



ROYAL OPERA HOUSE

THE ROYAL BALLET

2009/10 SEASON

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MAYERLING

Conductors: Barry Wordsworth and Martin Yates

7, 8, 12, 14, 16, 27, 29 October at 7.30pm

2, 3, 10 November at 7.30pm

Kenneth MacMillan's 1978 three act ballet *Mayerling* opens **The Royal Ballet's 2009/10 Season.** *Mayerling* is a penetrating interpretation of the events surrounding the double death of Archduke Crown Prince Rudolf of Austria-Hungary and his 17 year-old mistress, Mary Vetsera. MacMillan's darkest full-length ballet, with scenario devised by **Gillian Freeman**, portrays Prince Rudolf as trapped in an unwanted and loveless marriage, implicated in political intrigue and finally dependent on the solace of morphine. Startling, even shocking, *pas de deux* of mounting intensity are the climax of each act. They reveal Rudolf's sadistic treatment of Princess Stephanie, his new wife, and his and Mary's own morbid obsessions which finally end with their tragic and fatal pact. The melodramatic and brooding music of **Franz Liszt**, arranged by **John Lanchbery**, provides an intense and sweeping soundscape to match the high emotion of the drama, while the designs of **Nicholas Georgiadis** vividly bring to life the privileged and oppressive society of the Royal Court. In the demanding roles of Prince Rudolf and Mary Vetsera, MacMillan provides a canvas for the most dramatic dance acting, pushing his dancers to the extreme limits of their physical and mental capabilities.

MAYERLING

Music	Franz Liszt
Arranged and Orchestrated by	John Lanchbery
Choreography	Kenneth MacMillan
Scenario	Gillian Freeman
Designs	Nicholas Georgiadis
Lighting	John B. Read
Staging	Monica Parker

**1st Royal Ballet performance of this production
Royal Opera House 14 February 1978**

THE SLEEPING BEAUTY

Conductor: Valery Ovsyanikov

23, 26, 30 October at 7.30pm / 31 (m) October at 1.30pm / 31 October at 7pm

6 November at 7.30pm / 7 November (m) at 1.30pm / 7 November at 7pm

11, 12, 16, 19, 24 November at 7.30pm / 14, 21 November (m) at 1.30pm

14, 21 November at 7pm

18, 19, 21 January at 7.30pm / 23 January (m) at 1.30pm / 23 January at 7pm

The Sleeping Beauty has been performed at many key moments in The Royal Ballet's history. To coincide with the Company's 75th Anniversary in the 2005/06 Season, **Monica Mason** and

Christopher Newton created a new production based on the **Sergeyev/De Valois/Messel** production that was first performed by the Company in 1946. **Peter Farmer** recreated and augmented Oliver Messel's designs and **Christopher Wheeldon** choreographed a new 'Garland Dance' for this production.

'*The Sleeping Beauty* is a ballet that cannot be revived', wrote former *New Yorker* critic Arlene Croce, 'it can only be rediscovered.' As much as any work written for the ballet, *The Sleeping Beauty* is a classic - 'the grandest classic a company can own,' said Croce - and it has always held a special place in the repertory. **Igor Stravinsky** was only one of several great artists to succumb to its spell early in life. It was the first ballet **Anna Pavlova** saw, when she was eight years old, inspiring her to become a dancer. **George Balanchine** vividly remembered that the first time he appeared on stage was as a cupid in *The Sleeping Beauty*, while he was a small boy and a student at the Imperial Ballet School in Saint Petersburg.

In this classic ballet, Princess Aurora is cursed at her christening by the evil fairy Carabosse and is fated to die after pricking her finger on a spindle at her 16th birthday celebration. Through the intervention of the Lilac Fairy, the curse of death is commuted to a long sleep, one from which Princess Aurora is awakened by the heroic Prince Florimund. The wedding celebrations in Act III include many *divertissements* for well known fairytale characters.

Tchaikovsky's score remains one of the pinnacles of a 'symphonic tradition' in 19th-century classical ballet. **Stravinsky** later said it was 'the convincing example of Tchaikovsky's great creative power.' **Benjamin Britten** told Ronald Duncan that he had the score of *The Sleeping Beauty* by his bed while he was writing *The Prince of the Pagodas* - 'who else can I take as model?'

