

Saturday 11 October 2014

SHADOWS OF WAR

La Fin du jour

Music Maurice Ravel; *Choreography* Kenneth MacMillan;
Designs Ian Spurling; *Lighting* John B. Read

Arancha Baselga, César Morales
Karla Doorbar, Mathias Dingman
Artists of Birmingham Royal Ballet

Solo Piano Jonathan Higgins

INTERVAL

Miracle in the Gorbals

Music Arthur Bliss; *Choreography* Gillian Lynne *after* Robert Helpmann;
Scenario Michael Benthall; *Designs* Adam Wiltshire *after* Edward Burra;
Lighting Peter Teigen; *Assistant to Gillian Lynne* Jeremy Kerridge

Supported (2014) by THE BLISS TRUST

The Minister Iain Mackay
The Prostitute Elisha Willis
The Suicide Delia Mathews
The Stranger César Morales
The Beggar Michael O'Hare
The Lovers Yvette Knight, William Bracewell
The Mother Laura Purkiss
Old Women Ruth Brill, Jade Heusen, Marion Tait
Evil Urchin James Barton
Urchins Laura Day, Miki Mizutani, Yaoqian Shang
Tzu-Chao Chou, Luke Schaufuss
Razor Gang Yasuo Atsuji, Jonathan Caguioa,
Brandon Lawrence, Rory Mackay,
Max Maslen, Valentin Olovyannikov
Fish Seller Lachlan Monaghan
Barman Benjamin Soerel
Inhabitants of the Gorbals Artists of Birmingham Royal Ballet

INTERVAL

Flowers of the Forest

Music Malcolm Arnold and Benjamin Britten;

Choreography David Bintley;

Costumes Jan Blake; Lighting Peter Teigen;

Backcloth Jon Goodwin

For Jenny and Michael

FOUR SCOTTISH DANCES

Nao Sakuma Jamie Bond

James Barton Maureya Lebowitz Miki Mizutani Oliver Till

SCOTTISH BALLAD

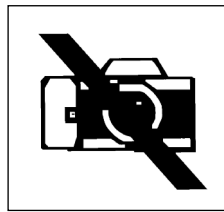
Delia Mathews Yasuo Atsuji

Artists of Birmingham Royal Ballet

Solo Pianos Jonathan Higgins, Ross Williams

Royal Ballet Sinfonia

Conductor Paul Murphy Leader Robert Gibbs



Approximate timings

La Fin du jour 25 minutes

Interval 25 minutes

Miracle in the Gorbals 42 minutes

Interval 25 minutes

Flowers of the Forest 30 minutes

The performance will end at approximately 10.05pm

The Steinway concert pianos chosen and hired by Birmingham Royal Ballet are supplied and maintained by Steinway & Sons, London



La Fin du jour

Set in the 1930s, *La Fin du jour* (or *The End of the Day*) on the surface tells the story of Bright Young Things amusing themselves with parties, the latest fashions and feats of derring-do. Yet beneath the superficial *joie de vivre* is a sombre note. Their hedonistic lifestyle will be over soon, their world changed forever; the country is on the brink of war.

Miracle in the Gorbals

The setting is the Glasgow slum the Gorbals in the early 1940s. The country is at war.

As evening falls, the Clyde ship workers come home, the tenement fills with urchins playing, a Minister and a Prostitute confront each other. A young woman, overwhelmed by her apparently bleak future, makes for the river to end her life. Two men bring the Suicide's body up from the riverbank and the Minister endeavours to revive her. He fails, but a mysterious Stranger with a powerful presence enters and, in contact with his Father, brings her back to life. The crowd are in complete awe of him and the Minister is angry at the transfer of their attention. Hoping to humiliate the Stranger, he sends an Urchin to convince him to visit a sick person, in reality the Prostitute. The Stranger does so, but the Prostitute emerges a changed person. The Minister has been poisoning the crowd against the Stranger but, as the mysterious figure returns to the street, they are once again in awe of him. In a fit of jealous anger, the Minister sends the Razor Gang to kill him. They leave him dying in the street with only an old Beggar for company.

Flowers of the Forest

The ballet is in two parts: *Four Scottish Dances* presents a light-hearted and nostalgic, 'picture postcard' view of Scotland, whilst *Scottish Ballad* strikes a more serious note and is danced to a folk-inspired score by the young Benjamin Britten. The composer's pacifist views found voice in this piece, which takes its title from Sir Walter Scott's famous ballad for the flower of Scottish youth slain on Flodden Field in 1513.