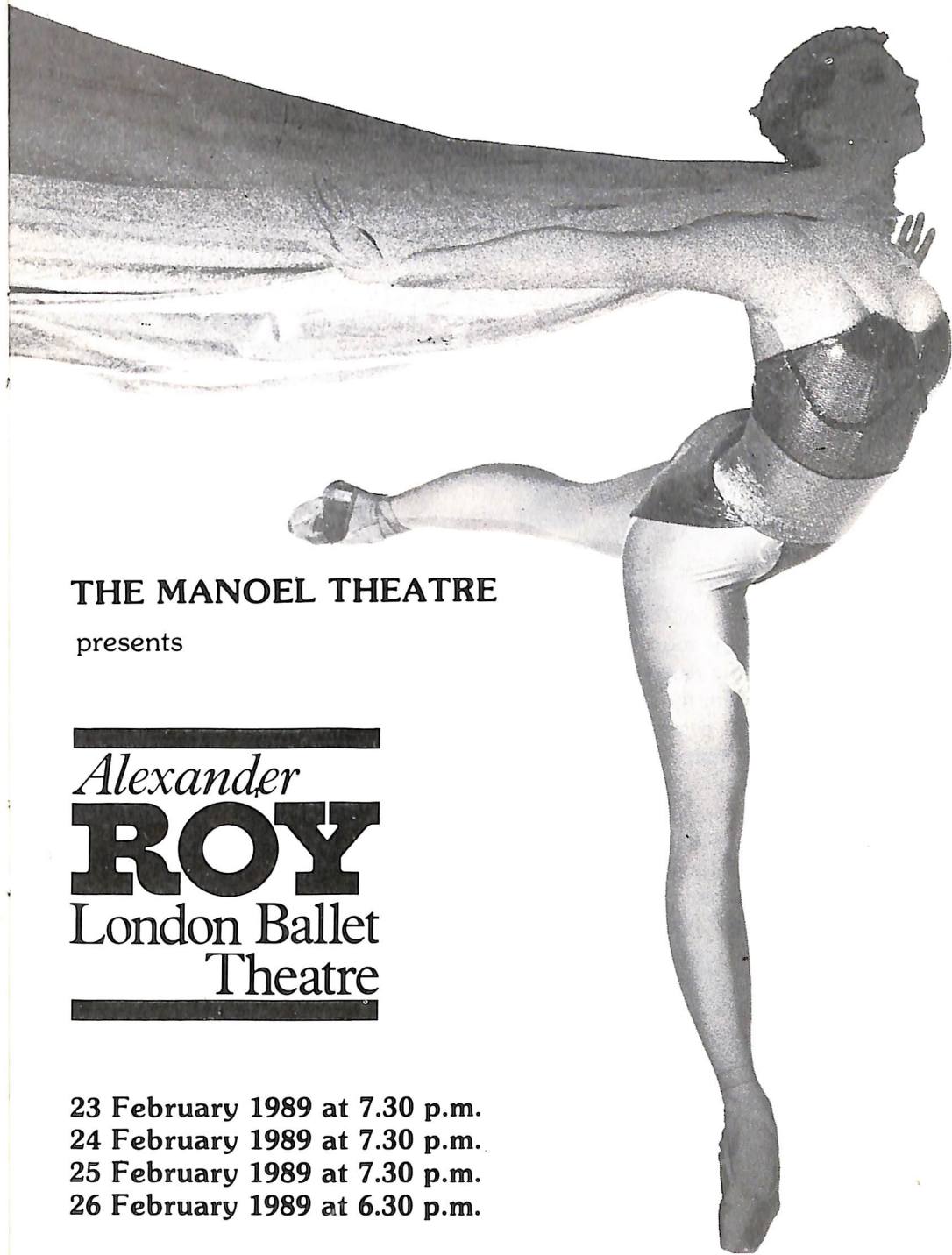

TEATRU
MANOEL



1732

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THE MANOEL THEATRE

presents

Alexander
ROY
London Ballet
Theatre

23 February 1989 at 7.30 p.m.

24 February 1989 at 7.30 p.m.

25 February 1989 at 7.30 p.m.

26 February 1989 at 6.30 p.m.



Alexander
ROY London Ballet
Theatre

Based in London, **ALEXANDER ROY LONDON BALLET THEATRE** is Britain's most international touring ballet company. The Company spends up to half the year touring abroad, as far afield as South East Asia and the Americas. **ARLBT** also gives regular seasons in London, tours throughout Great Britain and has visited almost every country of Western Europe including performances in Paris, Berlin, Brussels, Milan and Zurich.

The Company's artistic policy is both intelligently forward-looking and soundly based on its considerable classical expertise. As one critic puts it — "academic dance moving towards a well-judged modernity" (La Suisse, Geneva). In 1980, the Company produced its first full-length ballet, Alexander Roy's 'A Midsummer Night's Dream'. The happy mixture of humour, dramatic action and fairy tale magic proved an instant success and is perhaps the perfect vehicle for Roy's choreographic style and the versatile, accomplished Company. This was followed by more full-length productions; 'Beauty and the Beast' in 1983 and in 1988, 'The Magic Flute'. The Company's repertoire also includes a wide variety of one-act ballets from the burlesque-like 'La Ronde' to the surreal 'Voices'.



PROGRAMME

Tchaikovsky Divertissement

Pas de trois from Act 1 of *Swan Lake*
Choreography by Marius Petipa
with

NICOLE WALMSLEY MARK LONGTHORN EMMA MACDONALD

* * * * *

The Blue Bird pas de deux from Act 3 of *The Sleeping Beauty*
Choreography by Marius Petipa