THE SLEEPING BEAUTY

Generously supported by Lady Jarvis (Benefactor). Made possible (2006) by The Linbury Trust and the Royal Opera House Endowment Fund with additional support from The Dalriada Trust, Simon and Virginia Robertson, Marina Hobson MBE and Dianne and Michael Bienes

Music	Pyotr Il'yich Tchaikovsky
Choreography	Marius Petipa
Additional Choreography	Frederick Ashton, Anthony Dowell and Christopher Wheeldon
Production	Monica Mason and Christopher Newton
Original Designs	Oliver Messel
Realisation and additional Designs	Peter Farmer
Lighting	Mark Jonathan
Staging	Christopher Carr

1st Royal Ballet performance of this production
Royal Opera House 15 May 2006

AGON/SPHINX/NEW MCGREGOR

Conductor *Agon*: Daniel Capps

Conductor *Sphinx, New McGregor*: Barry Wordsworth

4, 5, 9, 13, 17, 18 November at 7.30pm

In *Agon* - the Greek for 'contest', **George Balanchine** took classicism and pushed it towards a level of virtuosity previously unknown in modern ballet. This 'concerto for dance', the last collaboration between Balanchine and **Igor Stravinsky** (1957) became, through Balanchine's choreography, an engrossing combination of the 'strenuous and austere, erotic and cool'. *Agon* is plotless, an abstract ballet for eight female and four male dancers. It was premiered by **New York City Ballet** on 1 December 1957 at the City Center of Music and Drama, New York.

Agon occupies a central position in Balanchine's oeuvre, a ground-shifting masterpiece in which he and Stravinsky drew from mid-17th-century court dances – e.g. saraband, galliard and bransle - to create what Balanchine called a 'quintessential contemporary ballet' that represented a total collaboration with the composer. Harshly astringent at times, sportily athletic at others, the tightly knit *Agon* includes one of the most eerily intense and sensuous of *pas de deux*.

Sphinx was created by **Glen Tetley** for **American Ballet Theatre** and received its first performance at the Kennedy Center, Washington, USA on 9 December 1977. The first cast was Martine van Hamel as the Sphinx, Clark Tippet as Oedipus and Kirk Peterson as Anubis. The ballet received its British première by English National Ballet, then known as London Festival Ballet, at Bristol Hippodrome on 26 October 1979 when the cast was Elisabetta Terabust, Peter Schaufuss and Kenn Wells.

Tetley turned to literature and history for inspiration. *Sphinx* is his interpretation of the play by **Jean Cocteau** in which the sphinx is not a beast but a young woman. The ballet is a powerful variation on the Oedipus legend. Inspired by Act II of Cocteau's play, *The Infernal Machine*, Tetley's *Sphinx* appears in the guise of a young woman who, weary of immortality, longs to fall in love with a man. Her companion Anubis, the jackel-headed Egyptian god of the dead, warns her of the consequences, but she desires Oedipus to such an extent that, in order not to risk his life in asking the riddle, she also tells him the answer. Tetley set the ballet to **Bohuslav Martinu's** 1947 Concerto for two string orchestras, piano and timpani. This is its first performance by The Royal Ballet.

Royal Ballet **Resident Choreographer Wayne McGregor's** (winner of both the **South Bank Show** and **Olivier Awards**) sets his new ballet to Finnish composer **Kaija Saariaho's** *Notes on Light* for cello and orchestra which will be played by cellist **Anssi Karttunen** with designs by the Japanese sculptor and installation artist **Tatsuo Miyajima**.

