

Wednesday matinee 10 October 2018

# 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** Tyrone Singleton

**Messieurs** Yasuo Atsuji, Haoliang Feng,  
Brandon Lawrence, Tom Rogers

## 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** Max Maslen

**Selene, la Lune** Yijing Zhang

## 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** Tyrone Singleton

## 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** Brandon Lawrence

**La Renommée** Tom Rogers

**La Valeur** Haoliang Feng

**Le Roi Soleil** Max Maslen

**Cardinal Mazarin** Tyrone Singleton

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.

# 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, Yijing Zhang

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* 32 minutes

*The performance will end at approximately 3.45pm*

*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.

*Ballet Now* is generously supported by *Oak Foundation’s Special Interest Programme*, which provided major funding for the project. *Ballet Now* is also supported by the *Foyle Foundation*, *Anthony Coombs* and *The Keith Coombs Trust*, *The Big Give 2017*, *The John Feeney Charitable Trust*, *The Leche Trust*, *The John S Cohen Foundation*, *The H Steven and PE Wood Charitable Trust*, *The W and M Morris Charitable Trust*, the estate of *Judith and John Percival*, *Birmingham Royal Ballet’s New Work Syndicate 2017* and *Director’s Appeal 2017*.