David Mendes	E. Calouste Gulbenkian's wardrobe	Manoel Fernandes	Ana Rita Palmeirim
1982	<i>Saving Serenade</i>	Ballet Gulbenkian	Gershwin E. Waller D. Moll, M. Mencher	M. Fitzgibbons	Kate Adams, S. Norton	E. Greenberg	Peter Sparling
1982	<i>Paisagem com Ponte</i>	Ballet Gulbenkian	P. Ruth, J. Fragen	—	—	E. Greenberg	Peter Sparling
1982	<i>Serenade</i>	Companhia Nacional de Bailado	Tchaikovsky	—	—	—	Alfer Balanchine
1982	<i>Página Esquecida</i>	Companhia Nacional de Bailado	F. Lopes Graça	—	—	—	Armando Jorge
1982	<i>Baile dos Cafetões</i>	Companhia Nacional de Bailado	Johann Strauss	Manoel Lapa	Hugo Manoel	—	David Lichine
1983	<i>Diversões</i>	Companhia Nacional de Bailado	B. Britten	Da Silva Nunes	Da Silva Nunes	—	L. Graldes
1983	<i>Prelúdios</i>	Companhia Nacional de Bailado	F. Chopin	—	—	—	Óscar Arniz
1983	<i>Quatro Canções para Coro Feminino</i>	Companhia Nacional de Bailado	Brahms	—	—	—	Heinz Sporeli
1983	<i>A Bela Adormecida</i>	Companhia Nacional de Bailado	Tchaikovsky	—	—	—	Petipa
1983	<i>Quebra-Nozes</i>	Companhia Nacional de Bailado	Tchaikovsky	—	—	—	Alfer Marius Petipa

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1983	<i>Sinfonia em Ré</i>	Ballet Gulbenkian	Haydn	--	Tom Shenk	--	Jiri Kylian
1983	<i>Life-Time</i>	Ballet Gulbenkian	Anthony Davis	W. Katz	W. Katz	Orlando Worm	Elisa Monte
1983	<i>Reunion in Portugal</i>	Ballet Gulbenkian	Kurt Weil	Bocco Buffano	Bocco Buffano	--	Louis Falco
1983	<i>7 Fragmentos</i>	Atelier de Madalena Victorino	Lute played by Nuno Torca	Madalena Victorino's atelier	Madalena Victorino	--	Madalena Victorino
1983	<i>Paprika</i>	Companhia Nacional de Bailado	Ludwig Minkus	Luís Filipe Abreu	--	--	After Marius Petipa
1984	<i>Zoológico III</i>	--	C. Zingaro Constança Capdeville	Nuno Carinhaz	Nuno Carinhaz	Paulo Graça	Paula Massano Ana Rita Palmécirim Gagik Ismailian
1983	<i>Paisagem II</i>	X Estúdio Coreográfico do Ballet Gulbenkian	Alan Mouhanness	--	Victor Paiva Manuel Mesquita	Orlando Worm	Ana Rita Palmécirim
1983	<i>O Dia Antes</i>	X Estúdio Coreográfico do Ballet Gulbenkian	Webern	--	Olga Roriz	Gagik Ismailian	Gagik Ismailian
1983	<i>Placínade</i>	X Estúdio Coreográfico do Ballet Gulbenkian	New York Jazz Quartet	--	Paula Pinto	M. Fernandes, Paula Pinto	Paula Pinto
1983	<i>Come Back Glenn Miller</i>	X Estúdio Coreográfico do Ballet Gulbenkian	Glenn Miller	--	Marta Azaide	Marta Azaide	Marta Azaide
1983	<i>On Land</i>	X Estúdio Coreográfico do Ballet Gulbenkian	Brian Eno	--	Edmund Stripe	Manuel Fernandes	Edmund Stripe
1983	<i>Elegia</i>	X Estúdio Coreográfico do Ballet Gulbenkian	Haendel	Helena Lozano	Heleno Lozano	Helena Lozano	Lúcia Lozano
1983	<i>Lágrima</i>	X Estúdio Coreográfico do Ballet Gulbenkian	Nina Hagen	--	Olga Roriz	Olga Roriz	Olga Roriz
1983	<i>Três Manóas</i>	X Estúdio Coreográfico do Ballet Gulbenkian	Debussy, Mussorgsky	César Montiz	--	Luis Alonso	César Montiz
1983	<i>Sonatina n.º 1</i>	X Estúdio Coreográfico do Ballet Gulbenkian	Lopes Graça	--	Gagik Ismailian	Olga Roriz	Olga Roriz