AGON

Music	Igor Stravinsky
Choreography	George Balanchine
Lighting	John B. Read
Staging	Patricia Neary

1st performance of this production
Royal Opera House 25 January 1973

SPHINX

Generously supported by The Friends of Covent Garden

Music	Bohuslav Martinu
Choreography	Glen Tetley
Scenery	Rouben Ter-Aruntunian
Costumes	Willa Kim
Lighting	John B. Read
Staging	Bronwen Curry

1st performance of this production
Royal Opera House 4 November 2009

NEW McGREGOR

Music	Kaija Saariaho
Choreography	Wayne McGregor
Scenery	Tatsuo Miyajima
Costumes	Moritz Junge
Lighting	Lucy Carter

1st performance of this production
Royal Opera House 4 November 2009

THE NUTCRACKER - a ballet in two acts

Conductor: Koen Kessels

26, 27, 30, November at 7.30pm / 5, 23 December (m) at 12 noon
31 December (m) at 1pm / 2, 9, 11, 16, 28 December at 7.30pm
12, 29, 30 December (m) at 2pm / 12, 29, 30 December at 7pm /
31 December at 6.30pm / 1 January 2010 at 5pm

Peter Wright's celebrated staging of the ever popular *The Nutcracker* returns for performances in late November and over the Christmas Season. A ballet in two acts composed in 1891/92 by Pyotr Il'yich Tchaikovsky, *The Nutcracker* is based on *The Nutcracker and the Mouse King* by ETA Hoffmann. The story tells of one magical Christmas Eve when Drosselmeyer, a mysterious magician and maker of clocks and mechanical toys, tries to break a curse that has turned his nephew into a nutcracker doll by enlisting the help of a young girl, Clara. A fierce battle between toy soldiers and an army of mice led by the Mouse King follows. Clara's

intervention leads to the defeat of the Mouse King, the curse is broken and Drosselmeyer's nephew is returned to his original human form. He and Clara then travel through the magical Kingdom of the Sweets for a magnificent celebration with Drosselmeyer and The Sugar Plum Fairy and her Prince. **Tchaikovsky's** sublime and intoxicating score and the late **Julia Trevelyan Oman's** nostalgic designs, complete this enchanting yuletide production.

THE NUTCRACKER

Music	Pyotr Il'yich Tchaikovsky
Choreography	Peter Wright after Lev Ivanov
Original Scenario	Marius Petipa
Production and Scenario	Peter Wright
Designs	Julia Trevelyan Oman
Lighting Design	Mark Henderson
Production Consultant	Roland John Wiley
Staging	Christopher Carr

1st performance of this production
Royal Opera House 22 December 2000

LES PATINEURS/TALES OF BEATRIX POTTER

Conductor: Paul Murphy

14 December at 7.30pm / 17 December at 7pm – 18, 19 December (m) at 12 noon
21, 22, 31 December (m) at 12.30pm /
2 January (m) at 12.30pm / 6, 8, 9, 13 January at 7.30pm

Joining *The Nutcracker* as part of The Royal Ballet's Christmas Season we welcome the return of the popular double bill of *Les Patineurs* and *Tales of Beatrix Potter*. *Les Patineurs* was one of **Frederick Ashton's** earliest ballets, first performed at Sadler's Wells Theatre on 16 February 1937. It follows the amusing diversions of a group of skaters and displays Ashton's gift for combining marvellously apt choreography with wit and humour. The sets and costumes, designed by **William Chappell**, are evocative of Edwardian England. This seasonal one act ballet is set deep in the winter and designed to warm the soul with a display of virtuosic dancing supported by **Constant Lambert's** delicious arrangements of music by **Giacomo Meyerbeer**.

Tales of Beatrix Potter was originally a 1971 film, with Royal Ballet dancers, and choreography by **Frederick Ashton** to music arranged by **John Lanchbery**. It featured the remarkable and enchanting authenticity of **Rostislav Doboujinsky's** animal masks and **Christine Edzard's** costumes. The ballet recreates several of Beatrix Potter's most enduring characters; Mrs Tiggy-Winkle, Jemima Puddle-Duck, Pigling Bland, Mr Jeremy Fisher, Squirrel

Nutkin and the Two Bad Mice, together with a whole host of other characters. This irresistibly charming production captivates audiences of all ages.

