



ROYAL
OPERA
HOUSE

THE ROYAL BALLET

Director

KEVIN O'HARE CBE

Founder

DAME NINETTE DE VALOIS OM CH DBE

Founder Choreographer

SIR FREDERICK ASHTON OM CH CBE

Founder Music Director

CONSTANT LAMBERT

Prima Ballerina Assoluta

DAME MARGOT FONTEYN DBE

LES RENDEZVOUS/ THE DREAM/ RHAPSODY

Choreography **FREDERICK ASHTON**

Conductors **BARRY WORDSWORTH, CHARLOTTE POLITI**
(*Rhapsody*)

ORCHESTRA OF THE ROYAL OPERA HOUSE
Concert Master **MAGNUS JOHNSTON**

Exceptional philanthropic support from
Royal Opera House Principals **JULIA AND HANS RAUSING**

Generous philanthropic support from **AUD JEBSEN,**
JOHN AND SUSAN BURNS OBE, SIR LLOYD AND LADY
DORFMAN OBE, THE FONTEYN CIRCLE, THE PATRONS
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Les Rendezvous - Generous philanthropic support from
THE RICK MATHER DAVID SCRASE FOUNDATION

The Dream - Generous philanthropic support from
LINDSAY AND SARAH TOMLINSON

Rhapsody - In memory of **MR AND MRS STANLEY**
HONEYMAN

The Frederick Ashton Foundation dedicates this new
production of *Les Rendezvous* to **LINDSAY AND SARAH**
TOMLINSON in grateful recognition of their longstanding
support

The 2023/24 Royal Ballet Season generously supported by
AUD JEBSEN

The lead male role in *Rhapsody* is generously supported by
STUART AND JILL STEELE

The role of Titania in *The Dream* is generously supported by
JONATHAN CAPLAN

The role of Helena in *The Dream* is generously supported by
SUE BUTCHER

The role of Bottom in *The Dream* is generously supported in
memory of **JUDY HARRIS**

Part of **ASHTON WORLDWIDE**, the Frederick Ashton
Foundation's international festival 2024-2028 celebrating
the work and legacy of Frederick Ashton

ASHTON
WORLDWIDE 2024-2028

15 JUNE 2024 AT 7PM

APPROXIMATE TIMINGS

This performance will last approximately 2 hours and 55
minutes, with two intervals.

LES RENDEZVOUS 25 minutes

INTERVAL 30 minutes

THE DREAM 55 minutes

INTERVAL 30 minutes

RHAPSODY 30 minutes

LES RENDEZVOUS

The 55th performance by The Royal Ballet at the Royal
Opera House.

A co-production between The Royal Ballet
and the Frederick Ashton Foundation

Music **DANIEL AUBER**

Musical Arrangement **CONSTANT LAMBERT**

Designer (Set and Costume) **JASPER CONRAN**

Original Set Design Concept **WILLIAM CHAPPELL**

Lighting Designer **CHRIS WILKINSON**

Staging **VANESSA PALMER**

Répétiteur **HELEN CRAWFORD**

Benesh Choreologist **DANIEL KRAUS**

MARIANELA NUÑEZ, REECE CLARKE

ISABELLA GASPARININ, LEO DIXON, HARRISON LEE

BOMIN KIM, ELLA NEWTON SEVERGNINI,
VIOLA PANTUSO, MARIANNA TSEMBENHOI

NADIA MULLOVA-BARLEY, KATHARINA NIKELSKI,
HANNA PARK, MADDISON PRITCHARD, SUMINA SASAKI,
CHARLOTTE TONKINSON
HARRIS BELL, MARTIN DIAZ, BRAYDEN GALLUCCI,
JAMES LARGE, AIDEN O'BRIEN, FRANCISCO SERRANO

THE DREAM

The 238th performance by The Royal Ballet at the Royal
Opera House.

Music **FELIX MENDELSSOHN**

Musical Arrangement **JOHN LANCHBERY**

Designer **DAVID WALKER**

Lighting Designer **JOHN B. READ**

Staging **CHRISTOPHER CARR**

Principal Coaching **ANTHONY DOWELL, LESLEY COLLIER**

Senior Répétiteur **SAMANTHA RAINE**

Répétiteur **SAMIRA SAIDI**

Titania **YASMINE NAGHDI**

Oberon **VADIM MUNTAGIROV**

Changeling Boy **NED TERRELL**

Puck **LIAM BOSWELL**

Bottom **VALENTINO ZUCCHETTI**

Rustics **MARTIN DIAZ, BRAYDEN GALLUCCI,**

LUC FOSKETT, JAMES LARGE, CASPAR LENCH

Helena **OLIVIA COWLEY**

Demetrius **LEO DIXON**

Hermia **LARA TURK**

Lysander **LUKAS B. BRÆNDSRØD**

Peaseblossom **CHARLOTTE TONKINSON**

Cobweb **SOPHIE ALLNATT**

Moth **MICA BRADBURY**

Mustardseed **MADISON BAILEY**

Fairies **ARTISTS OF THE ROYAL BALLET**

Choir **LONDON ORATORY JUNIOR CHOIR, THE LONDON**

ORATORY SCHOLA CANTORUM

Chorus Director **CHARLES COLE**

Junior Associates of The Royal Ballet School appear by kind
permission of the Artistic Director **CHRISTOPHER POWNEY**