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1983	<i>The Green Man</i>	X Estúdio Coreográfico do Ballet Gulbenkian	Patrick Cowley, Francisli, Rockers Revenge	--	Marta Azeide	Fernando Bessa	Carlos Fernandes
1984	<i>Estranhos Transenantes</i>	Ballet Gulbenkian	Steve Reich	Ana Silva e Sousa	Ana Silva e Sousa	Orlando Worm	Vasco Wellenkamp
1984	<i>Lágrima</i>	Ballet Gulbenkian	Nina Hagen	Olga Roriz	Olga Roriz	Olga Roriz	Olga Roriz
1984	<i>Livro dos Seres Imaginários</i>	Ballet Gulbenkian	Robert Parris	Nuno Côrte-Real	Nuno Côrte-Real	Orlando Worm	Olga Roriz
1984	<i>Solos</i>	Solo de P. Massano	Annie Lennox	Nuno Carinhas	Nuno Carinhas	Armando Dias	Paula Massano
1984	<i>Dia de S. Nunca à Tarde</i>	Atelier de Madalena Victorino	Teresa Rita Lopes' poems sayed and sung	--	Madalena Victorino	--	Madalena Victorino
1984	<i>Sagração da Primavera</i>	Companhia Nacional de Bailado	I. Stravinsky	Da Silva Nunes	Da Silva Nunes	--	Carlos Trincheiras
1984	<i>Lago dos Cines (Pas de deux)</i>	Companhia Nacional de Bailado	Tchaikovsky	--	--	--	Peçiga Ivanov
1984	<i>Concerto Barroco</i>	Companhia Nacional de Bailado	J. S. Bach	--	--	--	Afêr G. Balachine
1984	<i>A. Mesa Verde</i>	Companhia Nacional de Bailado	F. A. Cohen	Hein Heckroft	Hein Heckroft	Hermann Marakand	Afêr Kurt Jooss
1985	<i>Cinco Canções do Mar</i>	Companhia de Dança de Lisboa	George Winston	Carlos Natividade Corrêa	Rita Carneiro e Jean Laffont	José Manuel Oliveira	Rui Horta
1985	<i>Insónia</i>	Companhia de Dança de Lisboa	Side Page David Shelander	Rui Horta	Rui Horta	José Manuel Oliveira	Rui Horta
1985	<i>Sete Situações à Volta da Mesa</i>	Companhia de Dança de Lisboa	Mark Haim	Mark Haim	Adriano Amori	José Manuel Oliveira	Mark Haim
1985	<i>Entrelaços</i>	Atelier de Madalena Victorino	3 Exorcisms orchestrated by Lopes Graça, sung by Cónor Anís, Direcção de Francisco D'Orey		M. José Jacinto	--	Madalena Victorino

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1985	<i>Regresso a uma Terra Estranha</i>	Ballet Gulbenkian	L. Janacek	—	—	—	Jiri Kylian
1985	<i>Só Longe Daqui</i>	Ballet Gulbenkian	C. Capdeville	António Lagarto	António Lagarto	Oriando Worm	Vasco Wellenkamp Ricardo Pais
1985	<i>Labyrinthos</i>	Ballet Gulbenkian	Berio, Stravinsky, G. Rocheberg	Fernando Filipe	—	Oriando Worm	Vasco Wellenkamp
1985	<i>Três canções de Nina Hagen</i>	Ballet Gulbenkian	Nina Hagen	—	Olga Roriz	Olga Roriz	Olga Roriz
1985	<i>Cinco Negro (Pas de deux)</i>	Companhia Nacional de Bailado	Tchaikovsky	—	—	—	After M. Peiça
1985	<i>Romeu e Julieta (Pas de deux)</i>	Companhia Nacional de Bailado	—	—	—	—	G. Skibine
1985	<i>Napoli (III acto)</i>	Companhia Nacional de Bailado	Paull Hebsied Gade Lumbye	—	Traditional wardrobe	—	After A. Bournonville
1985	<i>Suite en Blanc</i>	Companhia Nacional de Bailado	Edouard Lalo	—	—	—	After Serge Lifar
1985	<i>There is a Time</i>	Companhia Nacional de Bailado	Norman Dello Joio	—	Pauline Lawrence	Lary Opitz	José Limón new staging by Jennifer Scanlan
1985	<i>Conto de Fadas</i>	Companhia Nacional de Bailado	A. Scriabine	João Correia Pais	João Correia Pais	—	Lúcia Marta