LES PATINEURS

Music	Giacomo Meyerbeer
Arranged by	Constant Lambert
Choreography	Frederick Ashton
Designs	William Chappell
Lighting	John B. Read
Staging	Christopher Carr

1st Royal Ballet performance of this production
Vic-Wells Ballet, Sadler's Wells, 16 February 1937
Royal Opera House, 20 March 1946

TALES OF BEATRIX POTTER

Music	Arranged by John Lanchbery
Choreography	Frederick Ashton
Production	Anthony Dowell
Designs	Christine Edzard in collaboration with Catherine Goodley
Masks	Rostislav Doboujinsky
Lighting	Mark Jonathan
Staging	Christopher Carr and Grant Coyle

1st Royal Ballet performance of this production
Royal Opera House 4 December 1992

ROMEO AND JULIET

Conductor: Boris Gruzin

12, 14, 15, 16, 20 January 2010 at 7.30pm / 4, 8, 16 February at 7.30pm /
13 February at 2pm / 6, 13 February at 7pm / 6, 10, 12 March at 7.30pm /
6 March (m) at 2pm

Kenneth MacMillan's definitive interpretation of **William Shakespeare's** enduringly poetic tragedy has become one of the most popular works in the Company's repertory since it was created for The Royal Ballet in 1965. This brilliant classic ballet, one of the greatest examples of 20th-century choreography, is set against the background of Renaissance Italy, evoked in sumptuous designs by **Nicholas Georgiadis**. The story tells how a chance meeting in Verona ignites a profound love between Romeo and Juliet, bringing with it the hope that they may provide the bridge to unite in peace their opposing families, the Montagues and the Capulets. It is, however, the violence and intolerance of the two factions which ultimately and

tragically seal the fates of the star-crossed lovers. Their attempt to escape from the violence that surrounds them leads not to the future of their dreams but to misunderstanding, tragedy and death. **Sergey Prokofiev's** beautiful and devastating score remains central to the modern repertory and Shakespeare's play inspired him to compose music of great range and passion, complemented by choreography of lyric beauty from MacMillan.

ROMEO AND JULIET

Music	Sergey Prokofiev
Choreography	Kenneth MacMillan
Designs	Nicholas Georgiadis
Lighting	John B. Read
Staging	Monica Mason

**1st Royal Ballet performance of this production
Royal Opera House 9 February 1965**

NEW WATKINS / RUSHES – FRAGMENTS OF A LOST STORY / INFRA

Conductor *New Watkins*: Barry Wordsworth

Conductor *Rushes*: Daniel Capps

19 February at 7.30pm / 26 February at 7.30pm / 1, 2, 4 March at 7.30pm

Making his debut on the main stage, **Jonathan Watkins** is collaborating with award-winning composer **Graham Fitkin**, who has written a new commissioned score. Born in Barnsley, Jonathan started choreographing at The Royal Ballet School where he won the Kenneth MacMillan Choreographic Competition in 2000. Since joining The Royal Ballet in 2003 he has created works for the Company's choreographic project 'First Drafts' including *Switch, Refresh, Proceed, In the Presence of Others* and *Remind Me*. For ROH2's 'In Good Company' in the Linbury Studio Theatre he created *Silent Vision* and for 'New Works' *Stop Me when I'm Stuck*. Away from the Company, he has created ballets for The Royal Ballet School's annual summer performances at the Royal Opera House and collaborated with East London Dance. Most recently he has created *Beyond Prejudice* and *Free Falling* for the Curve Foundation Dance company and in 2008 participated in the New York Choreographic Institute's programme. Jonathan is also a First Artist of The Royal Ballet.

Kim Brandstrup's ballet *Rushes – Fragments of a Lost Story* returns for the first time since its premiere in April 2008. Taking a 'lost' score by **Sergey Prokofiev** composed for an incompleted 1938 film version of Puskin's *The Queen of Spades* – disrupted by Soviet officials on the grounds that motherland films had to be based on contemporary themes - British composer **Michael Berkeley** has realized, arranged and elaborated the original Prokofiev fragments. The abstract plot centres on three main characters, two of them - a man and a woman - involved in a dynamic and energetic relationship, which is being observed by a young girl who ultimately tries to console the man. The atmospheric designs are by **Richard Hudson** with arresting video footage by **Dick Straker**.

Wayne McGregor's Award winning ballet *Infra* was first seen in November 2008. Winner of the **2008 South Bank Show Award**, *Infra* is dedicated to Dame Monica Mason in celebration of her 50th Season with The Royal Ballet. *Infra* juxtaposes McGregor's choreography with the art of **Julian Opie** and **Max Richter's** score.

