



ROYAL
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HOUSE

Tuesday 14 May 2019

Royal Opera House announces 17 new productions for its 2019/20 Season

- The Royal Ballet and The Royal Opera present **seventeen** new productions including **six** world premieres.
- The Royal Opera House celebrates **24** exciting co-productions, co-commissions and partnerships.
- Director of Opera for The Royal Opera Oliver Mears unveils new **Handel** and **Britten** productions, alongside operas designed specifically for **family audiences**.
- Director of The Royal Ballet Kevin O'Hare announces a Season that draws on The Royal Ballet's rich **cultural heritage** while embracing dynamic and **contemporary new work**.
- The Royal Opera House reveals a suite of new work in **Doncaster**, collaborating with every school in the area. The Royal Ballet will also tour to the city in Summer 2020 for the first time in its history.
- With almost **700,000** people visiting the ROH since September, more than **a quarter of a million** visiting during non-performance times and almost **28,000** of those participating in free and ticketed daytime events, the Royal Opera House extends its programme of activities, events and festivals for people of all ages in 2019/20.

The Royal Opera House today launches its 2019/20 Season, unveiling an exciting range of new commissions, world premieres and much-loved revivals, supported by a diverse range of ticketed and free daytime events, activities and festivals for people of all ages.

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In the first full Season since the completion of the Royal Opera House's three-year Open Up renovation, The Royal Opera Company unveils a host of innovative new work, with 13 new productions, including two world premieres, in the Season ahead.

Building on the success of 2019's *Berenice*, Director of Opera Oliver Mears brings more Handel to the Company's repertory with Barrie Kosky's new production of *Agrippina*. Handel performances continue with the Jette Parker Young Artists, who take centre-stage in a brand-new production of *Susanna*, performed in the West End's newest and most intimate space, the Linbury Theatre.

The Company continues to build on the success of *Billy Budd* by staging two Britten masterpieces. David McVicar directs a new production of Britten's last opera *Death in Venice*, and Natalie Abrahami and Michael Levine stage a new production of one of the composer's best-loved operas, *The Turn of the Screw*, in the Linbury Theatre.

The Royal Opera also unveils a programme of work specifically designed for family audiences, including Antony McDonald's new production of Gerald Barry's wild and witty *Alice's Adventures Under Ground*, and a world premiere: composer Jules Maxwell's adaptation of Shaun Tan's *The Lost Thing*, directed by Ben Wright. Staged with Candoco Dance Company, this ground-breaking new commission will feature a cast of disabled and non-disabled singers, dancers and musicians.

Building on the huge success of Olivier award winning *Kát'a Kabanová*, The Royal Opera stages the third opera in its Leoš Janáček cycle, *Jenůfa*, directed by Claus Guth with a stellar cast that includes Asmik Grigorian, who makes her Royal Opera debut in the title role, and Karita Mattila as Kostelnička.

In a co-commission between the Guildhall School of Music & Drama and The Royal Opera, composer Matt Rogers and librettist Sally O'Reilly bring the world premiere of *She Described It To Death* to the Linbury stage.

The Jette Parker Young Artists Programme welcomes five new singers and one stage director onto the Programme for the 2019/20 Season: their work will showcase world-class talent at its best, both in the Linbury Theatre and on the main stage.

The Royal Ballet draws on its rich cultural heritage while embracing the diverse and contemporary in its 2019/20 Season. The Company unveils five new productions, including four world premieres and co-productions. The Company will celebrate international partnerships and award-winning artists and companies from across the globe.

Alongside classics such as *Manon*, *The Sleeping Beauty* and Liam Scarlett's critically-acclaimed production of *Swan Lake*, The Royal Ballet joins forces with Birmingham Royal Ballet in a Heritage programme capturing the unique history of the Company and the extraordinary choreographic creativity of Ninette de Valois, Frederick Ashton and Kenneth MacMillan. The Royal Ballet also partners with CCN Ballet de Lorraine to

mark the Merce Cunningham centennial in a production of *Cross Currents*, which will see three dancers from The Royal Ballet join forces with dancers from Paris Opera Ballet and Royal Ballet Flanders in the first visit to Paris in 15 years. The Company is also looking forward to the long-awaited return of repertory classic *Coppélia* at Christmas, in its first staging by The Royal Ballet for more than a decade.

The Royal Ballet celebrates the contemporary with four world premieres, including new commissions from Liam Scarlett, Cathy Marston and Pam Tanowitz, who makes her Royal Opera House debut. Wayne McGregor presents the world premiere of *The Dante Project* in collaboration with Thomas Adès, Tacita Dean, Lucy Carter and Uzma Hameed.

The new Linbury Theatre provides a world-class stage for The Royal Ballet and a host of pioneering national and international artistic companies. Female choreographers lead the programme, with new work from Pam Tanowitz, Morgann Runacre-Temple and Sharon Eyal. Mlindi Kulashe makes his choreographic debut with Northern Ballet, and Carlos Acosta's company Acosta Danza performs new, Cuban-inspired work perfectly suited to the state-of-the-art Linbury Theatre. In a co-production between The Royal Ballet, Rambert and BBC Films, Rambert also perform the world premiere of *Aisha and Abhaya*, a modern fairy tale with choreography by Sharon Eyal.

The Royal Opera House's programme of free and ticketed daytime festivals, activities and events encompasses almost 200 separate events over the course of the next Season, and will include free lunchtime performances, the continuation of its popular Opera and Ballet Dots programme (for children aged three months to five years) as well as 11 Family Sundays, which welcome diverse new audiences to our art forms.

The Royal Opera House's national learning programme, which has engaged more than 35,000 students, 531 schools and 1,255 teachers across the country so far this Season, has bold ambitions for 2019/20. The Royal Opera House will partner with Doncaster through 'Doncaster Creates' (Doncaster's Culture Development programme), Cast (Doncaster's £22m performance venue) and Doncaster Metropolitan Borough Council. Through the ROH National Learning Programme, the Royal Opera House will work with every school in Doncaster over three years, staging a mass community engagement performance in summer 2020. Alongside this, The Royal Ballet will perform in a gala in Doncaster, and the ROH's popular Chance to Dance talent development programme will also continue.

Cinema highlights from the 19/20 Royal Opera House season include: The Royal Ballet's *Coppélia*, *The Sleeping Beauty* and *Swan Lake*, and opera broadcasts featuring world-renowned opera stars such as Jonas Kaufmann (in *Fidelio*), Bryn Terfel (in *Don Pasquale*) and Nina Stemme (in *Elektra*). Free culture returns to communities across the country, from Aberdeen to the Isle of Wight as through our BP Big Screens we

share three world class productions free of charge in 19/20. Full details and titles to be announced later this year.

Opera and ballet for the 2019/20 Season

Don Giovanni

The Royal Opera

Co-production with Israeli Opera, Gran Teatre del Liceu, Barcelona, and Houston Grand Opera

Music: Wolfgang Amadeus Mozart

Libretto: Lorenzo da Ponte

Sexual intrigue, jealousy, wit, anger... and retribution! The new Royal Opera Season begins with Mozart's engaging masterpiece, which follows Don Giovanni, the woman he serially seduces, and the vengeance that finally catches up with him. The opera is renowned for its ever-shifting portrayals of complex characters, fast-moving action and mix of the comic and the heartfelt. A cast of international singers – both familiar and making Royal Opera debuts – under conductor Hartmut Haenchen perform the glorious arias and ensembles of this opera favourite.

Creative team

- Conductor: Hartmut Haenchen
- Director: Kasper Holten
- Set designer: Es Devlin
- Video designer: Luke Halls
- Costume designer: Anja Vang Kragh
- Lighting designer: Bruno Poet
- Choreographer: Signe Fabricius
- Fight Director: Kate Waters

Cast

- Don Giovanni: Erwin Schrott
- Leporello: Roberto Tagliavini
- Donna Anna: Malin Byström
- Donna Elvira: Christine Rice
- Don Ottavio: Daniel Behle, Emanuele D'Aguanno

- Zerlina: Louise Alder
- Commendatore: Lars Woldt
- Masetto: Leon Košavić

Royal Opera Chorus
Orchestra of the Royal Opera House

Performances

16 September–10 October 2019
Main Stage
Live cinema relay Tuesday 8 October 2019
Sung in Italian with English surtitles

Werther

The Royal Opera
Production owned by Opéra national de Paris

Music: Jules Massenet
Libretto: Édouard Blau and Paul Milliet

*Generous philanthropic support from
Mrs Aline Foriel-Destezet (Production Principal), Professor Paul Cartledge and
Judith Portrait OBE*

Juan Diego Flórez and Isabel Leonard lead the cast in Massenet's operatic version of *The Sorrows of Young Werther*, the classic by Goethe that helped define the Romantic age. This is a story of obsession and passion that begins quietly, but drives relentlessly on to a shattering conclusion. The naturalistic production by Benoît Jacquot is redolent of the story's mid-19th-century origins, but the human emotions portrayed are timeless. The music – wonderfully melodic, richly scored and atmospheric – is conducted by Edward Gardner.