1985	<i>Escapades</i>	Companhia Nacional de Bailado	Max Roach	—	—	—	Alvin Ailey
1985	<i>Pas-de-Quatre</i>	Companhia Nacional de Bailado	César Pugni	—	—	—	After Jules Perrot
1985	<i>Giselle (Pas-de-Deux dos Camponeses)</i>	Companhia Nacional de Bailado	Burgmuller	—	—	—	After Coralli
1985	<i>Flore</i>	Companhia de Dança de Lisboa	Philip Glass	—	Richard Cabezas	José Manuel Oliveira	Richard Cabezas

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1985	<i>Missing Persons</i>	Companhia de Dança de Lisboa	Ariel Ramirez	Jean Laffont	Jean Laffont	José Manuel Oliveira	Marc Bogaerts
1985	<i>Trafego</i>	Companhia de Dança de Lisboa	Sousa Afonso	José Carlos Neto	Nuno Carinhas	José Manuel Oliveira	Rui Horta
1985	<i>Loop Condition</i>	Companhia de Dança de Lisboa	Dingo Doingo	Patrice Soriero	Luisa Martins	José Manuel Oliveira	Patrice Soriero
1985	<i>Jobuy and Maybelle</i>	Companhia de Dança de Lisboa	Chuck Berry Bruce Springsteen	Patrice Soriero	Jean Laffont	José Manuel Oliveira	Patrice Soriero
1985	<i>Cocktail para três</i>	Companhia de Dança de Lisboa	Dave Mahena, Dave Breubrecht, Bennie Goodman	Rui Horta	Luisa Figueirola Luisa Martins	José Manuel Oliveira	Rui Horta
1986	<i>Puicimella</i>	Ballet Gulbenkian	I. Stravinsky	M. Sparemblek	Ika Skomrl	--	Milko Sparemblek
1986	<i>Nunges</i>	Ballet Gulbenkian	Debussy	--	--	--	Jiri Kylian
1986	<i>Terra do Norte</i>	Ballet Gulbenkian	Traditional music from Trás-os-Montes e Alentejo	Nuno Córte-Real	Nuno Córte-Real	--	Olga Roriz
1986	<i>Bênção de Deus na Solidão</i>	Ballet Gulbenkian	Liszt	--	Helena Lozano	--	Vasco Wellenkamp
1986	<i>Inteiros</i>	Ballet Gulbenkian	Suzanne	Nuno Carinhas	Nuno Carinhas	Fernando Bessa	Vasco Wellenkamp
1986	<i>Danças dos Espíritos</i>	Ballet Gulbenkian	Cantões do Folclore Sul-Americano	C. Bruce	Belinda Scarlett	Nick Chelton	Christopher Bruce
1986	<i>Três Sombos de Pássaros</i>	Ballet Gulbenkian	François Bayle e texto de António S. Ribeiro	--	--	Fernando Bessa	Vasco Wellenkamp
1986	<i>Terra de Ningão</i>	Ballet Gulbenkian	Steve Reich	--	--	--	Olga Roriz
1986	<i>Escargot</i>	Ballet Gulbenkian	Ralph McDonald	--	M. Vollbracht	Richard Nelson	Louis Falco
1986	<i>Esporo Vazio</i>	Ballet Gulbenkian	António Emiliano	Nuno Carinhas	Nuno Carinhas	Orlando Wörm	Olga Roriz
1986	<i>Antigas Vozes de Crianças</i>	Ballet Gulbenkian	Georges Crumb	Helena Lozano	São	Orlando Wörm	Vasco Wellenkamp

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1985	<i>Momentos e Representação do Fado</i>	Paula Massano	C. Zingaro	António Barros	António Barros	António Barros	Paula Massano
1986	<i>Lisboa - N.1. Lisboa Paço - 1 e 2, A16 - C</i>	—	C. Zingaro	António Barros	António Barros	António Barros	Paula Massano
1986	<i>Osais</i>	Companhia de Dança de Lisboa	Bilo Kyau	Rui Silva e Sousa	Ana Silva e Sousa	José Manuel Oliveira	Rui Horta
1986	<i>Entre Amigos</i>	Companhia de Dança de Lisboa	C. Vande	—	Rita Carneiro	José Manuel Oliveira	Marc Bogaters
1986	<i>O Pai é que Sabe</i>	Companhia de Dança de Lisboa	Carl Orff, Elmer Bernstein, Kate Bush, Peter Gabriel	—	Prífris	José Manuel Oliveira	Patrícia Soriano