Deep in the forest in a moonlit glade, the King and Queen
of the Fairies, Oberon and Titania, are quarrelling over a
changeling boy whom each claim as their page.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

While Titania sleeps, Oberon plots his revenge. He sends his mischievous sprite Puck through the forest to fetch a magic flower, the dew of which will make Titania fall in love with the first living thing she sees upon waking.

A devoted couple, Hermia and Lysander, and their unhappy friends, Helena and Demetrius, enter the forest. Helena's feelings for Demetrius are unrequited. Oberon orders Puck to use some of the magic flower to charm Demetrius into love with Helena. Puck mistakes the two men and confusion ensues.

While the amorous fates of the four mortals are entangled, a group of rustics wander into the glade. In an act of mischief, Puck transforms one of them, Bottom, into an ass. On waking, Titania immediately falls in love with Bottom and takes him into her bower.

Taking pity on the lovers, Oberon restores Lysander to Hermia and leaves Helena to Demetrius. Titania is released from her enchantment and is reunited with her king. Bottom, returned to human form but with dreamlike memories of what has happened to him, goes on his puzzled way.

RHAPSODY

The 107th performance by The Royal Ballet at the Royal Opera House.

Music **SERGEY RACHMANINOFF**

Set Designer **FREDERICK ASHTON**

Original Costume Designer **WILLIAM CHAPPELL**

Costume Designs re-created by **NATALIA STEWART**

Lighting Designer **PETER TEIGEN**

Staging **CHRISTOPHER CARR, GRANT COYLE**

Principal Coaching **ALEXANDER AGADZHANOV, LESLEY COLLIER**

Senior Répétiteur **GARY AVIS**

Benesh Choreologist **GREGORY MISLIN**

MAYARA MAGRI, LUCA ACRI

**MICA BRADBURY, LETICIA DIAS, CHISATO KATSURA,
KATHARINA NIKELSKI, JULIA ROSCOE, LARA TURK
HARRIS BELL, LEO DIXON, TÉO DUBREUIL,
BENJAMIN ELLA, BRAYDEN GALLUCCI, HARRISON LEE**

Solo Piano **ROBERT CLARK**

THE ROYAL BALLET

Director **KEVIN O'HARE** CBE

Music Director **KOEN KESSELS**

Resident Choreographer **WAYNE MCGREGOR** CBE

Artistic Associate **CHRISTOPHER WHEELDON** OBE

Administrative Director **HEATHER BAXTER**

Rehearsal Director **CHRISTOPHER SAUNDERS**

Clinical Director Ballet Healthcare **SHANE KELLY**

GUIDELINES

Photography and filming are prohibited during performances in any of our auditoriums. You are welcome to take pictures throughout the rest of the building and before performances and share them with us through social media. Commercial photography and filming must be agreed in advance with our press team.

Larger bags and backpacks need to be checked into our complimentary cloakrooms. Unattended bags may be removed. Please do not place any personal belongings on the ledges in front of you.

Only bottled water and ice cream purchased from the premises can be taken into the auditorium. If you arrive late to the auditorium or leave during a performance, you will not be allowed back to your seat until the interval or a suitable break.

Smoking and vaping are not permitted anywhere on the premises.

The safety of our visitors, staff and artists is still our priority. To help us provide a comfortable experience for everyone, please be mindful of others and their personal space.

Our staff are committed to treating everyone with dignity and respect and we ask that you show them and your fellow audience members respect too. We adopt a zero-tolerance approach in response to anyone who interacts with our staff or with fellow audience members in an intimidating, aggressive or threatening manner.

DIGITAL CAST SHEETS

We are working hard on our commitment towards becoming more sustainable and are striving for our net zero goal of 2035. By using digital rather than printed cast sheets, we have reduced our paper consumption by over five tonnes per year. You can view our digital cast sheets on a computer, tablet or smartphone by scanning the QR codes displayed around the building using your smartphone's camera app. They are also displayed on screens outside the auditoria. Cast sheets are generously supported by the Royal Opera House Endowment Fund.

SUPPORT OUR ONGOING RECOVERY

We are so glad to welcome our artists back to our theatres to perform for you the opera and ballet you love. During the pandemic we lost £3 in every £5 of our income and we continue to feel the impact as we recover. Sustaining the future of ballet and opera has never been so important. Please consider making a donation to the Royal Opera House community today and help support the future of ballet and opera.

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