Creative team

- Conductor: Edward Gardner
- Director: Benoît Jacquot
- Set designer: Charles Edwards
- Costume designer: Christian Gasc
- Lighting designer: Charles Edwards

Cast includes

- Werther: Juan Diego Flórez
- Charlotte: Isabel Leonard
- Albert: Jacques Imbrailo
- Sophie: Heather Engebretson

Orchestra of the Royal Opera House

Performances

17 September–5 October 2019
Main Stage
Sung in French with English surtitles

Agrippina

New to The Royal Opera
Co-production with Bavarian State Opera, Munich, and Dutch National Opera

Music: George Frideric Handel
Libretto: Vincenzo Grimani

Generous philanthropic support from Mrs Aline Foriel-Destezet (Production Principal) and Charles Holloway

Agrippina is the ultimate political operator – outrageous and blatant in her pursuit of power. In the title role, Joyce DiDonato heads a specialist cast in Handel's early operatic success, a calling card when he moved to London. The score boasts a succession of brilliant Baroque jewels: one after another come the bright, sparkling arias, here performed by a cast also including acclaimed British singers Iestyn Davies and Lucy Crowe and directed with characteristic invention by Barrie Kosky.

Creative team

- Conductor: Maxim Emelyanychev
- Director: Barrie Kosky
- Set designer: Rebecca Ringst
- Costume designer: Klaus Bruns
- Lighting designer: Joachim Klein
- Dramaturg: Nikolaus Stenitzer

Cast

- Agrippina: Joyce DiDonato

- Nerone: Franco Fagioli
- Poppea: Lucy Crowe
- Ottone: Iestyn Davies
- Claudio: Gianluca Buratto
- Pallante: Andrea Mastroni
- Narciso: Eric Jurenas
- Lesbo: José Coca Loza

Orchestra of the Age of Enlightenment

Performances

23 September–11 October 2019
Main Stage
Sung in Italian with English surtitles

The Intelligence Park

New production, The Royal Opera
Co-production with Music Theatre Wales; in association with London Sinfonietta

Music: Gerald Barry
Libretto: Vincent Deane

Gerald Barry creates operas like no other – brilliant, surreal and often laugh-out-loud funny. Not seen in London since 1990, Barry’s first opera *The Intelligence Park* comes to the Linbury ahead of *Alice’s Adventures Under Ground* on the Main Stage later in the Season. The setting is Dublin in 1753, where a composer’s work on an opera is disrupted and intensified when he falls in love with the lead castrato, who at the same time elopes with the composer’s fiancée, causing fantasy and reality to collide. The music, scored for chamber orchestra and conducted here by Jessica Cottis, is startling in every aspect of its range, making extravagant virtuoso demands of the six performers.

Creative team

- Conductor: Jessica Cottis
- Director and designer: Nigel Lowery

Cast

- Robert Paradies: Michel de Souza
- D’Esperaudieu: Adrian Dwyer
- Sir Joshua Cramer: Stephen Richardson
- Jerusha Cramer: Rhian Lois

- Serafino: Patrick Terry (Jette Parker Young Artist)
- Faranesi: Stephanie Marshall

Production made in association with London Sinfonietta

Performances

25 September–4 October 2019

Linbury Theatre

Sung in English

Manon

The Royal Ballet

Generous philanthropic support from the Jean Sainsbury Royal Opera House Fund, Marina Hobson OBE, John and Susan Burns and Kenneth and Susan Green.

Choreography: Kenneth MacMillan

Music: Jules Massenet

To begin the new Royal Ballet Season, a wealth of talent from the whole Company is on stage for MacMillan's modern classic. This interpretation pulls no punches as it follows the journey of the original good 'bad' girl of the title and her young lover through a world of 18th-century opulence and its dark underside. The detailed settings and rich characterizations have ensured that *Manon* has become an enduring favourite of the repertory of the Company and indeed the world. Grand, louche, heartrending – the temptations and torments of love, from depravity to ecstasy, propel a gripping, emotional and beautifully choreographed ballet.

Creative team

- Orchestrated by: Martin Yates
- Originally compiled by: Leighton Lucas with the collaboration of Hilda Gaunt
- Designer: Nicholas Georgiadis
- Lighting designer: Jacopo Pantani
- Conductors: Koen Kessels, Paul Murphy

Orchestra of the Royal Opera House

Performances:

2 October–6 November 2019

Main stage

Cross Currents/Monotones II/New Pam Tanowitz

The Royal Ballet
Merce Cunningham Centennial

The centenary of the birth of Merce Cunningham is an occasion to celebrate the extraordinary legacy of this pioneering American choreographer. He reshaped the relationship between body, movement and music, melding the classical and the innovative to explore the essence of human motion. In the first of two celebratory programmes, The Royal Ballet performs Cunningham's *Cross Currents* – a trio first seen in London in 1964 – and Frederick Ashton's Cunningham-indebted *Monotones II*. This short, intimate programme is completed with a new commissioned work from American choreographer Pam Tanowitz, whose modern approach from a classical base continues the fusions and explorations that Cunningham's work exemplifies.

Cross Currents

- Choreography: Merce Cunningham
- Music: Conlon Nancarrow
- Costume designer: Merce Cunningham
- Lighting designer: Beverley Emmons
- Staging: Daniel Squire

Monotones II

- Choreography: Frederick Ashton
- Music: Erik Satie
- Designer: Frederick Ashton
- Lighting designer: John B. Read

New Pam Tanowitz (world premiere)

- Choreography: Pam Tanowitz
- Lighting designer: Clifton Taylor

Performances:

10–11 October 2019
Linbury Theatre

Dance Umbrella: The Future Bursts In

Part of Dance Umbrella 2019 and FranceDance UK

Two international companies present a second Linbury programme to mark the Merce Cunningham Centennial. Amala Dianor performs *Somewhere in the Middle of Infinity*, in which three dancers test borders and boundaries as hip hop, African and

contemporary dance clash with creative force. CCN – Ballet de Lorraine performs two works. *For Four Walls* explores the fluid interactions between past and present, taking inspiration from a 1944 collaboration between Cunningham and composer John Cage. Cunningham's *Sounddance* (1975) completes the programme with an 'organized chaos' and frenetic energy that challenges concepts of symmetry and conformity in the idea of ballet itself.

Somewhere in the Middle of Infinity

- Choreography: Amala Dianor
- Music: Awir Leon
- Lighting designer: Fabien Lamri
- Video designers: Olivier Gilquin and Constance Joliff

For Four Walls

- Choreography: Petter Jacobsson and Thomas Caley
- Music: John Cage
- Set designers: Petter Jacobsson and Thomas Caley
- Costume designers: Petter Jacobsson and Thomas Caley with Martine Augsbourger and Annabelle Saintier
- Lighting designer: Eric Wurtz

Sounddance

- Choreography: Merce Cunningham
- Music: David Tudor
- Designer and lighting designer: Mark Lancaster
- Staging: Meg Harper and Thomas Caley

Performances:
24–26 October 2019
Linbury Theatre

Don Pasquale

New to The Royal Opera

Co-production with Opéra national de Paris and Teatro Massimo, Palermo

Music: Gaetano Donizetti
Libretto: Giovanni Ruffini and Gaetano Donizetti

Generous philanthropic support from the Friends of Covent Garden

Royal Opera favourite Bryn Terfel heads the cast for this new production of Donizetti's comedy of domestic drama across two generations. The witty story of a middle-aged man whose supposed young wife runs rings around him – with her own ulterior romantic purpose in mind – has long delighted and surprised audiences, not least as presented with the sparkle of its music and the virtuoso skill of its performers. Damiano Michieletto's exhilarating production shows how contemporary the characters still are and how immediate and touching the story remains.