1986	<i>Dance for the Night Owls</i>	Companhia de Dança de Lisboa	S. Thompson	—	Lindsay Fussell Rui Devane	José Manuel Oliveira	Lindsay Fussell Rui Devane
1986	<i>História de Avontas</i>	Companhia de Dança de Lisboa	Grieg	—	V. Ganimi Jean Lafont	José Manuel Oliveira	Marc Bogaters
1986	<i>Missing Persons</i>	Companhia de Dança de Lisboa	Ariel Ramirez	Jean Lafont	Jean Lafont	José Manuel Oliveira	Marc Bogaters
1986	<i>Sem Saída</i>	Companhia de Dança de Lisboa	Taxod Meon	Jean Lafont	Cristina Puppe Isabel Teófilos	José Manuel Oliveira	Rui Horta
1986	<i>Não Olhes para Trás</i>	Companhia de Dança de Lisboa	J. S. Bach	—	Mónica Levy, Isabel Teófilos, Fernando Oliveira	José Manuel Oliveira	Mónica Levy
1986	<i>Momentos de Conversa</i>	Companhia de Dança de Lisboa	Cab Calloway	—	Mónica Levy	José Manuel Oliveira	Mónica Levy
1986	<i>Linha da Frente</i>	Companhia de Dança de Lisboa	The Art of Noise	Ken Yuen	Ken Yuen	José Manuel Oliveira	Mark Haim
1986	<i>Danças Breves</i>	II Concurso Coreográfico	Boccherini	—	—	J. Manuel Turró, Erocício Fernandes	Carlos Prado

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1986	<i>Eurovíscas</i>	II Concurso Coreográfico	Walter Haup	—	—	J. Manuel Torrão, Herculio Fernandes	Carlos Prado
1986	<i>Trófico</i>	II Concurso Coreográfico	Fernando Lopes Graça	—	—	J. Manuel Torrão, Herculio Fernandes	José Silvestre
1986	<i>Barras Negras</i>	II Concurso Coreográfico	Alexandre Soares, João Paulo Soares	—	Hélena Medeiros	—	Victor Linhares
1986	<i>Movimento Primo</i>	II Concurso Coreográfico	George Gershwin	—	—	—	Josefina Holmes
1986	<i>Trois Nuits d'Été</i>	II Concurso Coreográfico	Hector Berlioz	—	Ergo	—	Peter Lewiston-Irwin
1986	<i>Mozart</i>	II Concurso Coreográfico	Bela Bartok	João Carrera Pais	João Carrera Pais	José Torrão, Herculio Fernandes	Júlia Maria
1986	<i>Starring!!!</i>	II Concurso Coreográfico	Saint Saëns, Klaus Nomi	Pedro Homem de Melo	—	—	Alfredo Costa
1986	<i>Narciso - Monólogo de um Peixeado</i>	II Concurso Coreográfico	Amáncio Capela	José Barbeiri	José Barbeiri	Rui Lopes Graça	Rui Lopes Graça
1986	<i>Variações sobre um tema de Pergolesi</i>	II Concurso Coreográfico	Bachmaninof	—	—	—	Raymond Chai
1986	<i>Crianças da Manhã</i>	II Concurso Coreográfico	F. Chopin	—	—	—	Dímas Casinha
1987	<i>Sopa do Dia</i>	Companhia de Dança de Lisboa	Gary Burke	Mark Blum	Isabel Telinhos	José Manuel Oliveira	Mark Haim
1987	<i>Óscar Domitius</i>	Companhia de Dança de Lisboa	Vivaldi	Rui Horta	Rui Horta	José Manuel Oliveira	Rui Horta
1987	<i>Quatro Prelúdios para Corno</i>	Companhia de Dança de Lisboa	J. S. Bach	Mark Haim	Isabel Telinhos	José Manuel Oliveira	Mark Haim
1987	<i>Contos de Fada</i>	Ballet Gulbenkian	Bellini	Nuno Carlinhas	Nuno Carlinhas	Orlando Worm	Olga Floris
1987	<i>Singsong! Early's Dream</i>	Ballet Gulbenkian	Traditional British, Irish and North American Music	Walter Noble	Walter Noble	John B. Beal	Christopher Bruce
1987	<i>Equilíbrio Inútil</i>	Ballet Gulbenkian	Mozart	—	—	Orlando Worm	Vasco Wellenkamp

