



ROYAL
OPERA
HOUSE

JANUARY 2013

SPRING 2013 – MARCH-JUNE

BALLET & DANCE

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ALICE'S ADVENTURES IN WONDERLAND

Christopher Wheeldon

Conductor: David Briskin

15, 19, 21[†], 25, 27, 28^{*†} March, 2, 11 April at 7.30pm / 23 March, 6 April at 12.30pm
/ 13 April at 7pm

[†]Please note, cameras will be filming in the auditorium.

*Cinema live relay

In March, *Alice's Adventures in Wonderland* is performed at Covent Garden for the third time in as many years, cementing it firmly in The Royal Ballet's repertory. The first new full length ballet to be performed by the Company since 1995, Christopher Wheeldon's spectacular production contains a menagerie of colourful characters including an anxious White Rabbit, a terrifyingly intimidating Red Queen, a tap-dancing Mad Hatter and a diabolical Duchess. Set to Joby Talbot's lively and evocative score, the audience are taken on Alice's bizarre journey through Wonderland, as she sails across a lake of tears, attends a deranged tea party and watches a croquet game played with flamingos and hedgehogs. Bob Crowley's quirkily inventive designs, including the famously grinning Cheshire Cat and an exotic Caterpillar draw on puppetry and projections to bring to life the colourful world waiting at the bottom of the rabbit hole.

At the heart of the ballet is Wheeldon's fluent and compelling choreography, with moments of tender *pas de deux* created for Alice and Jack, the gardener's boy who later becomes her Knave of Hearts. In the final act, the imperious Queen of Hearts steals the show with a hilarious 'Tart Adage', a send up of the classic Rose Adagio that keen ballet-goers will recognise from *The Sleeping Beauty*.

This Season, for the first time ever, *Alice's Adventures in Wonderland* will be broadcast live on 28th March from the stage at Covent Garden to cinemas across the United Kingdom and internationally, allowing the widest audience yet to enjoy the spectacle of this brilliantly realised ballet.

Choreography	Christopher Wheeldon
Music	Joby Talbot
Orchestrated by	Christopher Austin and Joby Talbot
Designs	Bob Crowley
Scenario	Nicholas Wright
Lighting design	Natasha Katz
Projection design	John Driscoll and Gemma Carrington

Orchestra of the Royal Opera House

CASTING

15 / 28 March / 13 April	Cuthbertson, Bonelli, Watson, Yanowsky, McRae
19 / 23 March / 2 April	Lamb, McRae, Cervera, Morera, Campbell
21 March	Cuthbertson, Bonelli, Cervera, Yanowsky, McRae
25 March / 6 / 11 April	Stix-Brunell, Pennefather, Maloney*, Mendizabal, tbc
27 March	Lamb, McRae, Watson, Morera, Campbell

* Role debut

LA BAYADÈRE

Natalia Makarova after Marius Petipa

Conductor: Valeriy Ovsyanikov

5, 9, 12 April, 1, 2, 13, 14, 22 May at 7.30pm / 20, 27 April at 12.30pm / 6 May at 1.30pm and 7.30pm

Generously supported by the Royal Opera House Endowment Fund

Generous philanthropic support from Lady Jarvis

First created for American Ballet Theater in 1980, Natalia Makarova's staging of *La Bayadère* is a jewel in The Royal Ballet's repertory. Nineteenth Century Royal India provides the setting for the intense themes of love, murder and vengeance portrayed through the ballet, and exquisite set and costume designs from Pier Luigi Samaritani and Yolanda Sonnabend bring the exoticism of the Eastern world alive on stage.

La Bayadère tells the story of the temple dancer Nikiya and noble warrior Solar who have secretly sworn one another eternal love, but their happiness is threatened by the High Brahmin's desire for Nikiya, and the envy of Gamzatti, the Rajah's daughter, whose beauty overwhelms Solar when they meet. The expressive score by Ludwig Minkus complements powerful choreographic moments for the opposing roles of the beautiful Nikiya, and her jealous and commanding rival Gamzatti. In addition to such virtuoso solo pieces, *La Bayadère* also contains the renowned Kingdom of the Shades scene, where through an opium haze Solar sees a hypnotic and seemingly never-ending procession of images of Nikiya.