Of his ballet, McGregor's has written: 'Literally below the life-affirming Opie screen and beneath the haunting surface of Max's music, I have attempted to create a series of human intimacies, bared from under the skin – prosaic, imperfect and fragile. In this landscape of miniatures that expose the very signs of life, physical empathies and emotional inferences rescue the lost narratives of the population on stage. *Infra* has become simply about people'.

NEW WATKINS

Generously supported by the Estate of Dr John Hayes

Music	Graham Fitkin
Choreography	Jonathan Watkins
Designs	tba
Lighting Design	Neil Austin

1st performance of this production
Royal Opera House 19 February 2010

RUSHES

Music	Sergey Prokofiev
Arranged and elaborated by	Michael Berkeley
Choreography	Kim Brandstrup
Designs	Richard Hudson
Lighting Design	Jean Kalman
Video Design	Dick Straker

1st performance of this production
Royal Opera House 23 April 2008

INFRA

Music	Max Richter
Choreography	Wayne McGregor
Set designs	Julian Opie
Costume designs	Moritz Junge
Lighting Design	Lucy Carter
Sound design	Chris Ekers

1st performance of this production
Royal Opera House 13 November 2008

LA FILLE MAL GARDÉE

50th Anniversary revival

Conductor: Barry Wordsworth and Daniel Capps

9, 16, 18, 26 March at 7.30pm / 20 March (m) at 12 noon / 27 March (m) at 2pm
27 March at 7pm / 5 April (m) at 12.30pm / 20, 21 April at 7pm
26, 28 April at 7.30pm

First performed on 28 January 1960, **Frederick Ashton**'s version of *La Fille mal gardée* returns to the Royal Opera House for its 50th anniversary revival. The 1960 first night cast included **Nadia Nerina** as Lise, **David Blair** as Colas, **Stanley Holden** as Widow Simone, **Alexander Grant** as Alain and **Lesley Edwards** as Thomas. The conductor was **Hugo Rignold**.

The affectionately mocking rural designs by **Osbert Lancaster** set the scene at the beginning of the ballet with the spirited young girl Lise about to be married off by her Mother, Widow Simone. Not wishing to marry the simple-witted son of the local wealthy farmer, Lise makes several attempts to run off with her true love, the less wealthy farmer Colas. Will true love win through? This charming romantic comedy is danced to a delightful score by **Ferdinand Hérold** arranged by **John Lanchbery**. Some of Ashton's wittiest choreography is combined with an equal measure of his most radiant writing in the *pas de deux* for the lovers Lise and Colas and clever references to traditional English dances.

LA FILLE MAL GARDÉE (The Wayward Daughter)

Music	Ferdinand Hérold
freely adapted and arranged by	John Lanchbery
Choreography	Frederick Ashton
Scenario	Jean Dauberval
Assisted by	Christopher Carr and Grant Coyle
Designs	Osbert Lancaster
Lighting	John B Read
Staging	tba

1st performance of this production
Royal Opera House 28 January 1960

CONCERTO / THE JUDAS TREE / ELITE SYNCOPATIONS

Conductor *Concerto*: Dominic Grier

Conductor *The Judas Tree*: Barry Wordsworth

23, 24, 30, 31 March at 7.30pm / 14, 15 April at 7.30pm

This programme of three ballets celebrating the genius of **Kenneth MacMillan** opens with *Concerto*. MacMillan staged *Concerto* on 30 November 1966 as his first new ballet when he became director of the Deutsche Oper Ballett, Berlin. Danced to **Dmitry Shostakovich's** high spirited second piano concerto, MacMillan's choreography closely follows the relationship of the piano with the orchestra, matching a single dancer to the solo instrument, and others to the full orchestra. To the elegiac Andante he created a slow lyrical *pas de deux* of effortless flowing movements, occasionally reflected by three couples at the back of the stage. This movement was inspired by Lynn Seymour as she was warming up at the barre. The designs are by **Jürgen Rose**.