Creative team

- Conductor: Evelino Pidò
- Director: Damiano Michieletto
- Set designer: Paolo Fantin
- Costume designer: Agostino Cavalca
- Lighting designer: Alessandro Carletti
- Video designer: rocafilm

Cast

- Don Pasquale: Bryn Terfel
- Norina: Olga Peretyatko
- Ernesto: Ioan Hotea
- Malatesta: Mariusz Kwiecień

Performances:

14 October–2 November 2019

Main Stage

Live cinema relay: Thursday 24 October 2019

Sung in Italian with English surtitles

Zauberland (Magic Land)

An encounter with Schumann's Dichterliebe

New to The Royal Opera

C.I.C.T. – Théâtre des Bouffes du Nord co-commission and co-production with La Monnaie/De Munt, Brussels; Opéra de Lille; Lincoln Center for the Performing Arts, Inc., New York; Opéra de Rouen Normandie; University Musical Society of the University of Michigan, Ann Arbor; and Le Cercle des Partenaires des Bouffes du Nord

With the support of Lyrical Creation Fund (SACD)

Music: Robert Schumann and Bernard Foccroulle

Text: Heinrich Heine and Martin Crimp

As the Middle East blazes with conflict, a young woman waits at a European border, hoping to cross over to Zauberland – a magic land of peace and security. But when she falls asleep, she dreams of the burnt-out city she has been forced to leave behind. The Royal Opera's relationship with director Katie Mitchell and writer Martin Crimp (*Written on Skin* and *Lessons in Love and Violence*) moves to the Linbury Theatre with a new dramatic piece for soprano, piano and four actors. Crimp and composer Bernard Focroulle have created 16 new songs that are performed alongside Robert Schumann and Heinrich Heine's *Dichterliebe*, opening up a dialogue between the 19th century and today.

Creative team

- Director: Katie Mitchell
- Set and costume designer: Chloe Lamford
- Lighting designer: James Farncombe

Cast

- Julia Bullock (soprano)
- Cédric Tiberghien (piano)
- Ben Clifford, Natasha Kafka, David Rawlins, Raphael Zeri (actors)

Performances:

15–18 October 2019

Linbury Theatre

Sung in German and English with English surtitles

Concerto/Enigma Variations/Raymonda Act III

The Royal Ballet

*Generous philanthropic support from The Royal Opera House Endowment Fund
Enigma Variations – Generous philanthropic support from Lindsay and Sarah Tomlinson*

Conductor: Pavel Sorokin

Orchestra of the Royal Opera House

From The Royal Ballet's classical origins in the works of Petipa, to the home-grown choreographers who put British ballet on the world stage, this mixed programme highlights the versatility of the Company. Petipa's *Raymonda Act III* is Russian classical ballet summarized in one act, full of sparkle and precise technique, while Ashton's *Enigma Variations* is quintessentially British in every way – from its score by Elgar and period designs by Julia Trevelyan Oman, to Ashton's signature style, the essence of British ballet. *Concerto*, MacMillan's fusion of classical technique with a contemporary mind, completes a programme that shows the breadth of the Company's heritage.

Concerto:

- Choreography: Kenneth MacMillan
- Music: Dmitry Shostakovich
- Designer: Jürgen Rose
- Lighting designer: John B. Read

Enigma Variations

- Choreography: Frederick Ashton
- Music: Edward Elgar
- Designer: Julia Trevelyan Oman
- Lighting designer: John B. Read

Raymonda Act III

- Choreography: Rudolf Nureyev after Marius Petipa
- Music: Alexander Glazunov
- Production: Rudolf Nureyev
- Designer: Barry Kay
- Lighting designer: John B. Read

Performances:

22 October–20 December 2019

Main Stage

Live cinema relay: Tuesday 5 November 2019

Die Zauberflöte

The Royal Opera

Generous philanthropic support from Mrs Aline Foriel-Destezet

Music: Wolfgang Amadeus Mozart

Libretto: Emanuel Schikaneder

Royal Opera Chorus

Orchestra of the Royal Opera House

Four young lovers, the search for truth... and the glittering, dangerous Queen of the Night. David McVicar's production of Mozart's fantasy-like opera is a wonderful

combination of comedy and poignancy, striking imagery and utterly sublime music. The score has the immediate tunefulness of folksong alongside the heart-catching lyricism of operatic aria, with a wealth of ensembles from the profound to the celebratory, too. A young cast of rising stars combine in a revival that offers a theatrical treat packed with enjoyment for all ages.

Creative team

- Conductor: TBC
- Director: David McVicar
- Designer: John Macfarlane
- Lighting designer: Paule Constable
- Movement director: Leah Hausman

Cast

- Tamino: Benjamin Hulett
- Pamina: Elsa Dreisig
- Papageno: Vito Priante
- Queen of the Night: Tuuli Takala, Christina Poulitsi
- Sarastro: Andreas Bauer Kanabas, Stefan Cerny

Performances:

1–27 November 2019

Main Stage

Sung in German with English surtitles

The Kingdom of Back/Mamela.../The Shape of Sound

Northern Ballet

Northern Ballet demonstrates its range and skill on the Linbury Theatre stage in a fascinating mixed programme. *The Kingdom of Back* is Morgann Runacre-Temple's funny, moving and intimate portrait of Wolfgang Amadeus Mozart's sister Nannerl, herself so talented yet forced into her brother's shadow. Mlindi Kulashe's choreographic debut work *Mamela...* (from his native Xhosa language's word for 'listen') is haunting in its exploration of themes of imprisonment and escape. The programme is completed by Kenneth Tindall's *The Shape of Sound*, a beautiful

response to the emotions evoked by the changing seasons, mirrored in Max Richter's re-composition of Vivaldi's classic *Le quattro stagioni* (The Four Seasons).

Creative team

- Choreography: Morgann Runacre-Temple, Mlindi Kulashe, Kenneth Tindall
- Music: Frank Moon, Jack Edmonds, Max Richter after Vivaldi
- Costume designer: Kimie Nakano
- Lighting designer: Alastair West
- Co-lighting designer (The Shape of Sound): Kenneth Tindall

Performances:

5–7 November 2019

Linbury Theatre

Little Red Riding Hood

Northern Ballet dancer Mariana Rodrigues creates a short new work on a classic fairytale, especially for children. Little Red Riding Hood is a kind and thoughtful little girl who loves her family. One day, on a visit to her grandmother, she meets a very hungry wolf in the forest who just wants something to eat. But is he really such a big, bad wolf? Join Little Red on her adventure as she makes friends and discovers the importance of kindness. Loved by audiences in the theatre and through a string of hugely successful CBeebies TV adaptations (including *Three Little Pigs*), this is a treat not to be missed.

Creative team

- Choreography: Mariana Rodrigues
- Music: Eloise Gynn
- Designer: Marjoke Henrichs

Performances:

8–10 November 2019

Linbury Theatre

The Sleeping Beauty

The Royal Ballet

Choreography: Marius Petipa

Music: Pyotr Il'yich Tchaikovsky

Orchestra of the Royal Opera House

Generous philanthropic support from Kenneth and Susan Green and The Royal Opera House Endowment Fund

Original production (2006) made possible by the Linbury Trust, Simon and Virginia Robertson and Marina Hobson OBE

This production of *The Sleeping Beauty* has been delighting audiences in Covent Garden since 1946. A classic of Russian ballet, it established The Royal Ballet both in its new home after World War II and as a world-class company. Sixty years later, in 2006, the original staging was revived, returning Oliver Messel's wonderful designs and glittering costumes to the stage. Pyotr Il'yich Tchaikovsky's enchanting score and Marius Petipa's original choreography beautifully combine with sections created for The Royal Ballet by Frederick Ashton, Anthony Dowell and Christopher Wheeldon. This ballet is sure to cast its spell over anyone who sees it.

Creative team:

- Additional choreography: Frederick Ashton, Anthony Dowell, Christopher Wheeldon
- Production: Monica Mason and Christopher Newton after Ninette de Valois and Nicholas Sergeev
- Original designers: Oliver Messel
- Additional designs: Peter Farmer
- Lighting designer: Mark Jonathan
- Conductors: Simon Hewett, Tom Seligman

Performances:

7 November 2019–16 January 2020

Main Stage

Live cinema relay: Tuesday 16 January

Death in Venice

New production, The Royal Opera

Co-production with Volksoper Wien

Music: Benjamin Britten

Libretto: Myfanwy Piper

Generous philanthropic support from Hamish and Sophie Forsyth, Charles Holloway, the Britten Syndicate and The Royal Opera House Endowment Fund

The unique resonance of Venice in 1913 is the setting for Britten's intense and atmospheric opera about a burnt-out, middle-aged writer obsessed with youth while haunted by death. David McVicar's major new production is the first of two Britten operas this Season, part of The Royal Opera's ongoing Britten cycle, and features a strong contingent of British artists, headed by Mark Padmore as the troubled Aschenbach, with Gerald Finley in the multiple roles that persistently foreshadow mortality. This is a real ensemble piece, with many individualized roles, and dance integral to the story, not least in the form of the young man who is the focus of Aschenbach's disturbing desire. Mark Elder conducts Britten's final opera, which returns to The Royal Opera for the first time since 1992.