with

CHARLOTTE SIBLEY JOHN BROOME

* * * * *

Grand pas de deux from Act 3 of *The Nutcracker*
Choreography by Lev Ivanov
with

The Sugar Plum Fairy: CAROLINE HEMING *The Prince:* DARIUS JAMES

* * **i n t e r v a l** (20 minutes) * *

The Magic Flute

Ballet and choreography by Alexander Roy
Based on the opera by Emanuel Schikaneder & W.A. Mozart
Music by **W.A. Mozart**
including the *Prague Symphony*, the *Haffner Serenade*,
Concerto for Flute and Harp,
the *Oboe Concerto*, *Divertimenti* and *Cassations*
Scenery design by **Peter Bartle** after an idea by Alexander Roy and
executed by David Perry
Costume design by **Julie Read** and executed by Patricia Smith,
Andinee de Senneville, Janey Gardner

First performance at the Stadttheater, Wesel, Germany on
15th November 1988

The Cast

<i>The Queen of the Night</i>	Caroline Heming
<i>Sarastro</i>	Darius James
<i>Tamino</i>	Mark Longthorn
<i>Pamina</i>	Nicole Walmsley
<i>Papageno</i>	John Broome
<i>Papagena</i>	Charlotte Sibley
<i>Monostatos</i>	Graham Woodward
<i>Three Ladies</i>	Emma Macdonald
	Charlotte Sibley
	Jacqueline Byrne
<i>The Priest</i>	Kevin Horn
<i>The Guide</i>	Emma Macdonald

* * * * *

<i>Technical Director</i>	Colin Small
<i>Directors</i>	Alexander Roy
	Christina Gallea

* * * * *

For the Manoel Theatre

<i>Sound</i>	John Bruno
<i>Lights</i>	Vanni Laus
<i>Stage Carpenters</i>	Emmanuel Dalli
	Francis Mifsud
<i>Booking Clerk</i>	Michelle Muscat



The Story

Just before his death, the King of the Sun entrusted his kingdom to SARASTRO, a Priest of Isis. His wife, the QUEEN OF THE NIGHT, is banished to the world of darkness. Sarastro kidnaps her daughter, PAMINA with the intention of finding for her a suitable partner to inherit the Kingdom of the Sun, and in so doing to re-unite the realms of Night and Day.