This Season sees important debuts in *La Bayadère*, with Principal dancers Nehemiah Kish and Steven McRae both dancing the role of Solar for the first time. The Royal Ballet are also pleased to welcome Guest Principal Dancer Matthew Golding of Dutch National Ballet, who will also make his debut at Covent Garden in the role of Solar. First Soloists Yuhui Choe and Itziar Mendizabal, and Soloist Claire Calvert will also dance the role of Gamzatti for the first time.

Choreography	Natalia Makarova after Marius Petipa
Music	Ludwig Minkus orchestrated by John Lanchbery
Production conceived and directed by	Natalia Makarova
Set designs	Pier Luigi Samaritani
Costume designs	Yolanda Sonnabend
Lighting design	John B. Read
Revival staging	Olga Evreinoff

All April / 13 / 14 / 22 May
1 / 2 / 6 mat and eve May

Orchestra of the Royal Opera House
Royal Ballet Sinfonia

CASTING

5 / 20 April	Cojocar, Bonelli, Nuñez
9 / 27 April	Cuthbertson, Kish*, Choe*
12 April / 6 eve May	Marquez, McRae*, Morera
1 / 13 May	Yanowsky, Golding*, Mendizabal*
2 / 6 mat May	Lamb, Soares, Calvert*
14 / 22 May	Nuñez, Acosta, Kobayashi

* Role debut

MAYERLING

Kenneth MacMillan

Conductor: Martin Yates

19, 25, 30 April, 30 May, 5, 6, 10, 12, 13^{†*} June at 7.30pm / 3 May at 12.30pm / 1[†] June at 1.30pm and 7pm / 15 June at 7pm

[†] Please note, cameras will be filming in the auditorium.

* BP Big Screen

Generous philanthropic support from Lady Ashcroft, Celia Blakey, John and Susan Burns and Gail and Gerald Ronson through the Gerald Ronson Foundation

Described by many as Kenneth MacMillan's late masterpiece, *Mayerling* was created for The Royal Ballet in 1978. This compelling three act ballet is based on real-life events that took place at the end of the 19th Century in Vienna which culminated in the supposed suicide pact between Crown Prince Rudolf of Austria and his teenage mistress Mary Vetsera. This intensely dark, dramatic work has become increasingly popular with audiences and the violent and troubled Crown Prince, a pivotal figure throughout the ballet, is one of the most physically demanding and emotionally complex roles for a male dancer.

Brutal and sadistic, Prince Rudolf's psychological decline can be charted through a series of electrifying *pas de deux* with his mother the Empress Elizabeth, his unhappy wife Princess Stephanie and with his neurotic young mistress Mary. Emotionally charged and pushing the boundaries of classical choreography, in these duets the women in his life are confronted with his dangerous desires.

Franz Liszt's dramatic score, orchestrated by John Lanchbery, provides faultless accompaniment to the ballet, from the pomp and formality of the grand ballroom of the Hofburg Palace, to the high passion of the intimate hunting lodge where the final shocking drama unfurls. Similarly, Vienna of the late 1800's is perfectly evoked through the sumptuous designs of Nicholas Georgiadis, bringing to life the opulent high society surroundings of the Austro-Hungarian court.

This Season, Principal dancer Lauren Cuthbertson makes a significant debut in the lead role of Mary Vetsera, whilst First Soloists Hikaru Kobayashi and Itziar Mendizabal dance the role of Marie Larische.

The Royal Ballet's performance of *Mayerling* on 13th June will be broadcast live to sites across the United Kingdom, as part of the BP Big Screen Season.

Choreography	Kenneth MacMillan
Music	Franz Liszt arranged and orchestrated by John Lanchbery
Designs	Nicholas Georgiadis
Scenario	Gillian Freeman
Lighting design	John B. Read
Staging	Grant Coyle and Monica Mason

Orchestra of the Royal Opera House

CASTING

19 April	Watson, Galeazzi, Lamb, Hayward*, Yanowsky
25 / 30 April / 5 June	Kobborg, Cojocar, Kobayashi*, Maguire, McNally
3 May / 10 June	Pennefather, Hamilton, Mendizabal*, Harrod, Bhavnani
30 May / 6 / 15 June	Acosta, Benjamin, Morera, Hinkis*, Yanowsky
1 mat / 12 June	Soares, Cuthbertson*, Nuñez, Choe*, Chapman
1 eve / 13 June	Watson, Galeazzi, Lamb, Hayward, Arestis

* Role debut

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PRODUCTION PHOTOGRAPHS

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