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1987	<i>Treze Gestos de um Corpo</i>	Ballet Gulbenkian	António Emiliano	Nuno Cazinhas	Nuno Cazinhas	Orlando Wörm	Olga Roriz
1987	<i>Árva</i>	Ballet Gulbenkian	J. S. Bach	—	V. Wellenkamp	—	V. Wellenkamp
1987	<i>Do P. Suroeste, Sereno e Permente</i>	XII Estúdio Experimental de Coreografia do Ballet Gulbenkian	Pat Metheny	—	Margarida Bettencourt	Paulo Graça	Margarida Bettencourt
1987	<i>Ponto de Interrogação</i>	XII Estúdio Experimental de Coreografia do Ballet Gulbenkian	Dave Holland Marvin Smit	—	Vera Manzoni	Iliu Fernandes	Vera Manzoni
1987	<i>Acima de Tudo, Não</i>	XII Estúdio Experimental de Coreografia do Ballet Gulbenkian	The Art of Noise	—	Pedro Correia de Oliveira	José Fonseca	César Moutz
1987	<i>... Oito Nove e uma Pergunta</i>	XII Estúdio Experimental de Coreografia do Ballet Gulbenkian	Bob Dylan	Iliu Pinto	Rui Pinto	Fernando Beza	Rui Pinto
1987	<i>Mar de Setembro</i>	XII Estúdio Experimental de Coreografia do Ballet Gulbenkian	Maximiliano de Carvalho (musical arrangement)	—	Ângela Clemente	Fernando Beza	Ângela Clemente
1987	<i>Sem Título</i>	XII Estúdio Experimental de Coreografia do Ballet Gulbenkian	Piano One	—	Carlos Carvalho	Fernando Beza	Carlos Carvalho
1987	<i>Miragem</i>	XII Estúdio Experimental de Coreografia do Ballet Gulbenkian	Camille	—	Olga Roriz	Fernando Beza	Olga Roriz
1987	<i>Zangui</i>	XII Estúdio Experimental de Coreografia do Ballet Gulbenkian	I. Stravinsky	—	Ângela Clemente	Fernando Beza	Ângela Clemente
1987	<i>Cântico</i>	XII Estúdio Experimental de Coreografia do Ballet Gulbenkian	Emanuel Ramalho	Luís Damas	Luís Damas, Paula Pinto	José Fonseca	Luís Damas

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1987	<i>A TI</i>	XII Estúdio Experimental de Coreografia do Ballet Gulbenkian	Japanese tradicional	--	Paula Pinto	Abel Nunes, Paula Pinto	Paula Pinto
1987	<i>Violoncelo Não Acompanhado em Suite de Liszt</i>	Ballet Gulbenkian	J. S. Bach	Jasmim	Jasmim	Paulo Graça	Olga Roiz
1987	<i>Memória para Edith Piaf</i>	Ballet Gulbenkian	António Vitorino d'Almeida	Costa Reis	Costa Reis	Fernando Bessa	Vasco Wellenkamp
1987	<i>Memmo</i>	Companhia de Dança de Lisboa	Luis Cilla	Jean Laffront	Jean Laffront	José Manuel Oliveira	José Seabra
1987	<i>Boleto</i>	Companhia de Dança de Lisboa	Maurice Ravel	--	--	José Manuel Oliveira	Igal Ferry
1987	<i>Saga</i>	Companhia de Dança de Lisboa	Jean Preson Neil Hannan	Jean Laffront	Isabel Telinhos	José Manuel Oliveira	Mary-Jane O'Reilly
1987	<i>Lusitânia</i>	Companhia de Dança de Lisboa	Amália Rodrigues	Ana Silva e Sousa	Ana Silva e Sousa	José Manuel Oliveira	Rui Horta
1987	<i>Lago das Cismes</i>	Companhia Nacional de Bailado	Tchaikovsky	Cruzete Seixas	Da Silva Nunes	--	Armando Jorge after Petipa, Levitanov and Ninette de Valois
1987	<i>Magnificat</i>	Companhia Nacional de Bailado	Bach	--	--	--	Óscar Arniz
1987	<i>Apolo</i>	Companhia Nacional de Bailado	I. Stravinsky	--	--	--	Afêr Balachine
1987	<i>La Bayadere</i>	Companhia Nacional de Bailado	Ludwig Minkus	--	--	--	Afêr Marjins Petipa
1987	<i>Fado (A Severa)</i>	Companhia Nacional de Bailado	Jaime Silva (Filho)	António Casimiro	António Casimiro	--	Fernando Lima