Creative team

- Conductor: Mark Elder
- Director: David McVicar
- Designer: Vicki Mortimer
- Lighting designer: Paule Constable
- Choreographer: Lynne Page

Selected Cast

- Gustav von Aschenbach: Mark Padmore
- Traveller/Elderly Fop/Old Gondolier/Hotel Manager/Hotel Barber/
Leader of the Players/Voice of Dionysus: Gerald Finley
- Voice of Apollo: Tim Mead

Royal Opera Chorus
Orchestra of the Royal Opera House

Performances:
21 November–6 December 2019
Sung in English with English surtitles

Les Beaux dormants

Le Ballet de l'Opéra national du Rhin, in collaboration with Cie Cas Public

Growing up is inescapable. Le Ballet de l'Opéra national du Rhin performs Hélène Blackburn's family ballet freely inspired by *The Sleeping Beauty* – not only a classic tale, but a reflection on one of the most important stages of life too. *Les Beaux dormants* (The Sleeping Beauties) explores all the changes – physical and emotional – that come with blossoming adulthood: easy for some, but a nightmare for others. With its new take on a familiar work, this is an immediately engaging ballet for everyone. Rediscover the sleeping beauty ready for awakening in the heart of each of us, whether child or adult.

Creative team:

- Choreography: Hélène Blackburn
- Music: Martin Tétreault
- Lighting designers: Emilie B-Beaulieu, Hélène Blackburn
- In collaboration with Cie Cas Public
- Daphnée Laurendeau, Cai Glover, Alexander Ellison, Mickaël Spinnhirny

Performances:

21–24 November 2019

Linbury Theatre

Coppélia

The Royal Ballet

Choreography: Ninette de Valois after Lev Ivanov and Enrico Cecchetti

Music: Léo Delibes

Generous philanthropic support from Mrs Aline Foriel-Destezet (Production Principale), John and Susan Burns, the Coppélia Production Syndicate and The Royal Opera House Endowment Fund

Scenario: Charles Nuitter and Arthur Saint-Léon after E.T.A. Hoffmann

A classic ballet returns to the Royal Ballet repertory with Ninette de Valois' charming and funny *Coppélia* – a story of love, mischief and mechanical dolls. The intricate choreography is set to Delibes' delightful score and shows off the technical precision and comedic timing of the whole Company. Osbert Lancaster's designs bring a colourful storybook world to life in this Christmas treat for the whole family.

Creative team

- Designer: Osbert Lancaster

- Lighting designer: John B. Read
- Conductors: Barry Wordsworth, Tom Seligman

Orchestra of the Royal Opera House

Performances:

28 November 2019–7 January 2020

Main Stage

Live cinema relay: Tuesday 10 December

The Lost Thing

World premiere, The Royal Opera

Co-production and co-commission with Candoco Dance Company. Based on the book by Shaun Tan.

Generous philanthropic support from the Paul Hamlyn Education Fund

What is it... and where does it belong? The discovery of something mysterious and out of place is the starting point for this new family show. Experience a musical reimagining of Shaun Tan's beautifully illustrated book about a boy who helps a lost thing find its way home. In this enchanting collaboration between Candoco Dance Company and The Royal Opera, a cast of disabled and non-disabled singers, dancers and musicians come together to tell a story about how we are all connected.

Creative team

- Composer: Jules Maxwell
- Director and choreographer: Ben Wright
- Dramaturg: Jude Christian
- Set and video designer: Will Holt
- Costume designer: Rike Zöllner

Performances:

7 December 2019–4 January 2020

Linbury Theatre

Sung in English

Otello

The Royal Opera

Music: Giuseppe Verdi

Libretto: Arrigo Boito

Position of Music Director Maestro Antonio Pappano generously supported by Mrs Susan A. Olde OBE

Generous philanthropic support from Marina Hobson OBE, Spindrift Al Swaidi and The Royal Opera House Endowment Fund

Verdi's Shakespeare-inspired penultimate opera charts the fall of an all-powerful leader and devoted husband from the radiance of power and love to the darkness of deluded jealousy. Keith Warner's insightful production, here in its first revival at the Royal Opera House, highlights the conflict between innocence and evil at the heart of Shakespeare's story. Verdi's score is one of his finest, ranging from grand ceremonial scenes to episodes of exquisite intimacy. With supreme Verdians Gregory Kunde (Otello), Ermonela Jaho (his beloved Desdemona) and Carlos Álvarez (his nemesis Iago), conducted by Royal Opera Music Director Antonio Pappano, it's hard to imagine a more thrilling operatic experience.

Creative team

- Conductor: Antonio Pappano
- Director: Keith Warner
- Set designer: Boris Kudlička
- Costume designer: Kaspar Glarner
- Lighting designer: Bruno Poet
- Movement director: Michael Barry

Cast

- Otello: Gregory Kunde
- Desdemona: Ermonela Jaho
- Iago: Carlos Álvarez

Royal Opera Chorus
Orchestra of the Royal Opera House

Performances:
9–22 December 2019
Main Stage
Sung in Italian with English surtitles

The Royal Opera returns to Japan in September 2019 for the first time since 2015. Antonio Pappano will conduct *Otello* at NBS from September 14 to September 23 as well as *Faust* from September 12 to September 22.

La traviata

The Royal Opera

Music: Giuseppe Verdi

Libretto: Francesco Maria Piave

Violetta – the ‘fallen woman’ of the title – is tested to extremes in one of the most famous of all operas. Yet it is her extraordinary strength in self-sacrifice that has engaged the hearts of audiences in this consistently popular opera. Verdi brought to this powerful story, based on real-life characters, music that soars, elates and stirs, and audiences have long been moved by it. The colour and detail of the Parisian world of its story – from the glamour of its society parties to the poverty of Violetta’s final hours – makes this a favourite among Royal Opera productions.

Creative team

- Conductors: Daniel Oren, Francesco Ivan Ciampa, Maurizio Benini
- Director: Richard Eyre
- Designer: Bob Crowley
- Lighting designer: Jean Kalman
- Director of movement: Jane Gibson

Cast

- Violetta Valéry: Hrachuhi Bassenz, Dinara Alieva, Kristina Mkhitaryan
Vlada Borovko, Aleksandra Kurzak
- Alfredo Germont: Liparit Avetisyan, Rame Lahaj, Ho-Yoon Chung, Frédéric Antoun
- Giorgio Germont: Simon Keenlyside, Gabriele Viviani, Željko Lučić,
George Petean

Royal Opera Chorus

Orchestra of the Royal Opera House

Performances:

17 December 2019–23 March 2020
Main Stage
Sung in Italian with English surtitles

La bohème

The Royal Opera

Co-production with Teatro Real, Madrid, and Lyric Opera of Chicago

Generous philanthropic support from The Royal Opera House Endowment Fund

Music: Giacomo Puccini

Libretto: Giuseppe Giacosa and Luigi Illica

Puccini's opera of young love in 19th-century Paris is packed with beautiful music, including lyrical arias, celebratory choruses for Act II's evocation of Christmas Eve in the Latin Quarter and a poignant final scene over which the composer himself wept. Richard Jones's character-led production perfectly captures *La bohème's* mixture of comedy, romance and tragedy, with striking designs by Stewart Laing. The casts feature some of the greatest interpreters of Puccini's bohemian lovers performing today and include former members of the Jette Parker Young Artists Programme.

Creative team

- Conductors: Emmanuel Villaume, Ariane Matiakh (Jan, Feb); Marco Armiliato (May)
- Director: Richard Jones
- Designer: Stewart Laing
- Lighting designer: Mimi Jordan Sherin
- Movement director: Sarah Fahie

Cast

- Mimì: Sonya Yoncheva, Simona Mihai, Eleonora Buratto (Jan, Feb); Nicole Car (May)
- Rodolfo: Charles Castronovo, Jonathan Tetelman (Jan, Feb); Piotr Beczala (May)
- Marcello: Andrzej Filończyk, Andrei Bondarenko (Jan, Feb); Łukasz Goliński (May)
- Musetta: Aida Garifullina, Vlada Borovko (Jan, Feb); Georgia Jarman (May)
- Schaunard: Gyula Nagy, Alessio Arduini (Jan, Feb); Duncan Rock (May)
- Colline: Peter Kellner, Fernando Radó (Jan, Feb); Krzysztof Bącznyk (May)

Royal Opera Chorus
Orchestra of the Royal Opera House

Onegin

The Royal Ballet

Choreography: John Cranko

Music: Kurt-Heinz Stolze after Pyotr Il'yich Tchaikovsky

Generous philanthropic support from Mrs Aline Foriel-Destezet (Production Principal), Lindsay and Sarah Tomlinson and the Paul Ferguson Memorial Fund and the Friends of Covent Garden

The naivety of first love gives way to the regret of experience in this narrative ballet by British choreographer John Cranko. The atmosphere of Imperial Russia is brought to the stage through the gripping story from Pushkin's classic verse-novel, a score drawn from across Tchaikovsky's works and historically informed designs. Cranko's detailed choreography peoples the countryside and city settings with finely drawn characters full of emotion. The Royal Ballet is at its dramatic finest in this heart-breaking story of two people whose paths are fated to cross but never to join.

