



1732

*The Alexander Roy London Ballet
26th to 31st October 1981*

**MANOEL
THEATRE**

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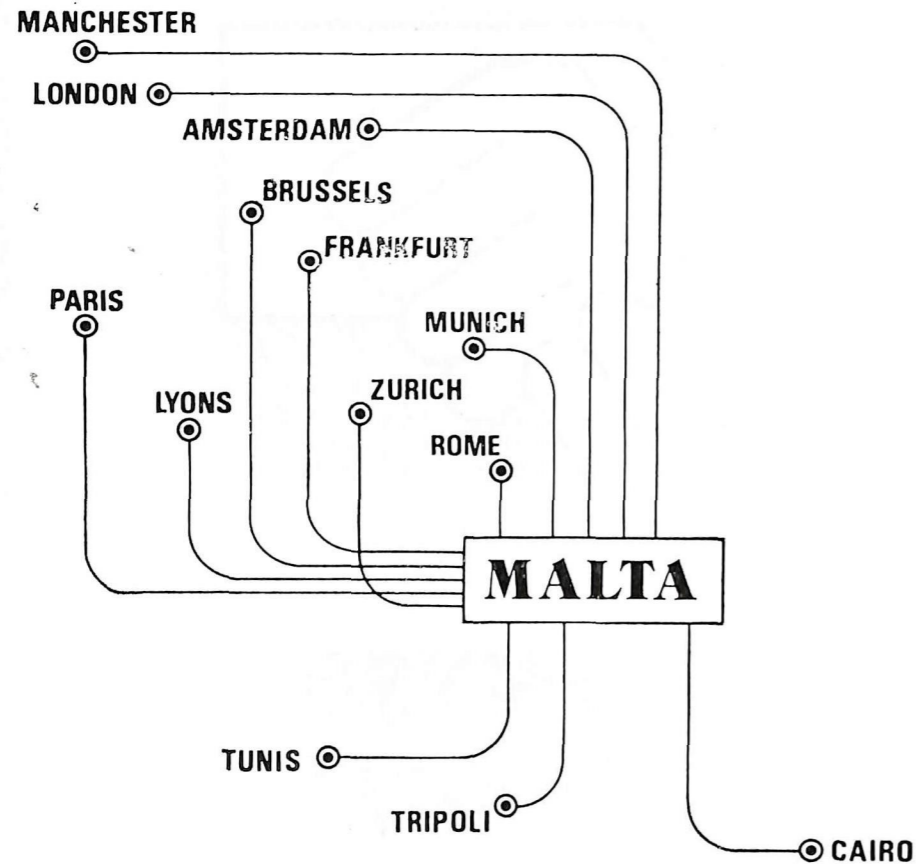


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**INTERNATIONAL MUSIC FESTIVAL 1981
MALTA**

THE MINISTRY OF LABOUR, CULTURE AND WELFARE

**THE MANOEL THEATRE
MANAGEMENT COMMITTEE**

proudly presents

**THE ALEXANDER ROY
LONDON BALLET**

IN TWO DIFFERENT BALLET PROGRAMMES

MONDAY 26th TO SATURDAY 31st OCTOBER 1981

PROGRAMME I

26th — 29th OCTOBER 1981

A MIDSUMMER NIGHT'S
DREAM

PROGRAMME II

30th — 31st OCTOBER 1981

COPPELIA ACTS I AND II
DIVERTISSEMENT FROM
THE NUTCRACKER SUITE
ADAGIO BY ALBINONI
CHARADES
SOIREE MUSICALE

AT THE MANOEL THEATRE

PROGRAMME

Monday 26th — Thursday 29th October 1981

A MIDSUMMER NIGHT'S DREAM

A Ballet based on the play by SHAKESPEARE

Choreography by ALEXANDER ROY

Music by G. ROSSINI

Set Design by ALEXANDER ROY

CAST

Oberon, King of the Fairies
Titania, Queen of the Fairies
Puck, the Fairy Messenger
Fairy Attendant
Egeus
Hermia, his daughter
Lysander
Helena
Demetrius
Bottom, a Weaver
Quince, a Carpenter
Flute, a Bellows Mender
Snug, a Joiner

