



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

# THE DREAM/ SHORT WORKS / 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**  
**OF COVENT GARDEN** and **THE BALLET ASSOCIATION**

*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 Sarasota Ballet is grateful to The Royal Ballet for its  
support which has been made possible by a gift from **THE**  
**RICK MATHER DAVID SCRASE FOUNDATION**  
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

7 JUNE 2024 AT 7.30PM

## APPROXIMATE TIMINGS

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

**THE DREAM** 55 minutes

**INTERVAL** 25 minutes

**SHORT WORKS** 40 minutes

**INTERVAL** 25 minutes

**RHAPSODY** 30 minutes

## THE DREAM

The 235th 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 **LAUREN CUTHBERTSON**

Oberon **VADIM MUNTAGIROV**

Changeling Boy **COLLINS RODRIGUES-HESKETH**

Puck **LIAM BOSWELL**

Bottom **THOMAS WHITEHEAD**

Rustics **MARTIN DIAZ, LUC FOSKETT, BRAYDEN**

**GALLUCCI, 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 **LETICIA DIAS**

Fairies **ARTISTS OF THE ROYAL BALLET**

Choir **LONDON ORATORY JUNIOR CHOIR**

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.

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.



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

LOTTERY FUNDED

---

## FIVE BRAHMS WALTZES IN THE MANNER OF ISADORA DUNCAN

The 13th performance by The Royal Ballet at the Royal Opera House.

Music **JOHANNES BRAHMS**  
Costume Designer **DAVID DEAN**  
Lighting Designer **JOHN B. READ**  
Staging **HELEN CRAWFORD**  
Benesh Choreologist **GREGORY MISLIN**

**NATALIA OSIPOVA**

Solo Piano **KATE SHIPWAY**

---

## THE WALK TO THE PARADISE GARDEN

The 1st performance by The Sarasota Ballet at the Royal Opera House.

Performed by The Sarasota Ballet  
Music **FREDERICK DELIUS**  
Arranged by **THOMAS BEECHAM**  
Designer **WILLIAM CHAPPELL**  
Lighting Designer **ETHAN VAIL**  
Staging **MARGARET BARBIERI, IAIN WEBB**

**MACARENA GIMENEZ, RICARDO GRAZIANO DANIEL PRATT**

---

## HAMLET AND OPHELIA

The 2nd performance by The Royal Ballet at the Royal Opera House.

Presented by arrangement with the Frederick Ashton Foundation  
Music **FRANZ LISZT**  
Painter and Designer **SARAH ARMSTRONG-JONES**  
Costumes realised by **JAMES KELLY**  
Lighting Designer **CHRIS WILKINSON**  
Recreated and staged by **WAYNE EAGLING**  
Répétiteur **DEIRDRE CHAPMAN**  
Benesh Choreologist **DANIEL KRAUS**

**FRANCESCA HAYWARD, WILLIAM BRACEWELL**

---

## RHAPSODY

The 104th 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**

**SAE MAEDA, DAICHI IKARASHI**

**BOMIN KIM, ISABEL LUBACH, KATHERINA NIKELSKI, SUMINA SASAKI, LARA TURK, YU HANG MARTIN DIAZ, LUC FOSKETT, JOSHUA JUNKER, JAMES LARGE, CASPAR LENCH, FRANCISCO SERRANO**

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.

[roh.org.uk/donate](https://roh.org.uk/donate)