



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

Exceptional Philanthropic Support from

Royal Opera House Principals **Julia and Hans Rausing**

Generous philanthropic support from **Yleana Arce Foundation, Kenneth and Susan Green, Sandra and Anthony Gutman and Lindsay and Sarah Tomlinson**

The 2023/24 Royal Ballet Season generously supported by **Aud Jebsen**

Production generously sponsored by

Van Cleef & Arpels

This relaxed performance is made possible by the generous support of **The Helen Hamlyn Trust** in memory of the late **Paul Hamlyn**.

THE NUTCRACKER

BALLET IN TWO ACTS

09.12.2023 1:00 PM

The 556th performance by The Royal Ballet at the Royal Opera House.

APPROXIMATE TIMINGS

The performance lasts about 2 hours 20 minutes, including one interval.

Act I 50 minutes

Interval 30 minutes

Act II 50 minutes

GUIDANCE

Content suitable for all. We cannot admit children under the age of 5.

Children under the age of five are not permitted into our auditoria. Children over five must have their own ticket and sit next to an accompanying adult.

CREDITS

Choreography	PETER WRIGHT AFTER LEV IVANOV
Music	PYOTR IL'YICH TCHAIKOVSKY
Scenario	MARIUS PETIPA AFTER E.T.A. HOFFMANN
Production and scenario	PETER WRIGHT
Designer	JULIA TREVELYAN OMAN
Lighting Designer	MARK HENDERSON
Production Consultant	ROLAND JOHN WILEY
Staging	CHRISTOPHER CARR, GARY AVIS AND SAMANTHA RAINE
Arabian Dance adapted by	GARY AVIS
Répétiteurs	SIÂN MURPHY AND SAMIRA SAIDI
Principal coaching	ALEXANDER AGADZHANOV, DARCEY BUSSELL, OLGA EVREINOFF, ISABEL MCMEEKAN, CHRISTOPHER SAUNDERS AND EDWARD WATSON
Benesh Choreologist	DANIEL KRAUS

CAST

The Sugar Plum Fairy	MARIKO SASAKI
The Prince	JOSEPH SISSENS
Herr Drosselmeyer	GARY AVIS
Clara	VIOLA PANTUSO
Hans-Peter/The Nutcracker	DAICHI IKARASHI REPLACES JAMES HAY

Act I

Drosselmeyer's assistant	JOSHUA JUNKER
Dr Stahlbaum	CHRISTOPHER SAUNDERS
Mrs Stahlbaum	CHRISTINA ARESTIS
Fritz	ADRIAN VOINESCU
Clara's partner	HARRISON LEE
Grandmother	NADIA MULLOVA-BARLEY
Grandfather	KEVIN EMERTON
Housekeeper	BARBARA RHODES
Maiden aunts	CAROLINE JENNINGS, SUE NYE
Dancing mistress	KRISTEN MCNALLY
Captain	DAVID DONNELLY
Harlequin	MARCO MASCIARI
Columbine	AMELIA TOWNSEND
Soldier	DENILSON ALMEIDA
Vivandière	SAE MAEDA
Mouse King	HARRY CHURCHES
Snowflakes	ARTISTS OF THE ROYAL BALLET
Singers	THE SCHOLA CANTORUM OF THE LONDON ORATORY SCHOOL, LONDON ORATORY JUNIOR CHOIR
Director	CHARLES COLE

Act II

Spanish dance	ISABEL LUBACH, GIACOMO ROVERO, CHISATO KATSURA, BRAYDEN GALLUCCI, GINEVRA ZAMBON, DENILSON ALMEIDA
Arabian dance	OLIVIA COWLEY, LUKAS B. BRÆNDSRØD
Chinese dance	MARTIN DIAZ, STANISŁAW WĘGRZYN
Russian dance	MARCO MASCIARI, HARRISON LEE
Dance of the Mirlitons	MADISON BAILEY, ELLA NEWTON SEVERGNINI, CHARLOTTE TONKINSON, MARIANNA TSEMBENHOI

Waltz of the Flowers

Rose Fairy	LETICIA DIAS
Rose Fairy Escorts	HARRY CHURCHES, JOSHUA JUNKER, AIDEN O'BRIEN, FRANCISCO SERRANO
Leading Flowers	HANNAH GRENNELL, SAE MAEDA, HANNA PARK, SUMINA SASAKI

Flowers ARTISTS OF THE ROYAL BALLET
Conducted by ANDREW LITTON
Concert Master MAGNUS JOHNSTON
Orchestra ORCHESTRA OF THE ROYAL OPERA HOUSE

Students of The Royal Ballet School appear by kind permission of the Artistic Director **Christopher Powney**

Sensory adaptations have been made to this performance to make the production accessible to all.

SYNOPSIS

Drosselmeyer, a timeless magician and creator of mechanical toys and clocks, was once employed in a royal palace where he invented a trap that killed off half the mouse population. In revenge the wicked Queen of the Mice cast a spell over Drosselmeyer's nephew, Hans-Peter, which transformed him into an ugly Nutcracker Doll. The only way to break the spell was for the Nutcracker to defeat the Mouse King, thereby committing an act of great bravery, and for a young girl to love and care for him in spite of his awful appearance.

When Drosselmeyer is invited to entertain the guests at a Christmas party that his friends, the Stahlbaums, are giving, he decides that this could well be the opportunity he has been looking for.

Their daughter, Clara, is a little younger than Hans-Peter imprisoned in the Nutcracker, and what better time than Christmas, when the mice are busy stealing the leftovers, for a confrontation between the Mouse King and the Nutcracker? He decides to put the Nutcracker in the tender care of Clara and makes a special Christmas Angel to guide her through her task.

When all the guests have departed and the house is asleep, Clara, in search of the Nutcracker, creeps downstairs and discovers Drosselmeyer waiting for her. He draws her into his own special world of fantasy where time is suspended, and exerts all his powers to transform the living room into a great battlefield and summons the Mouse King. In the ensuing fight between the mice and the toy soldiers the Nutcracker defeats the Mouse King, but only through the intervention of Clara, who, out of compassion, saves the Nutcracker's life. Transformed into his real self, he dances with Clara and they find themselves in the Land of Snow. Drosselmeyer then sends them on a magic journey to the Sugar Garden in the Kingdom of Sweets where they meet the Sugar Plum Fairy and her Prince.

Freed at last from his imprisonment inside the Nutcracker, Hans-Peter recounts to the Sugar Plum Fairy his great adventure and how Clara saved his life. They then join in a magnificent entertainment put on by Drosselmeyer to honour them for their bravery.

Returning to reality, Clara runs out into the street in search of Drosselmeyer and encounters a strangely familiar young man, while back in his workshop Drosselmeyer prays that his efforts will be rewarded. His nephew returns; the spell has indeed been broken.

— Peter Wright

THE ROYAL BALLET

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

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.

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 check 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.

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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