GILLIAN WINN
CLAIR SYMONDS
PRUE SHERIDAN
LESLIE BRYANT
ALEXANDER ROY
NATHALIE MAI
JONATHAN RANT
TANIA FAIRBAIRN
ALAN WATSON
ALEXANDER ROY
ALAN WATSON
LESLIE BRYANT
JONATHAN RANT

THE SCENES

Act 1 Scene 1 The Courtyard of the Palace
Scene 2 Quince's House
Scene 3 The Woods outside Athens
Act 2 Scene 1 The Woods outside Athens
Scene 2 Quince's House
Scene 3 The Palace

There will be an interval after Act I.



A MIDSUMMER NIGHT'S DREAM

A Midsummer Night's Dream, is the story of two couples of lovers, a story which in true Shakespearean tradition is full of humour through misunderstandings and mistaken identities. Hermia is in love with Lysander, who returns her love, but she is also loved by Demetrius whom her father Egeus wishes her to marry. However, Hermia's friend Helena is desperately in love with Demetrius who scorns her love to the point of hating her. Hermia and Lysander flee together to escape her father's demands that she should marry Demetrius, and in so doing lose themselves in the nearby woods, already pursued by Demetrius and Helena.

The woods are inhabited by none less than Oberon, King of the Fairies, and his Queen Titania. These most powerful beings of the supernatural also amuse themselves by casting magic spells on the unwitting humans, with the assistance of Puck, their Fairy Messenger. However, magic can go wrong even for those of the Fairy Kingdom resulting in a series of mix-ups and lovetorn hearts. Not satisfied with these human dramas Oberon, angry with Queen Titania, casts a spell upon her leaving her infatuated with a local country artisan, whom the playful Puck has transformed with the head of an ass.

For on this Midsummer night, the woods are also the meeting place for another band. A group of local workmen and peasant's have come to this secret venue in order to rehearse a play they are to perform at the Duke's palace. Led by Bottom, the Weaver, who has grandiose theatrical ambitions, the unlikely group of actors are to perform 'Pyramus and Thisby', a melodramatic account of lost love and suicide. The playful Puck, much amused by their preparations and Bottom's clumsy antics uses his magic powers to give Bottom an asses' head. Bottom's appearance sends his companions fleeing in terror out of the woods, but Queen Titania is powerless under Oberon's magic spell and on awakening falls passionately in love with the bewitched Bottom.

Naturally all comes to a happy end with the loving couple re-united and Demetrius discovering (with the help of a magic spell) his deep love for Helena. Oberon releases Titania from her spell and the Fairy Kingdom is again also united in love.

PROGRAMME

Friday 30th — Saturday 31st October 1981

COPPELIA ACTS I and II Music by DELIBES

Choreography by ST LEON and MARIUS PETIPA, based
on a story from "The Tales of Hoffman"

First performed in Paris in 1870.

Production for the Alexander Roy London Ballet
by DEIRDRE O'DONOHUE

Dr Coppelius, a doll-maker, has constructed a doll so life-like that everyone seeing it on his balcony believes it to be his daughter and she is called Coppelia. Swanilda becomes jealous when her fiancé Franz falls in love with Coppelia. One day Dr Coppelius loses his key and Swanilda finds it and enters the doll-maker's workshop with her friends. The return of Dr Coppelius causes the intruders to flee with the exception of Swanilda who hides in a cupboard and takes Coppelia's place. Franz also enters the workshop and Dr Coppelius sets a plan in motion to take the life out of the young boy's body in order to bring 'Coppelia' to life. Naturally all comes to a happy end and the young couple are reunited.