1987	<i>Double Colchea</i>	Companhia Nacional de Bailado	B. Britten	--	Vicente Nebrada	--	Vicente Nebrada

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1987	<i>There is a Time</i>	Companhia Nacional de Bailado	Norman Dello Joio	--	Pauline Lawrence	Lary Opitz	José Limón, Jennifer Scanlon's version
1987	<i>Diversões</i>	Companhia Nacional de Bailado	B. Britten	Da Silva Nunes	Da Silva Nunes	--	Lawrence Grubbs
1987	<i>A Choreographic Offering</i>	Companhia Nacional de Bailado	Bach	--	--	--	After José Limón
1988	<i>Treze Gestos de Um Corpo</i>	Ballet Gulbenkian	António Emiliano	Nuno Carinhas	Nuno Carinhas	Orlando Worm	Olga Roetz
1988	<i>Adágio Apassionato</i>	Ballet Gulbenkian	Max Bruch	Eduardo Nery	Vasco Wellenkamp	Fernando Bessa	Vasco Wellenkamp
1988	<i>Grosse Fugue</i>	Ballet Gulbenkian	Beethoven	Jean-Paul Vroom	Jean-Paul Vroom	Jan Hoffstra	Hans van Manen
1988	<i>Dança do Adeus</i>	Companhia de Dança de Lisboa	J. S. Bach, Mark Haim, Carlos Barbosa	Júlio Ribeiro, Fernando Ricardo	Madalena	José Manuel Oliveira	Mark Haim
1988	<i>Étude</i>	Companhia de Dança de Lisboa	Giacchino Rossini	--	Judy Wirkula	José Manuel Oliveira	David Persons
1988	<i>Variações Schubert</i>	Companhia de Dança de Lisboa	Franz Schubert	--	Parfóis	José Manuel Oliveira	Gerri Moulliman
1988	<i>Beethoven Violin Sonata</i>	Companhia de Dança de Lisboa	Beethoven	--	--	José Manuel Oliveira	Mark Haim
1988	<i>Só se Dançares com Pope</i>	Companhia de Dança de Lisboa	Luis Almonte	--	João Zhorzide	José Manuel Oliveira	Mark Haim
1988	<i>Haendel Opus 6, n.º 7</i>	Companhia de Dança de Lisboa	Haendel	--	Miguel Tavares, Maria da Luz Grillo	José Manuel Oliveira	Mark Haim
1988	<i>Hoos Domésticos</i>	Dança Grupo	Macromassa Laurie Anderson, Philip Glass, Wim Mertens	Nuno Carinhas	Nuno Carinhas	Orlando Worm	Luis Carolino e Elisa Worm
1988	<i>Movimento para uma Tela</i>	Ballet Gulbenkian	Steve Reich	Nino Mística	Jonathan Lunn	Rui Fernandes	Jonathan Lunn
1988	<i>Keep Going</i>	Ballet Gulbenkian	Luotano Berio	--	--	Fernando Bessa	Vasco Wellenkamp

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1988	<i>Lo Sova una Bembolina o Sova um Diabolo</i>	Ballet Gulbenkian	Opus Sic	Carlos Zingaro	Carlos Zingaro	Paulo Graça	Margarida Bettencourt
1988	<i>De Territórios</i>	Ballet Gulbenkian	Peter Zammio	Susana Oliveira	Susana Oliveira	Rui Fernandes	Vera Mantero
1988	<i>Gubrovsky</i>	Ballet Gulbenkian	Antonino Emiliano	Gagik Ismailian	Gagik Ismailian	Paulo Graça	Gagik Ismailian
1988	<i>Rosa Rosae</i>	Ballet Gulbenkian	Philip Glass	José Costa Reis	José Costa Reis	Orelindo Worm	César Mizzi
1988	<i>Em Corpo com Sova</i>	Vera Mantero Carlin Martins	Carlos Martins	—	—	—	Vera Mantero
1988	<i>Concerto Seráfico</i>	Aparte	Carlos Zingaro	—	João Natividade	Paulo Graça	Margarida Bettencourt João Natividade
1988	<i>Taquicardia</i>	Companhia de Dança de Lisboa	Luís Cília	—	João Zoroide	José Manuel Oliveira	Paulo Ribeiro
1988	<i>Plen Colada</i>	Filipa Pais Francisco Camacho José Laginha	José Ribeiro da Foz's arrangement	Pedro Portugal	Pedro Portugal	Paulo Graça	Paulo Massano