Creative team

Designer: Jürgen Rose after original 1969 designs for Stuttgart Ballet

Lighting designer: Steen Bjarke

Conductor: Valery Ovsyanikov

Orchestra of the Royal Opera House

Performances:

18 January–29 February 2020

Main Stage

Aisha and Abhaya

World premiere, Rambert

Co-production between The Royal Ballet and Rambert in association with BBC Films and Robin Saunders.

Generous philanthropic support from The Royal Opera House Endowment Fund

Aisha and Abhaya is a modern fairytale that combines stunning film with striking choreography, performed by Rambert, Britain's foremost contemporary dance company. This co-production between The Royal Ballet, Rambert and BBC Films is a feast for the senses. Director Kibwe Tavares brings together the work of choreographer Sharon Eyal with music by Ori Lichtik and GAIKA. Beautifully lavish costumes contrast with the heartbreaking story of two sisters in a new world and their struggle to survive.

Creative team

- Director: Kibwe Tavares
- Choreography: Sharon Eyal
- Music: Ori Lichtik/GAIKA
- Choreography co-creator: Gai Behar
- Costume designer and style supervisor: Uldus Bakhtiozina
- Projection designer: Gillian Tan
- Visual effects: Factory Fifteen

Performances:

21 January–9 February 2020

Linbury Theatre

Alice's Adventures Under Ground

New production, The Royal Opera

Co-production with Irish National Opera

Generous philanthropic support from Hamish and Sophie Forsyth, Charles Holloway, Gonzalo and Maria Garcia and the Contemporary Music Circle

Music and libretto: Gerald Barry

Fun, furious, frantic and utterly fantastic! The surreal world of Lewis Carroll's Alice, both *in Wonderland* and *Through the Looking Glass*, is given an extra twist in Gerald Barry's operatic treatment. At less than an hour for the whole opera, this short, sharp shot of mayhem is ideal as a family treat. Antony McDonald (of last Season's *Hansel and Gretel*) directs and designs this new production – the first ever staging of this musically virtuoso opera – with more than a touch of the Victorian

toy theatre. The Red Queen, the White Rabbit, the Mad Hatter: meet a kaleidoscope of colourful characters in this joyful, headlong rush into a world gone deliciously mad.

Creative team

- Conductors: Thomas Adès, Finnegan Downie Dear
- Director: Antony McDonald
- Designer: Antony McDonald
- Lighting designer: Fabiana Piccioli
- Movement director: Lucy Burge

Cast

- Alice: Claudia Boyle, Jennifer France
- Red Queen, Queen of Hearts: Allison Cook, Clare Presland
- White Queen, Dormouse: Hilary Summers, Carole Wilson
- White King, White Rabbit, Mad Hatter: Sam Furness, Nicky Spence
- March Hare: Robert Murray, Peter Tantsits
- White Knight, Cheshire Cat, Mock Turtle: Stephen Richardson, Mark Stone
- Red Knight, Humpty Dumpty, King of Hearts: Joshua Bloom, Alan Ewing

Performances

4–9 February 2020

Main Stage

Sung in English (and other languages)

Acosta Danza Up Close

Acosta Danza

Produced by Valid Productions

Carlos Acosta's own dance company is drawn from the best of Cuba's dancers and performs a distinctive repertory that combines national and international flavours in technique, choreography and music. As a Sadler's Wells International Associate Company, Acosta Danza is no stranger to London, and on this occasion the company will be seen in a distinctive light through a programme of intimate works whose scale and mood is perfectly attuned to the performing space of the Linbury

Theatre.

Soledad

- Choreography and costume and set designer: Rafael Bonachela
- Lighting designer: Lee Curran
- Music: Chavela Vargas and Gidon Kremer (*Hommage à Piazzolla*)

Impronta

- Choreography: Maria Rovira
- Costume designer: Zeleidy Crespo
- Lighting designer: Pedro Benitez
- Music: José V. Gavilondo

El Cruce Sobre el Niagara

- Choreography: Marianela Boán
- Costume designer: Leandro Soto
- Lighting designer: Carlos Repilado
- Music: Olivier Messiaen

Two

- Choreography and costume designer: Russell Maliphant
- Lighting designer: Michael Hulls
- Music: Andy Cowton

New Work

- Choreography: Juliano Nunes

Performances:

14–24 February 2020

Linbury Theatre

New Cathy Marston/New Liam Scarlett

World premieres, The Royal Ballet

Liam Scarlett's role as Artist in Residence is generously supported by Ricki Gail and Robert Conway

Cathy Marston is previously an Associate Artist of the Royal Opera House and Director of Bern Ballet, and much in demand internationally. The inspiration for her first work for The Royal Ballet Main Stage is the momentous life and career of the cellist Jacqueline du Pré. A new work by Liam Scarlett, The Royal Ballet's Artist in Residence, provides the second part of the programme.

New Cathy Marston

- Choreography: Cathy Marston
- Scenario: Cathy Marston and Edward Kemp
- Music: Philip Feeney
- Set designer: Hildegard Bechtler
- Costume designer: Bregje van Balen
- Lighting designer: Jon Clark
- Conductor: Andrea Molino

New Liam Scarlett

Choreography: Liam Scarlett

Performances:

17 February–4 March 2020

Main Stage

Live cinema relay: Tuesday 25 February 2020

Susanna

New production, The Royal Opera

Co-production with London Handel Festival. Generously made possible by Oak Foundation.

Music: George Frideric Handel

Libretto: Anonymous, based on Apocrypha, The History of Susanna

Performed by: Jette Parker Young Artists

A virtuous woman wrongly accused by two men with ulterior motives provides the dramatic core of Handel's oratorio *Susanna*. It was written for Covent Garden and had its premiere on the site in 1749 but hasn't been performed here since. Now it receives a staging in the Linbury Theatre led by members of the Jette Parker Young

Artists Programme. The production is part of our Handel series and follows on from *Solomon* and *Berenice*. The beautiful score is full of Handel's subtle musical dramatizations, from arias to powerful choruses. This is a wonderful opportunity to rediscover the past through a work of Covent Garden heritage and to see talented rising artists who will become the stars of the future.

Creative team

- Conductor: Patrick Milne
- Director: Isabelle Kettle

Cast

- Susanna: Masabane Cecilia Rangwanasha
- Joacim: Patrick Terry
- Daniel: Yaritza Véliz
- Attendant: April Koyejo
- Chelsias and Judge: Michael Mofidian
- First Elder: Andrés Presno
- Second Elder: Blaise Malaba

Performances

5–14 March 2020
Linbury Theatre
Sung in English

Fidelio

New production, The Royal Opera

Music: Ludwig van Beethoven

Libretto: Joseph Sonnleithner, Stephan von Breuning and George Friedrich Treitschke

Position of Music Director Maestro Antonio Pappano generously supported by Mrs Susan A. Olde OBE

Generous philanthropic support from Marina Hobson OBE, Martin and Jane Houston, Mary Ellen Johnson and Richard Karl Goeltz and the Maestro's Circle

Beethoven's only opera is a masterpiece, an uplifting story of risk and triumph. In this new production, conducted by Antonio Pappano, Jonas Kaufmann plays the

political prisoner Florestan, and Lise Davidsen his wife Leonore (disguised as 'Fidelio') who daringly sets out to rescue him. Set in strong counterpoint are the ingredients of domestic intrigue, determined love and the cruelty of an oppressive regime. The music is transcendent throughout and includes the famous Act I Quartet, the Prisoners' Chorus and Florestan's impassioned Act II cry in the darkness and vision of hope. Tobias Kratzer's new staging brings together the dark reality of the French Revolutionary 'Terror' and our own time to illuminate *Fidelio's* inspiring message of shared humanity.