CAST

| | |
|----------------------|---|
| Swanilda | CLAIR SYMONDS |
| Dr Coppelius | ALEXANDER ROY |
| Franz | ALAN WATSON |
| The Friends | PRUE SHERIDAN, GILLIAN WINN, TANIA FAIRBAIRN, NATHALIE MAI |
| The Mechanical Dolls | Students of TANYA BAJONA POUTIATINE ACADEMY |

DIVERTISSEMENT FROM THE NUTCRACKER SUITE

Music by TCHAIKOVSKY

Choreographer LEV IVANOV

CAST The Company

Music by ALBINONI

ADAGIO

Choreographer ALEXANDER ROY

First performed at the Manoel Theatre, Valletta,

30th October 1981

The origin of Tomaso Albinoni's (1671-1751) Adagio for Organ and Strings is still a mystery but there is little doubt that it has become a popular and celebrated piece of music, perhaps the most beautiful and lyrical of the Venetian Baroque period. This work was commissioned by the Manoel Theatre Committee, to whom it is dedicated.

Clair Symonds Tania Fairbairn Nathalie Mai

CHARADES

Music by LORD BERNERS

Choreographer PRUE SHERIDAN

The English designer and composer, Lord Berners (1883-1950) wrote the music of several ballets for the Sadlers Wells Ballets. This simple suite of dances to a selection of his songs and piano music has no connecting theme, but it interprets the mood of the different themes with charm and originality.

CAST

| | | |
|---------------|---------------|-----------------|
| Gillian Winn | Prue Sheridan | Tania Fairbairn |
| Nathalie Mai | Alan Watson | |
| Jonathan Rant | Leslie Bryant | |

INTERVAL

Nam Clark

Douglas Nield



SOIREE MUSICALE

Music by ROSSINI

Choreographer ALEXANDER ROY

March : *The Ensemble*

Nocturne : *Prue Sheridan Clair Symonds*
Gillian Winn Tania Fairbairn
Nathalie Mai

Tirolese : *Nathalie Mai Clair Symonds*
Alan Watson Jonathan Rant

Bolero : *Prue Sheridan Gillian Winn*

Tarantella : *The Ensemble*

For the MANOEL THEATRE

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VANNI LAUS

Stage Carpenters

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COPPELIA

Prue Sheridan

Tania Fairbairn

Gillian Winn

Jonathan Rant

Alan Watson

Alexander Roy

Yoshi Brund

Alan Watson

THE ALEXANDER ROY LONDON BALLET THEATRE

ALEXANDER ROY has created over fifty ballets for his own Company, powerful dance dramas and satirical comedies being his favourite themes. He has also mounted ballets for the Theatre Royal de la Monnaie in Brussels and the Ballet of Flanders. During his career he has worked with Asaf Messerer, Nora Kiss, Stanislas Idziikovsky and choreographers Massine, Joos and Gore.

Alexander Roy settled in London in 1968 to found his own company, soon to be acclaimed for its originality and attractive presentations. The Company spends three months annually touring the major cultural centres of Europe as well as performing throughout Great Britain. In 1981 the Company made its fifth visit to the Far East and South East Asia where the Company has built up a large and enthusiastic following.

He has danced the leading roles in many works from the classical repertoire such as 'Swan Lake', 'The Nutcracker' and 'Les Sylphides'. His strength as a choreographer lies, no doubt, in this early disciplinary training combined with an original and lively imagination.

ASSOCIATE DIRECTOR: Christina Gallea

THE COMPANY (in alphabetical order)

LESLIE BRYANT

NATHALIE MAI

PRUE SHERIDAN

ALAN WATSON

TANIA FAIRBAIRN

JONATHAN RANT

CLAIR SYMONDS

GILLIAN WINN

Chief Stage Technician: Douglas Nicholson

Chief Lighting Technician & Designer: Nigel Clarke

INTERNATIONAL PRESS COMMENTS

LONDON. 'Alexander Roy is the choreographer and a very able one too. He is eclectic and apart from a basic classical tradition, one can discern the influence of Joos, Graham and Tudor. There is an air of distinction about the Company'. THE SUNDAY TIMES

LONDON. 'The most noticeable thing about the Company is the magnificent and exceedingly well-matched technique displayed by all the members'. THE STAGE