1988	<i>Quêta num Lugar Inaugurado</i>	Atelier de Madalena Victorino	Radio switch on, Beales, Edith Piaf, Wim Marren	—	Madalena Victorino, José João Henriques	—	Madalena Victorino
1988	<i>Projeto Joga</i>	Atelier de Madalena Victorino	Live water sounds-percussion Paulo Paz	—	—	—	Madalena Victorino
1989	<i>Préface à Seta de um Fante</i>	Ballet Gulbenkian	C. Debussy	—	—	Fernando Beza	Vasco Welbenkamp
1989	<i>Domingo 29 de Novembro</i>	Ballet Gulbenkian	A. Vivaldi	Jasmin	Jasmin	Paulo Graça	Gagik Ismailian
1989	<i>Presley ao Páso</i>	Ballet Gulbenkian	Elvis Presley	António Lagarto	António Lagarto	Paulo Graça	Olga Roriz, Ricardo Pais
1989	<i>As Rodas</i>	Ballet Gulbenkian	I. Stravinsky	Walter Nobre	Walter Nobre	Graham Lurie	Christopher Bruce
1989	<i>Rêta</i>	XIII Estúdio Experimental de Coreografia do Ballet Gulbenkian	Ines Martins	Victor Xavier	Paula Pinto	Isabel Worm	Paula Pinto

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1989	<i>1 Acto</i>	XIII Estúdio Experimental de Coreografia do Ballet Gulbenkian	S. Rachmaninov	Mário Paulo Cardo Helena Lozano	João Zhornide	Rui Fernandes Paulo Sabino	Mário Paulo Cardoso
1989	<i>Plano para Identificar o Centro</i>	XIII Estúdio Experimental de Coreografia do Ballet Gulbenkian	Maximalist	—	Carlota Lagido	Rui Fernandes	João Figueiro
1989	<i>Momentos</i>	XIII Estúdio Experimental de Coreografia do Ballet Gulbenkian	Chopin	Rui Pinto e Paulo Sabino	Carlos Soares	Rui Fernandes, Paulo Sabino	Rui Pinto
1989	<i>Vácuo</i>	XIII Estúdio Experimental de Coreografia do Ballet Gulbenkian	Samuel Barber	—	Helena Lozano	José Fonseca	Lúcia Lozano
1989	<i>As Quatro Fadas do Apocalipse</i>	XIII Estúdio Experimental de Coreografia do Ballet Gulbenkian	—	—	Vera Mantero	Rui Fernandes	Vera Mantero
1989	<i>Formas</i>	XIII Estúdio Experimental de Coreografia do Ballet Gulbenkian	Carlos Bechegas Jorge Pereira	Victor Xavier	—	Rui Fernandes	Luis Damas
1989	<i>Keep Going</i>	Ballet Gulbenkian	Luciano Berio	—	—	Fernando Bessa	Visco Wellenkamp
1989	<i>Fuga</i>	Companhia de Dança de Lisboa	Luis Cilia	Félix Marques	—	José Manuel Oliveira	Rui Nunes
1989	<i>Bizâncio</i>	Companhia de Dança de Lisboa	Música Sacra Bizantina	Eurico Coelho	Miguel Mantero	José Manuel Oliveira	Mark Haím
1989	<i>Itinerário em Cinco Andamentos</i>	Companhia de Dança de Lisboa	—	—	Carlota Lagido	José Manuel Oliveira	Mark Haím
1989	<i>Mãos de Vento</i>	Companhia de Dança de Lisboa	Patricia van Ness	—	João Zhornide	José Manuel Oliveira	Mónica Levy
1989	<i>Uma Rosa de Músculos</i>	Solo	Bruno d'Almeida	—	Carlota Lagido	Rui Fernandes	Vera Mantero
1989	<i>A Sala do Lado</i>	Companhia de Dança de Lisboa	Charlie Parker	—	—	—	Vera Mantero

YEAR	TITLE	COMPANY	MUSIC	SCENERY	COSTUMES	LIGHTS	AUTHOR
1989	<i>Dirigeções</i>	Aparte	Carlos Zingaro	—	—	Daniel da Assunção	João Natividade
1989	<i>Mecanismos</i>	Carlota Lagido Conceição Abreu Cristina Santos Ofélia Cardoso Filipa Pais	Recoil	Joana Providência	Joana Providência	Rui Fernandes	Joana Providência