Creative team

- Conductor: Antonio Pappano
- Director: Tobias Kratzer
- Set and costume designer: Rainer Sellmaier
- Lighting designer: Michael Bauer
- Video designer: Manuel Braun
- Dramaturg: Bettina Bartz

Cast

- Leonore (Fidelio): Lise Davidsen
- Florestan: Jonas Kaufmann
- Rocco: Georg Zeppenfeld
- Don Pizarro: Simon Neal
- Marzeline: Amanda Forsythe
- Jaquino: Robin Tritschler

Performances:

1–17 March 2020

Main Stage

Live cinema relay: Tuesday 17 March 2020

Sung in German with English surtitles

Swan Lake

The Royal Ballet

Production supported by OANDA

Liam Scarlett's role as Artist in Residence is generously supported by Ricki Gail and Robert Conway

Generous philanthropic support from Lindsay and Sarah Tomlinson, John and Susan Burns, Kenneth and Susan Green, Doug and Ceri King, the Fonteyn Circle and The Royal Opera House Endowment Fund

Choreography: Liam Scarlett after Marius Petipa and Lev Ivanov
Music: Pyotr Il'yich Tchaikovsky

Liam Scarlett's glorious production of *Swan Lake*, new in 2018, returns for its first revival. While remaining faithful to the Marius Petipa/Lev Ivanov text, Scarlett's additional choreography and John Macfarlane's magnificent designs breathe new life into what is arguably the best-known and most-loved classical ballet. The entire Company shines in this eternal tale of doomed love, a masterpiece refreshed for a new generation. Tchaikovsky's first score for ballet soars with its symphonic sweep and combines perfectly with exquisite choreography, from the grand pas de deux of Prince Siegfried and Odile to the swans at the lakeside. An intoxicating mix of spectacle and intimate passion, the overall effect is irresistible.

Creative team

- Choreographer: Liam Scarlett
- Additional choreography: Frederick Ashton
- Production: Liam Scarlett
- Designer: John Macfarlane
- Lighting designer: David Finn
- Conductor: Koen Kessels

Orchestra of the Royal Opera House/Royal Ballet Sinfonia

Performances:

5 March–16 May 2020

Main Stage

Live cinema relay, Wednesday 1 April 2020

Draft Works

The Royal Ballet and guest companies

Drawing together companies of international renown, this year's *International Draft Works* programme continues the opportunity in London to see the direction choreography is taking globally. A series of new works explore the artistic potential of movement. The intimacy of the Linbury Theatre allows you to see up close the work of choreographers at the forefront of dance development, and the dancers with

whom they collaborate. This is a programme about the choreographic cutting edge – encouraging new ideas and giving insights into rising talent.

Performances:
19–24 March 2020
Linbury Theatre

Jenůfa

New production, The Royal Opera
Generous philanthropic support from Hamish and Sophie Forsyth

Music and libretto: Leoš Janáček

The third in The Royal Opera's stagings of Janáček, *Jenůfa* explores the lives of two courageous women struggling for fulfilment in a small rural community. Janáček movingly captures Jenůfa's progression from hope to despair to eventual radiant happiness, while her stepmother, the Kostelnička, is one of opera's most complex and sympathetic maternal figures. Award-winning director Claus Guth stages the first production of *Jenůfa* at Covent Garden since 2001. Former Music Director of Glyndebourne Vladimir Jurowski conducts a stunning score infused with the folk music of Janáček's native Moravia, with rising star Asmik Grigorian as Jenůfa and Karita Mattila as the Kostelnička.

Creative team:

- Conductor: Vladimir Jurowski
- Director: Claus Guth
- Set designer: Michael Levine
- Costume designer: Gesine Völlm
- Lighting designer: James Farncombe
- Choreographer: Teresa Rotemberg
- Dramaturg: Yvonne Gebauer

Cast

- Jenůfa: Asmik Grigorian
- Kostelnička: Karita Mattila
- Laca Klemen: Allan Clayton
- Števa Buryja: Pavel Černoch
- Grandmother Buryjovka: Elena Zilio

Performances:

24 March–9 April 2020
Main Stage
Sung in Czech with English surtitles

Live Fire Exercise/Corybantic Games

The Royal Ballet

Generous philanthropic support from the Friends of Covent Garden.

Live Fire Exercise – Resident Choreographer Wayne McGregor generously supported by Linda and Philip Harley.

Corybantic Games – Artistic Associate Christopher Wheeldon generously supported by Kenneth and Susan Green

- Conductor: Koen Kessels
- Orchestra of the Royal Opera House

A contemporary programme opens with Wayne McGregor's *Live Fire Exercise*. John Gerrard's slow-motion projections of explosions and music by Michael Tippett combine with choreography that requires militaristic discipline, pushing the dancers' bodies to their limits in a series of hyper-extended ensembles and solos. Following is Wheeldon's abstract *Corybantic Games* from 2018, which features an award-winning collaboration with leading fashion designer Erdem Moralioglu and is set to Leonard Bernstein's *Serenade after Plato's 'Symposium'*. The dynamic choreography conjures up a world of antiquity that brings the pure athleticism of the dancers to the fore. A third ballet, yet to be announced, completes this mixed programme.

Live Fire Exercise

- Artist: John Gerrard
- Costume designer: Moritz Junge
- Lighting designer: Lucy Carter

Corybantic Games

- Set designer: Jean-Marc Puissant
- Costume designer: Erdem Moralioglu
- Lighting designer: Peter Mumford

Performances:
2–20 April 2020
Main Stage

Cavalleria rusticana/Pagliacci

The Royal Opera

Co-production with Opera Australia, La Monnaie, Brussels, and the Göteborg Opera

Generous philanthropic support from the Patrons and Friends of the Royal Opera House

Two opera classics are drawn together in this wonderfully observed re-creation of life in a South Italian village as a travelling theatre visits and emotions erupt. The award-winning production by Damiano Michieletto presents vividly the fast-moving, shocking events brought about by secret love and uncontrollable jealousy. The music is full of Italianate melody in the great choruses that bring the villagers together in celebration and revelry, alongside the solo arias and tense confrontations that provoke violence and tragedy. With thrilling singing and intense drama, 'Cav and Pag' distils into one wonderful night out, demonstrating the enduring appeal of Italian opera in its most familiar form.

Royal Opera Chorus

Orchestra of the Royal Opera House

- Conductor: Daniel Oren
- Director: Damiano Michieletto
- Set designer: Paolo Fantin
- Costume designer: Carla Teti
- Lighting designer: Alessandro Carletti

Cavalleria rusticana cast

Music: Pietro Mascagni

Libretto: Giovanni Targioni-Tozzetti and Guido Menasci

- Turiddu: Yonghoon Lee
- Santuzza: Liudmyla Monastyrska
- Alfio: Dimitri Plataniias
- Lola: Josè Maria Lo Monaco

Pagliacci cast

Music and libretto: Ruggero Leoncavallo

- Canio: Roberto Alagna
- Tonio: Dimitri Platanias
- Nedda: Aleksandra Kurzak
- Silvio: Bogdan Baciú
- Beppe: Mikeldi Atxalandabaso

Performances:

11 April–2 May 2020

Main Stage

Live cinema relay: Tuesday 21 April 2020

Sung in Italian with English surtitles

Tristan und Isolde

The Royal Opera

Co-production with Houston Grand Opera

Music and libretto: Richard Wagner

Generous philanthropic support from the Tristan und Isolde Production Syndicate and the Wagner Circle

Christof Loy's Olivier Award-winning production of Wagner's most sensual opera returns for its second revival, with sought-after Wagnerians Michael Weinius and Ricarda Merbeth in their Royal Opera debuts as opera's most famous lovers. Loy uses a simple set divided by a curtain to reflect Tristan and Isolde's longing to escape from the prosaic everyday world – here depicted as an elegant wedding feast – into an inner world of transcendent love. Semyon Bychkov, acclaimed for his interpretations of *Lohengrin* and *Tannhäuser* with The Royal Opera, conducts Wagner's intense and endlessly beautiful score.

Creative team

- Conductor: Semyon Bychkov
- Director: Christof Loy
- Designer: Johannes Leiacker
- Lighting designer: Olaf Winter
- Dramaturg: Marion Tiedtke

Cast:

- Tristan: Michael Weinius
- Isolde: Ricarda Merbeth
- King Marke: Franz-Josef Selig
- Brangäne: Ruxandra Donose
- Kurwenal: Johan Reuter

Royal Opera Chorus

Orchestra of the Royal Opera House

Performances:

27 April–11 May 2020

Main Stage

Sung in German with English surtitles

The Dante Project

World premiere, The Royal Ballet

A collaboration between: Wayne McGregor, Thomas Adès, Tacita Dean, Lucy Carter and Uzma Hameed

Music co-commission with Los Angeles Philharmonic

Generous philanthropic support from John and Susan Burns and the John S Cohen Foundation.