PARIS. 'A young and very dynamic company composed of artists with individual styles and personalities but moulded by an homogenous technique and stage sense'. ART ET DANSE

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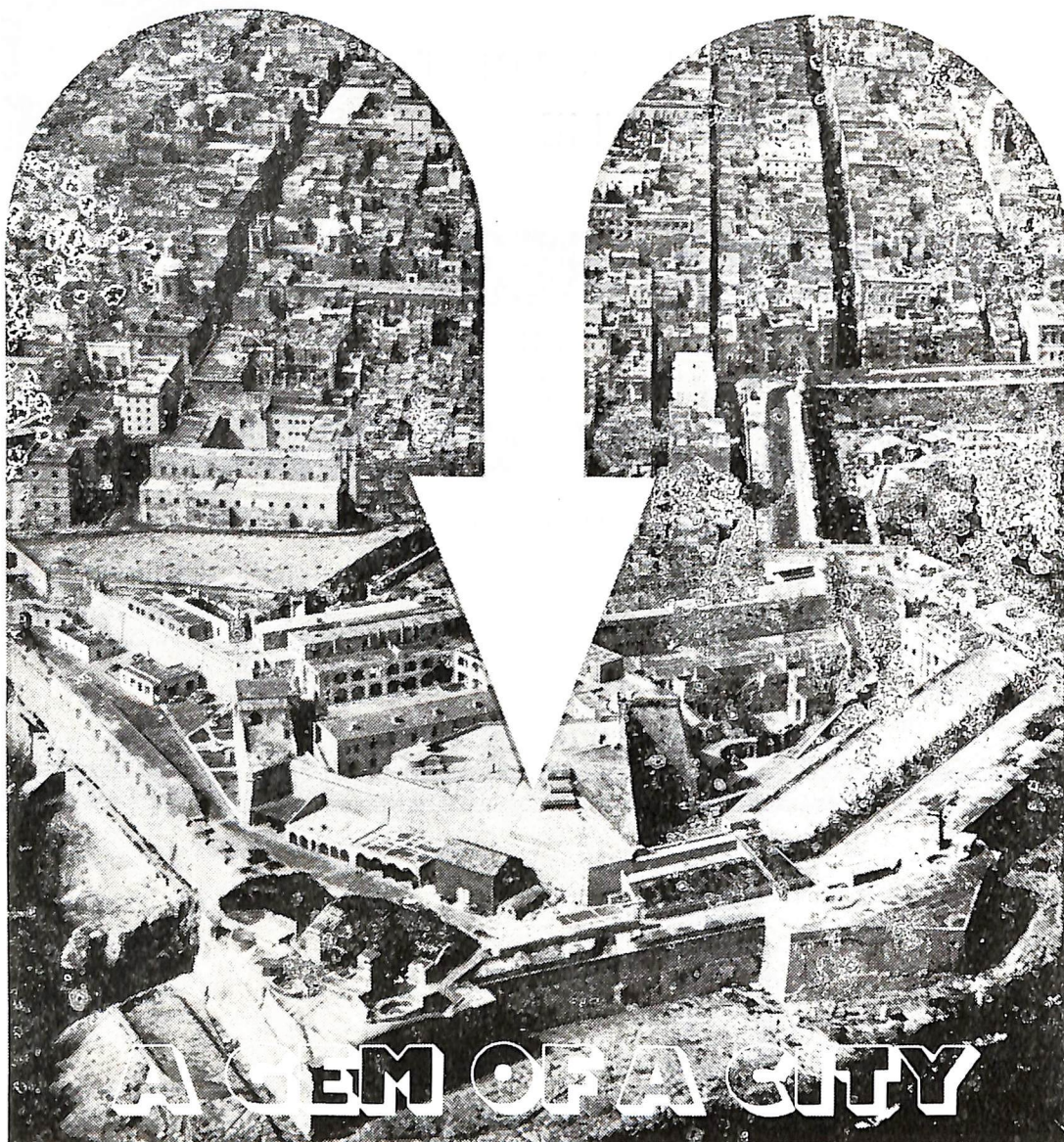
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