1989	<i>In Tensão</i>	Filipa Pais Carlota Lagido Conceição Abreu Cristina Santos Ofélia Cardoso	Händel	Joana Providência	Joana Providência	Rui Fernandes	Joana Providência
1989	<i>Hobey-Pobey</i>	Companhia de Dança de Lisboa	Les Paul	—	João Zhorzide	José Manuel Oliveira	Michel Schumacher
1989	<i>Um Petit Paz</i>	Companhia de Dança de Lisboa	Chopin	—	Brigitte Skands	José Manuel Oliveira	Brigitte Skands
1989	<i>Petruchka</i>	Companhia Nacional de Bailado	I. Stravinsky	—	Inês Guerreiro	—	John Auld's version
1989	<i>O Pássaro de Fogo</i>	Companhia Nacional de Bailado	I. Stravinsky	Nuno Córte-Real	Nuno Córte-Real	—	Brydon Page
1989	<i>Madeira. Matéria. Matérias-pretexas para uma Ideia de Corpo</i>	Atelier de Madalena Victorino	«Do you be» by Meredith Monk	—	M. Conceição Abreu	Rui Fernandes	Madalena Victorino
1989	<i>Projecto Tojeira 89</i>	Grupo de artistas + jovens de Vila Velha de Ródão	Original music by Joaquim d'Azurém	—	Carlos Augusto Ribeiro Josefina Rotta	—	Madalena Victorino
1990	<i>Estrombezias</i>	Cristina Roquette Maria José Fazenda Nuno Bizarro Elsa Veiga	António Emiliano	—	Nuno Carinhas	Paulo Graça	Paula Massano
1990	<i>Isolda</i>	Ballet Gulbenkian	Wagner	—	Vera Castro	Orlando Worm	Olga Roriz

YEAR	TITLE	COMPANY	MUSIC	SCENERY	COSTUMES	LIGHTS	AUTHOR
1990	<i>Ad Vitam</i>	Ballet Galbenkian	B. Strauss, Antônio Emiliano	—	Nuno Carinhos	—	Paulo Ribeiro
1990	<i>Jardim Cercado</i>	Ballet Galbenkian	Maria del Mar Bonet	Nacho Duato	Nacho Duato	Joop Cabooart	Nacho Duato
1990	<i>Idmen B</i>	Ballet Galbenkian	Narrakis	Nuno Carinhos	Nuno Carinhos	Paulo Graça	Olga Rocha
1990	<i>Do Meio da Rua e da Quadra</i>	Ballet Galbenkian	Meredith Monk	Margarida Parente	Carlota Lapido	Rui Fernandes	João Fiadeiro
1990	<i>Arclem Court</i>	Ballet Galbenkian	W. Boyce	Gene Moore	Gene Moore	J. Tipton	Paul Taylor
1990	<i>Torrificação</i>	Atelier de Madalena Victorino	Sounds from the roasting machines and song 'The wrong song' by Alisa Gudegora	—	Helena Fernandes	—	Madalena Victorino
1990	<i>Dirigeção</i>	Aparté	Carlos Zingaro	—	—	Daniel da Assunção	João Natividade
1990	<i>Don Quixote</i>	Companhia Nacional de Bailado	Alonius Ludwig Minckus	Alexandre Vasiliev	Alexandre Vasiliev	Richard Caswell	A. Gotsky — Eric Volodine's version
1990	<i>Hammerklavier</i>	Companhia de Dança de Lisboa	Bethoven	—	—	José Manuel Oliveira	Mark Haim
1990	<i>House</i>	Companhia de Dança de Lisboa	House Music/acid Music	—	Pieter Paul e Mark Haim	José Manuel Oliveira	Mark Haim
1990	<i>Memórias da Pórtia Brasileira</i>	Companhia de Dança de Lisboa	Alexandro Gowca Zapato	—	Nuno Eusébio	José Manuel Oliveira	Vitor Garcia
1990	<i>Devias Ter Deixado a Luz acesa</i>	Companhia de Dança de Lisboa	Eve Costantier — Jean-Jacques Paix — Elliot Sragy	—	Lázare Garcia	José Manuel Oliveira	Lionel Hoche
1990	<i>Atto Chitraine</i>	Dança Grupo	José Peixoto, Irjo Shisho, Nuno Rebelo	Nuno Carralhas	Nuno Carinhos	Orlando Worm	Luis Carlinho
1990	<i>O Derradeiro Beijo</i>	Companhia de Dança de Lisboa	Luis Cilia	—	Carlota Lapido	José Manuel Oliveira	Paulo Ribeiro



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