The **Laurence Olivier Award** winning *The Judas Tree*, premiered on 19 March 1992, was MacMillan's last work. **Brian Elias'** commissioned score was created independently of any scenario or characterisation from MacMillan. In other words, the composer was being offered a rare challenge. In a manner almost unheard of since the Stravinsky-Diaghilev partnership, the music was to provide the impetus for the dance rather than the other way round. Using **Jock McFadyyn's** designs, *The Judas Tree* is set on a building site using Canary Wharf as its backdrop. It is a highly charged ballet of brutal betrayal and tense sexual violence, a resounding condemnation of humanity's flaws. Commissioned by the Royal Opera House for Kenneth MacMillan and The Royal Ballet, the score is justly dedicated 'To Deborah (Lady MacMillan) and Kenneth'.

Elite Syncopations, created by MacMillan in 1974, is an episodic, witty and light hearted work. It is unusual among his ballets in providing display numbers for a large group of soloists; generally he prefers to concentrate on a small handful of leading characters. In *Elite Syncopations* the dancers sit around the stage watching while others dance solos, duets or small group entries on a big open space, extending right to the back wall of the stage. The elaborately decorated costumes designed by **Ian Spurling** suggest, in a very stylised way, the melancholic capriciousness of **Scott Joplin's** delectable music, whose ragtime moods inspired the ballet. In 1976 Scott Joplin was awarded the Pulitzer Prize posthumously.

CONCERTO

Generously supported by Audrey and Ronnie's Fund (Benefactors)

Music	Dmitry Shostakovich
Choreography	Kenneth MacMillan
Designs	Jürgen Rose
Lighting Design	John B. Read
Staging	Christopher Carr

1st performance of this production
Royal Opera House 26 May 1967

THE JUDAS TREE

Music	Brian Elias
Choreography	Kenneth MacMillan
Designs	Jock McFadyn
Lighting Design	Mark Henderson
Staging	Monica Parker

1st performance of this production
Royal Opera House 19 March 1992

ELITE SYNCOPATIONS

Generously supported by The Friends of Covent Garden

Music	Scott Joplin
Choreography	Kenneth MacMillan
Designs	Ian Spurling
Lighting Design	John B. Read
Staging	Julie Lincoln

1st performance of this production
Royal Opera House 7 October 1974

CINDERELLA

Conductor: Pavel Sorokin

10 April (m) at 12.30pm / 17 April at 2pm / 17 April at 7pm
22, 23, 24, 29, 30 April at 7.30pm / 3 May (m) at 2pm / 3 May at 7pm
26 May at 7.30pm / 29 May (m) at 1pm / 5 June (m) at 12.30pm

Frederick Ashton's *Cinderella* returns to the repertory this Season. The highly popular production with set designs by **Toer van Schayk** and costume designs by **Christine Haworth** opened in December 2003. Made for the Company in 1948, *Cinderella* was the first full-length ballet by a British choreographer and a resounding affirmation of Ashton's choreographic abilities. In an astonishing period of creativity, Ashton made *Cinderella* in six weeks. The timeless fairytale follows the down-trodden Cinderella from her domestic imprisonment to freedom through the intervention of her Fairy Godmother. As with all fairytales, the road to happiness does not come without a set of rules to complicate matters.

Sergey Prokofiev's score for *Cinderella* is wonderfully evocative of its mysterious and magical fantasy world, encompassing the comedy and pantomime of the Ugly Sisters, the inner despair of Cinderella's predicament to the breathtaking love-at-first-sight realization of the heroine and her Prince. The slow waltz-adagio, wreathed in tender counterpoint and unusual figurations for the elaborate inner string parts, is a true consummation of the composers' challenge to portray, in his own words, 'flesh-and-blood human beings with human passions and failings...'

CINDERELLA

Generously Supported by the Jean Sainsbury Royal Opera House Fund.