* * *Act 1* * *

Tamino, a young man is attacked by a serpent during his travels and wakes in a strange new land, where he is found by Papageno a bird-man, and Three Ladies, servants of the Queen of the Night. Papageno



claims to have saved Tamino's life, the three Ladies punish him for this lie by replacing his food with water and stones and by padlocking his mouth, for they have saved Tamino themselves. They then show the young man a vision of Pamina, the Queen's daughter, with whom Tamino falls in love. The Queen herself promises Tamino that Pamina will be his if he can rescue her from Sarastro, her enemy. Papageno is persuaded, against his will, to accompany Tamino on this dangerous mission but the Three Ladies give them a magic flute and some magic bells to assist them.

In Sarastro's palace Pamina is guarded by the man-monster, Monostatos. Papageno (who has been separated from Tamino) unexpectedly appears and frightens him off. He comforts Pamina and together they set out to escape. In the meantime Tamino arrives at the Palace and searches for Pamina and Papageno. They are all pursued by



Monostatos and his slaves, but just in time Papageno remembers to play his magic bells and they all dance away happily. Only Tamino is finally caught and chained by Monostatos.

* * *Act 2* * *

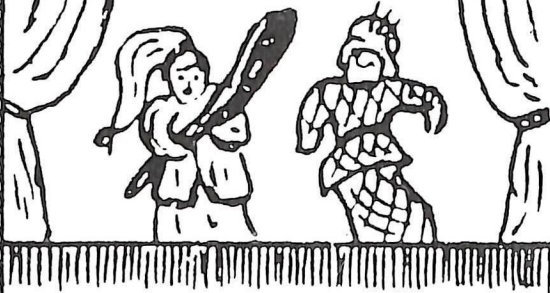
Tamino is brought before Sarastro and sees Pamina for the first time. Sarastro orders Monostatos to leave the palace and invites Tamino and Papageno to prove themselves worthy of the Order of Isis by undergoing the trials of initiation. The first trial is to be silent in a darkened room. The Three Ladies attempt to distract them and win them back to the Queen's cause, but the men ignore their pleas. The Queen of the Night arrives to visit Pamina. She gives her daughter instructions to kill Sarastro and to recover the sign of the sun from him. Pamina, distraught, confesses everything to Sarastro, who assures her that he will not take revenge on her mother. Tamino and Papageno begin a second trial of silence, but Papageno, who would gladly retire from the trials, cheats by chatting to an old lady who claims to be his future fiancé. The Priests return Tamino's flute and its sound brings Pamina to him but she cannot understand why he rejects her in silence. She can only conclude that he no longer loves her.

Sarastro congratulates Tamino on his strength of will and decides that Pamina will join him for the final trials: the ordeals by fire and water. Papageno also meets the old lady again, and discovers that she is really a perfect wife for him, a Papagena. Strengthened by their love Tamino and Pamina overcome the Ordeals and are welcomed to Sarastro's temple. Papageno contemplates suicide, but Papagena appears again and this time stays to join him. The Queen, now accompanied by the banished Monostatos, plans a final assault on Sarastro's temple but they are defeated by the power of the sun.

in collaboration with the Italian Cultural Institute

*Il Teatro
del
DRAGO
presents*

Il Rapimento del Principe Carlo



*Teatro
dei
Burattini*

* * *
*at
the
Foyer
of the
Manoel
Theatre*

* * *
*Adults: 2m
Children: 50c*

* * *
*Wed/Fri
1-3 March*

* * *
*All shows
start at
7.00 p.m.*

* * *
*Booking
opens
Mon 20 Feb*

The Manoel Theatre Management Committee wishes to thank the following concerns for their kind co-operation.

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