



**BIRMINGHAM
ROYAL BALLET**



Theatre
Royal
Plymouth

Wednesday 10 October 2018

PLEASE DO NOT VIEW THIS CAST SHEET
DURING A PERFORMANCE

THE KING DANCES

Freely based on Le Ballet de la nuit, 1653

Choreography David Bintley

Music Stephen Montague

Designs Katrina Lindsay

Lighting Peter Mumford

THE FIRST WATCH

*From six in the evening 'til nine o'clock: the sun
departs and night appears*

La Nuit Yasuo Atsuji

Messieurs

Gabriel Anderson, Tim Dutson,

Edivaldo Souza da Silva, Alexander Yap

THE SECOND WATCH

*From nine o'clock 'til midnight: the pleasures of
the evening*

Mesdames

James Barton, Tzu-Chao Chou,

Aitor Galende, Gus Payne

Le Roi Lachlan Monaghan

Selene, la Lune Yvette Knight

THE THIRD WATCH

*From midnight 'til three o'clock in the morning:
the dialogue of sleep and silence followed by
night terrors*

Démons

Louis Andreasen, Miles Gilliver,

Kit Holder, Harry Wright

Magiciennes James Barton, Tzu-Chao Chou

Loups-garous Aitor Galende, Gus Payne

Le Diable Yasuo Atsuji

THE FOURTH WATCH

*From three o'clock in the morning 'til six, when
the sun rises: Honour, Grace, Renown and
Valour pay homage to the King*

L'Honneur Alexander Yap

La Grâce Edivaldo Souza da Silva

La Renommée Tim Dutson

La Valeur Gabriel Anderson

Le Roi Soleil Lachlan Monaghan

Cardinal Mazarin Yasuo Atsuji

The title of *Le Roi Soleil* for the French monarch, originated in Louis' role in *Le Ballet de la nuit* of 1653 in which he appeared as Apollo, the Sun god. The 14-year-old king danced five roles in what some scholars believe was a 12-hour ballet, which was extremely lavish, and included witches, werewolves, gypsies, shepherds, thieves, and the goddesses Venus and Diana!

The King Dances takes *Le Ballet de la nuit* as its starting-point and seeks to explore the journey that male dancing took from its very beginnings in the Court of Louis XIV to the unparalleled virtuosity of today's classical dancers. From the candle-lit Salle du Petit-Bourbon of 17th-century France to the dazzling potential of modern theatrical presentation, it pays homage to Louis XIV, *Le Roi Soleil*, grandfather of all Ballet.

INTERVAL

IGNITE

Ignite is a Co-Production between Birmingham Royal Ballet and Dutch National Opera and Ballet and is a Ballet Now commission

Choreography Juanjo Arqués

Music Kate Whitley

Dramaturg and Libretto Fabienne Vegt

Designs Tatyana van Walsum

Lighting Bert Dalhuysen

Assistant to the choreographer José Carlos Blanco

Sky Mathias Dingman

River Delia Mathews

Fire Céline Gittens, Brandon Lawrence

Ignition

Max Maslen, Miki Mizutani, Tzu-Chao Chou

Ensemble

Rosanna Ely, Reina Fuchigami,

Tori Forsyth-Hecken, Yvette Knight,

Yu Kurihara, Beatrice Parma, Yaoqian Shang,

Eilis Small, Lynsey Sutherland,

Tim Dutson, Haoliang Feng, Aitor Galende,

Kit Holder, Lachlan Monaghan, Gus Payne,

Hamish Scott, Edivaldo Souza da Silva,

Harry Wright

Ignite is a choreographic unfolding of a painting by William Turner, *The Burning of the Houses of Lords and Commons*, dating from 1835. Turner captured the conflagration – its violence and its beauty – in a still image, addressing only the eye. Analysing the movement within this 'stillness' was the starting-point for *Ignite*. By translating the turbulent colours from the painting to the stage, the ballet encourages the viewer to think and dream about the painting and its subject through the choreographer's interpretation.

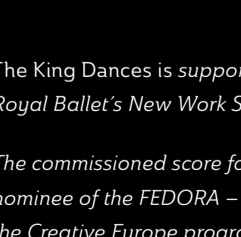
More than a surface reading, the analysis of colour and other symbols found in the painting is a reaction to the event portrayed. The burning down of the Houses of Parliament and its aftermath (which is left to the imagination of the spectator) triggers feelings of fear and insecurity. At the same time, this dramatic event offers new possibilities. Fire sometimes destroys and sometimes purifies, so that from the ashes a new world may rise.

ROYAL BALLET SINFONIA

Conductors Jonathan Lo, *The King Dances*;

Martin Georgiev, *Ignite*

Leader Robert Gibbs



APPROXIMATE TIMINGS

The King Dances 40 minutes

Interval 30 minutes

Ignite 35 minutes

*The performance will end at
approximately 9.15pm*

The King Dances is supported (2015) by The Patrick Trust, Jennifer Rowe, and Birmingham Royal Ballet's New Work Syndicate and Director's Appeal

The commissioned score for *Ignite* is supported (2018) by the RVW Trust. *Ignite* was a nominee of the FEDORA – VAN CLEEF & ARPELS Prize for Ballet 2018 which is co-funded by the Creative Europe programme of the European Union. We are grateful to the anonymous individual donors that have supported FEDORA's crowdfunding campaign for *Ignite* this year.

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