Music	Sergey Prokofiev
Choreography	Frederick Ashton
Set Designs	Toer van Schayk
Costume Designs	Christine Haworth
Production	Wendy Ellis Somes
Lighting	Mark Jonathan
Staging	Christopher Carr

1st performance of this production
Royal Opera House 22 December 2003

ELECTRIC COUNTERPOINT / NEW SCARLETT / CARMEN

Conductor *New Scarlett*: Barry Wordsworth

Conductor *Carmen*: Pavel Sorokin

5, 6, 8, 12 May at 7.30pm / 15 May (m) 1.30pm / 15 May at 7pm

Christopher Wheeldon has now established himself as one of the world's leading choreographers. He began his career as a dancer in The Royal Ballet and until the end of 2008 was **Resident Choreographer** for **New York City Ballet**. His accolades include the **2002 Olivier Award** for Outstanding Achievement in Dance and the **2003 Laurence Olivier Award** for Best New Dance Production for *Polyphonia*. Wheeldon formed his own company **Morphoses/The Wheeldon Company** with Lourdes Lopez in 2007. To date, Morphoses has given performances in London, Sydney, New York and the Vail International Festival, Colorado.

Electric Counterpoint was first seen at the Royal Opera House in February 2008. By clever use of tactical film footage, Wheeldon's ballet has a digital 'corps de ballet'. Using over-lapping footage of the dancers he achieves the effect of making it appear there are multiple dancers in the work when in fact only four of them are live.

Of his ballet, Wheeldon has written: 'I wanted to make personal portraits of each of the dancers, so we started this project by interviewing each of them. We sat them down and asked the same questions. What does it mean to be scrutinizing yourself every day, to be looking at yourself – that constant self-criticism, evaluating how you feel, how you look, how you feel about the way that you look? Do you change when you go on stage? Do you feel you bring yourself to the stage, or are you completely consumed by the role you're playing?'

Liam Scarlett makes his debut on the main stage to a score by **Francis Poulenc**. Currently a *First Artist* with The Royal Ballet, **Scarlett** was born in Ipswich. He trained at the Linda Shipton School of Dancing and The Royal Ballet Upper School. He joined The Royal Ballet in 2005 and was promoted to First Artist in 2007. He has choreographed pieces for 'Draft Works' in the Clore, *Of Mozart* for 'New Works' in the Linbury (2008) and *Despite* and *Vayamos al Diablo* for ROH2's 'In Good Company' (2006) as well as two pieces for the annual

Royal Ballet School's performances on the main stage of the Royal Opera House, *Allegro de Jeunesse* (2005) and *Monochromatic* (2004). He received the first De Valois Trust Fund Award for Choreography. As a dancer in the Company, his repertory includes roles in *Chroma*, *Tales of Beatrix Potter*, *Les Patineurs*, *Romeo and Juliet*, *The Rite of Spring*, *La Bayadère* and *La Valse*, among others. He has created roles in Christopher Wheeldon's *DGV: Danse à grande vitesse* and Will Tuckett's *The Seven Deadly Sins*.

Mats Ek is famous for his vividly theatrical alternatives of the classics and his take on **Georges Bizet's** celebrated opera *Carmen*, which he created in 1992 for the Cullberg Ballet, is no exception. A predatory Carmen leads the sexual games, while the pathos of the piece is left for Don José. Ek uses Bizet's score, ingeniously transcribed for strings and percussion by **Rodion Shchedrin**, with designs by **Marie-Louise Ekman** that take a modern perspective on traditional Spanish motifs. Ek's subversive Carmen draws on the story of the carefree gypsy who brings turmoil, havoc and death to her lover Don José

ELECTRIC COUNTERPOINT

Music	J S Bach / Steve Reich
Choreography	Christopher Wheeldon
Designs	Jean-Marc Puissant
Lighting Design	Natasha Chivers
Video Artists	Michael Nunn, William Trevitt
Sound Design	Mukul Patel

1st performance of this production
Royal Opera House 28 February 2008

NEW SCARLETT

Generously supported by the Estate of Dr John Hayes

Music	Francis Poulenc
Choreography	Liam Scarlett
Designs	tba
Lighting Design	tba

1st performance of this production
Royal Opera House 5 May 2010

CARMEN

Music	Georges Bizet arranged by Rodion Shchedrin
Percussion	Rodion Shchedrin
Choreography	Mats Ek
Designs	Marie-Louise Ekman
Lighting Design	Göran Westrup
Staging	Pompea Santoro