Design role generously supported by The Estate of Howard Hodgkin

Resident Choreographer Wayne McGregor generously supported by Linda and Philip Harley

Dante's *Divine Comedy* is an epic journey through the afterlife: it encompasses the horrifying drama of Inferno and its damned, the lyrical mysticism of pilgrims on mount Purgatorio and the dazzling spheres of Paradiso with their endless configurations of light. The poem was inspired by the agony of Dante's own exile and traces his path from crisis to revelation guided by his literary hero Virgil and his lost love Beatrice. In this new work, The Royal Ballet's trailblazing Resident Choreographer Wayne McGregor collaborates with an award-winning team – contemporary composer Thomas Adès, artist Tacita Dean, lighting designer Lucy Carter and dramaturg Uzma Hameed – to bring us closer to Dante and his extraordinary vision.

Creative team

- Choreography: Wayne McGregor
- Music: Thomas Adès
- Design: Tacita Dean

- Lighting design (part 1): Lucy Carter, Simon Bennison
- Lighting design (parts 2-3): Lucy Carter
- Dramaturgy: Uzma Hameed
- Conductors: Thomas Adès, Koen Kessels

Orchestra of the Royal Opera House

Performances:

6 May–1 June 2020

Main Stage

Live cinema relay: Thursday 28 May 2020

Heritage

The Royal Ballet and guest companies

Choreography includes works by Frederick Ashton, Kenneth MacMillan

Generous philanthropic support from the Patrons of Covent Garden

The identity of The Royal Ballet – and of ballet in Britain and the world – has been shaped through more than eighty years by the extraordinary choreographic creativity of Ninette de Valois, Frederick Ashton and Kenneth MacMillan. A complement to the more familiar performances of works by these three figures on the Main Stage, this programme brings that heritage into the intimate space of the Linbury Theatre, performed by companies including The Royal Ballet and Birmingham Royal Ballet.

Performances:

14–19 May 2020

Linbury Theatre

Elektra

New production, The Royal Opera

Music: Richard Strauss

Libretto: Hugo von Hofmannsthal

Generous philanthropic support from Mrs Aline Foriel-Destezet (Production Principal), Marina Hobson OBE and The Elektra Production Syndicate.

Position of Music Director Maestro Antonio Pappano generously supported by Mrs Susan A. Olde OBE

Strauss's thrilling and audacious adaptation of Greek tragedy receives a new staging by the award-winning Christof Loy. This uncompromising opera, about a daughter intent on bloody revenge and a mother driven to madness, has provoked critics to lively debate and both shocked and excited audiences since its 1909 premiere. Antonio Pappano conducts music that combines violence with moments of exquisite tenderness in his first Strauss interpretation for The Royal Opera since 2002. The outstanding cast includes Nina Stemme (Brünnhilde in last Season's *Der Ring des Nibelungen*) in the title role, and Karita Mattila in her role debut as the haunted queen Klytämnestra.

Creative team:

- Conductor: Antonio Pappano
- Director: Christof Loy
- Designer: Johannes Leiacker
- Lighting designer: Olaf Winter

Royal Opera Chorus
Orchestra of the Royal Opera House

Cast

- Elektra: Nina Stemme
- Chrysothemis: Sara Jakubiak
- Klytämnestra: Karita Mattila
- Orest: Christof Fischesser
- Ägisth: Joseph Kaiser

Performances:

29 May–18 June 2020

Main Stage

Live cinema relay: Thursday 18 June 2020

Sung in German with English surtitles

The Turn of the Screw

New production, The Royal Opera

Music: Benjamin Britten

Libretto: Myfanwy Piper

The intimate Linbury Theatre provides the ideal space for Henry James's tense, classic ghost story, turned by Benjamin Britten into a major work of 20th-century opera. The story follows the malign influence of two ghosts on two children, Flora

and Miles, whose governess is unable to prevent a final and deadly conclusion. Claustrophobic, psychologically disturbing and even uncomfortably voyeuristic, this new production follows *Billy Budd* and *Death in Venice* in the Britten cycle of works from The Royal Opera. It has a strong young British focus under conductor Finnegan Downie Dear and Natalie Abrahami, who collaborates with Michael Levine on direction and design.

Creative team

- Conductor: Finnegan Downie Dear
- Created by Natalie Abrahami and Michael Levine
- Director: Natalie Abrahami
- Designer: Michael Levine

Performances:
3–13 June 2020
Linbury Theatre
Sung in English

Tombeaux/Preludes/Symphonic Dances

The Royal Ballet

Generous philanthropic support from the Friends of Covent Garden

Conductor: Alondra de la Parra
Orchestra of the Royal Opera House

A programme of three modern works created for The Royal Ballet begins with *Tombeaux*, David Bintley's tribute to Frederick Ashton and British ballet tradition. This important work was created as Bintley's last work for the Company before he became Artistic Director of Birmingham Royal Ballet, and The Royal Ballet revives it in appreciation as he steps down from BRB. Alexei Ratmansky's fluid and Romantic-inspired ballet from 2013 is reimagined as *Preludes* with solo piano music by Chopin. As a contrasting finale, Liam Scarlett's *Symphonic Dances* to Rachmaninoff's music presents the shifting moods dictated by its central ballerina against a backdrop of dramatic light and colour.

Tombeaux

Designer: Jasper Conran
Lighting designer: John B. Read

Preludes

Lighting designer: Neil Austin

Symphonic Dances

Designer: Jon Morrell

Lighting designer: David Finn

Video designers: David Finn, Leo Flint

Performances:

3–13 June 2020

Main Stage

Lucia di Lammermoor

The Royal Opera

Co-production with Greek National Opera

Music: Gaetano Donizetti

Libretto: Salvatore Cammarano

Generous philanthropic support from Lord and Lady Laidlaw

In Donizetti's operatic reworking of Walter Scott's popular novel *The Bride of Lammermoor*, the composer creates one of his most memorable heroines, with music that requires virtuoso performance – most famously, Lucia's haunted Act III monologue. Katie Mitchell's staging brings together elements of the Gothic thriller and social critique of its early 19th-century setting, with Lucia firmly centre stage. This is a penetrating depiction of an intelligent and resourceful woman cornered by the men around her and driven to a blood-soaked final act. Rising star Giacomo Sagripanti makes his Royal Opera debut conducting two stunning young casts, including Nadine Sierra and Venera Gimadieva as Lucia.

Creative team

- Conductor: Giacomo Sagripanti
- Director: Katie Mitchell
- Designer: Vicki Mortimer
- Lighting designer: Jon Clark
- Movement director: Joseph Alford

Cast

- Lucia: Nadine Sierra, Venera Gimadieva
- Edgardo: Vittorio Grigòlo, Saimir Pirgu

- Enrico: Artur Ruciński, Igor Golovatenko
- Raimondo Bidebent: In Sung Sim, Evgeny Stavinsky
- Alisa: Rachael Lloyd

Royal Opera Chorus
Orchestra of the Royal Opera House

Performances:

13 June–8 July 2020
Main Stage
Sung in Italian with English surtitles

Young Talent Festival

The Young Talent Festival celebrates a wealth of emerging artists from across junior companies and premier dance schools in Europe and around the world. Across the festival, there will be performances by many companies, including ZooNation Youth Company (pictured). This is a great occasion to enjoy dance of today that also symbolizes a vibrant future for both performers and audiences.

Performances:
16 June–5 July 2020
Linbury Theatre, Paul Hamlyn Hall

Madama Butterfly

The Royal Opera
Co-production with Gran Teatro del Liceu, Barcelona

Music: Giacomo Puccini
Libretto: Giuseppe Giacosa and Luigi Illica

Position of Music Director Maestro Antonio Pappano generously supported by Mrs Susan A. Olde OBE

Generous philanthropic support from Marina Hobson OBE and The Royal Opera House Endowment Fund

The clash of Eastern and Western cultures proves the downfall of a young geisha in one of the most popular of all Italian operas, revived here under conductor Antonio Pappano and with a star double cast, including Ermonela Jaho, Lianna Haroutounian,

Marcelo Puate, Gianluca Terranova and Gerald Finley. This beautiful Royal Opera production has striking imagery throughout – inspired by 19th-century European views of the Orient – to complement the alluring score. Puccini’s music evokes the shifting perspectives within the Japanese setting: sensual and seductive at the outset, yet brutal and heartbreaking by the end.

