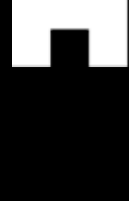




BIRMINGHAM ROYAL BALLET



BIRMINGHAM HIPPODROME

Thursday matinee 4 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 Tyrone Singleton

Messieurs

Haoliang Feng, Brandon Lawrence,

Tom Rogers, 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 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, August Generali,

Miles Gilliver, Kit Holder

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 XVI, 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, Yijing Zhang

Tim Dutson, Haoliang Feng, Aitor Galende,

Kit Holder, Lachlan Monaghan, Gus Payne,

Hamish Scott, Edivaldo Souza da Silva,

Lennert Steegen

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.

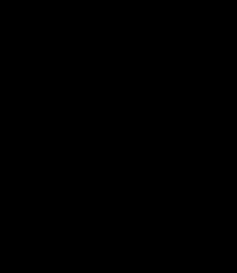
More than a surface reading, the analysis of colour and other symbols found in the painting is a reaction to the event portrayed. The burning down of the Houses of Parliament and its aftermath (which is left to the imagination of the spectator) triggers feelings of fear and insecurity. At the same time, 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 38 minutes

Interval 30 minutes

Ignite 35 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.