1st performance of this production
Royal Opera House 10 April 2002

CHROMA / TRYST / SYMPHONY IN C

Conductor *Chroma*: Daniel Capps

Conductor *Tryst*: James MacMillan

Conductor *Symphony in C*: Dominic Grier

22 May (m) at 12 noon / 23 May (m) at 3pm / 28 May at 7.30pm
2, 10, 11 June at 7.30pm

Resident Choreographer **Wayne McGregor's** first ballet for the Royal Opera House main stage returns for its third time to The Royal Ballet. *Chroma* made a huge impact at its premiere at the Royal Opera House on 17 November 2006. It went on to win virtually all the dance awards that year and was an enormous hit with the public bringing a new audience to the Opera House. Winner of the **2007 South Bank Show Award for Dance** and **2007 Laurence Olivier Award for Best New Dance Production**, *Chroma* pushes the dancers to their physical limits through McGregor's astonishing and demanding choreography and is set to spine-tingling music from **Joby Talbot** and the **White Stripes**. The score comprises seven works woven together to form an unbroken sequence, bringing together Talbot's instrumental arrangements of three **White Stripes** songs including *Aluminium* and four of his own compositions orchestrated for this ballet.

McGregor also paired his intense interest in our perceptions of the experience of space and movement with the first stage designs from the minimalist architect and designer **John Pawson**, famous for his starkly elegant use of light and space (Calvin Klein's flagship store in Manhattan and Wagamama in London).

Christopher Wheeldon's *Tryst* danced to **James MacMillan's** score of the same name with designs by **Jean Marc Puissant**, received its premiere at Covent Garden on 18 May 2002. MacMillan's *Tryst* is an orchestral tour de force comprising five sharply defined modes, from the brassy, action-packed challenge of the outer sections, through quieter Celtic wistfulness and an iridescent central section for strings. Wheeldon gilds his mainly classical language with movement motifs hinting at ancient civilisations. The central lovers' tryst is a dynamic *pas de deux* of physical intensity and maturity. The effect of the work as a whole is one of cool abstraction, rooted in the practices of far-off pre-history. At the ballet's conclusion, a strip of white light appears on the projected horizon and as the corps gathers round to watch, it gradually transpires that the tryst in question is a meeting with some phenomenon of nature, not just man and woman – a rite of time.

Symphony in C is a vivid example of Balanchine's ability to portray the very essence of his chosen music, as the varying melodies, rhythms and textures of **Bizet's** youthful score are reflected magically in dance. Balanchine uses dazzling choreographic combinations in this four movement work introducing in turn the various performers who all come together for the exuberant finale.

In that final movement, the thirty-two women who have made up the four corps de ballet groups line the stage at the sides and across the back. The four ballerinas dance in their midst, each executing the same brilliant steps, joined by their male partners as the secondary soloists dance behind. At the close, all forty-eight dancers - soloists and corps de ballet – join the principals in a brilliant and spectacular coda.

CHROMA

Music	Joby Talbot and Jack White III in a new arrangement by Joby Talbot orchestrated by Christopher Austin.
Choreography	Wayne McGregor
Set Designs	John Pawson
Costume Designs	Moritz Junge
Lighting	Lucy Carter

1st Royal Ballet performance of this production
Royal Opera House 17 November 2006

TRYST

Music	James MacMillan
Choreography	Christopher Wheeldon
Designs	Jean Marc Puissant
Lighting	Natasha Katz

1st Royal Ballet performance of this production
Royal Opera House 18 May 2002

SYMPHONY IN C

Generously supported by The Fonteyn Circle

Music	Georges Bizet
Choreography	George Balanchine
Designs	Anthony Dowell
Staging	Patricia Neary

1st performance of this production
Royal Opera House 19 March 1992

**PRESS OFFICE, ROYAL OPERA HOUSE, COVENT GARDEN,
LONDON WC2E 9DD**

www.roh.org.uk

Box Office: 020 7304 4000

Rosie Neave (from 27 April 2009)
Head of Ballet Press
Tel: 020 7212 9165
Fax: 020 7212 9725
rosie.neave@roh.org.uk

Hywel David
Communications Manager
Tel: 020 7212 9241
Fax: 020 7212 9725
hywel.david@roh.org.uk