Creative team

- Conductors: Dan Ettinger, Antonio Pappano
- Directors: Moshe Leiser, Patrice Caurier
- Set designer: Christian Fenouillat
- Costume designer: Agostino Cavalca
- Lighting designer: Christophe Forey

Cast

- Cio-Cio-San: Lianna Haroutounian, Ermonela Jaho
- Pinkerton: Gianluca Terranova, Marcelo Puate
- Sharpless: Gerald Finley
- Suzuki: Enkelejda Shkoka, Elizabeth DeShong

Royal Opera Chorus
Orchestra of the Royal Opera House

Performances:
22 June–17 July 2020
Main Stage
Sung in Italian with English surtitles

Don Carlo

The Royal Opera

Music: Giuseppe Verdi
Libretto: Joseph Méry and Camille du Locle

Supported by Rolex

Verdi’s grand opera captures the state splendour and religious repression of Renaissance Spain. It returns to The Royal Opera in Nicholas Hytner’s atmospheric production with spectacular sets and lavish costumes by Bob Crowley. The central characters are among Verdi’s most intriguing: crucially, the impetuous Carlos is torn between political ambition and his passion for his stepmother Elizabeth of Valois, while his conflicted father Philip II is urged by the Grand Inquisitor to make a

terrible sacrifice for the Church. Verdi's music is always immediate and inventive, from rousing choruses to intimate arias and duets, here conducted by Richard Farnes, former Music Director for Opera North.

Creative team:

- Conductor: Richard Farnes
- Director: Nicholas Hytner
- Designer: Bob Crowley
- Lighting designer: Mark Henderson
- Movement: Scarlett Mackmin
- Fight Director: Terry King

Cast

- Don Carlos: Michael Fabiano
- Elizabeth of Valois: Hibla Gerzmava
- Rodrigo, Marquis of Posa: Mariusz Kwiecień, Plácido Domingo
- Princess Eboli: Elīna Garanča, Ruxandra Donose
- Philip II: Ferruccio Furlanetto
- Grand Inquisitor: Taras Shtonda

Royal Opera Chorus
Orchestra of the Royal Opera House

Performances

29 June–19 July 2020

Main Stage

Sung in Italian with English surtitles

Tosca

The Royal Opera

Music: Giacomo Puccini

Libretto: Giuseppe Giacosa and Luigi Illica

Position of Music Director Maestro Antonio Pappano generously supported by Mrs Susan A. Olde OBE

Generous philanthropic support from Marina Hobson OBE and the Sitzprobe Circle

Antonio Pappano conducts an outstanding cast in one of the best-loved and most-performed operas in the repertory: Puccini's thrilling *Tosca*. From the demonic

chords that open the opera to the violent twist of its shock ending, the tension never lets up. Jonathan Kent's production, with Paul Brown's stunning designs, perfectly evokes the troubled atmosphere of Rome in 1800. The story's combination of Tosca's sensuality and religious sincerity, the idealism of her lover, and the Chief of Police who is the dark nemesis of both, never fails to thrill.

Creative team

- Conductor: Antonio Pappano
- Director: Jonathan Kent
- Designer: Paul Brown
- Lighting designer: Mark Henderson

Cast

- Floria Tosca: Anna Netrebko
- Mario Cavaradossi: Brian Jagde
- Baron Scarpia: Bryn Terfel

Royal Opera Chorus
Orchestra of the Royal Opera House

Performances:
6–15 July 2020
Main Stage
Sung in Italian with English surtitles

The Royal Ballet School Summer Performance

The Royal Ballet School's annual matinee is an opportunity to catch a glimpse of the ballet stars of the future as these supremely talented young dancers demonstrate the skills and artistry they have learned at one of the world's great ballet schools. The programme draws on choreography from across the repertory, with extracts from classical, heritage and more contemporary works danced by students from all years in the School.

Performance:
11 July 2020
Main Stage

She Described it to Death

The Royal Opera
Co-commission between Guildhall School of Music & Drama and The Royal Opera

Composer Matt Rogers's new opera takes its inspiration from a future hindered by over-population, to which a sci-fi angle brings an intriguing solution, and new problems of its own. This chamber piece follows Rogers's previous success *The Virtues of Things* (2015) and comes to the Linbury Theatre as the third Doctoral Composer-in-Residence collaboration between The Royal Opera and the Guildhall School of Music & Drama. *She Described It to Death*, a major new commission, is an intriguing opportunity to get up close to the contemporary – and possibly even the future.

Performances:

17–21 July 2020

Linbury Theatre

Sung in English

Jette Parker Young Artists Summer Performance

Generously made possible by Oak Foundation

The Jette Parker Young Artists Programme continues to flourish, attracting and nurturing exceptional talent from around the world. Singers, directors, conductors and répétiteurs at the start of their careers perfect their art with coaching from some of the most highly regarded teachers and performers in opera and ballet. The JPYA Link Artist scheme offers coaching and access opportunities to a broader range of artists, with a particular focus on those currently under-represented in the Company's talent pool. The programme works in collaboration with other organizations to promote the diversification of talent across the sector and leads initiatives to support the training of women conductors in partnership with the Royal Philharmonic Society and the National Opera Studio.

Catch tomorrow's stars in the making in this Season's Meet the Young Artists Week, and on our stages throughout the Season, including in the Programme's annual chamber opera – this year, Handel's *Susanna* – in lunchtime recitals at the Royal Opera House and elsewhere, and in their end-of-Season Summer Performance.

Young artists for the 2019/20 Season:

- Sopranos: Masabane Cecilia Rangwanasha, Yaritza Véliz
- Mezzo-sopranos: Stephanie Wake-Edwards, Hongni Wu
- Countertenor: Patrick Terry
- Tenors: Filipe Manu, Andrés Presno
- Baritone: Germán E. Alcántara
- Bass-baritones: ByeongMin Gil, Michael Mofidian

- Stage director: Isabelle Kettle
- Opera conductors/Répétiteurs: Patrick Milne, Edmund Whitehead
- Ballet conductors: Jonathan Lo, Thomas Payne

Link Artists:

- Soprano: April Koyejo
- Bass: Blaise Malaba

Performance:
18 July 2020
Main stage

ENDS

NOTES TO EDITORS

1. For further information or interview requests please contact [Ben Oliver](#)
2. For images please find attached this [image bank](#)

ROH press office publicists 2019/20

Publicists for 2019/20 Season	Publicist
Opera	
Don Giovanni	Matthew Horne
Werther	Matthew Horne
Agrippina	Jolene Dyke
The Intelligence Park	Ann Richards
The Magic Flute	Jolene Dyke
Zauberland	Matthew Horne
Don Pasquale	Ann Richards
Death in Venice	Matthew Horne
La traviata	Matthew Horne
The Lost Thing	Jolene Dyke
Otello	Ann Richards
La bohème	Jolene Dyke
Alice's Adventures Under Ground	Ann Richards

Fidelio	Matthew Horne
Jenůfa	Ann Richards
Susanna	Jolene Dyke
Cavalleria rusticana/Pagliacci	Matthew Horne
She Described It To Death	Matthew Horne
La bohème (May bringback)	Jolene Dyke
Tristan und Isolde	Ann Richards
Elektra	Ann Richards
Lucia di Lammermoor	Jolene Dyke
The Turn of the Screw	Matthew Horne
Madama Butterfly	Matthew Horne
Don Carlo	Jolene Dyke
Tosca	Ann Richards
Jette Parker Young Artists Summer Performance	Jolene Dyke
Ballet	
Manon	Sarah Farrell
Cunningham Centenary & Dance Umbrella (Linbury)	Ashley Woodfield
Concerto / Enigma Variations / Raymonda Act III	Sarah Farrell
The Sleeping Beauty	Sarah Farrell
Coppelia	Ashley Woodfield
Onegin	Ashley Woodfield
Aisha & Abhaya (Linbury)	Sarah Farrell
Acosta Danza (Linbury)	Ashley Woodfield
New Marston/New Scarlett	Sarah Farrell and Ashley Woodfield
Swan Lake	Sarah Farrell
International Draft Works	Ashley Woodfield
Live Fire Exercise/Corybantic Games/TBC	Sarah Farrell
The Dante Project	Ashley Woodfield
Heritage- with BRB (Linbury)	Sarah Farrell
Tombeaux/Preludes/Symphonic Dances-	Ashley Woodfield
Young Talent Festival	Sarah Farrell

About The Royal Opera

The Royal Opera, under the artistic direction of Antonio Pappano, Music Director, and Oliver Mears, Director of Opera, is one of the world's leading opera companies. Based in the iconic Covent Garden theatre, it is renowned both for its outstanding performances of traditional opera and for commissioning new works by today's leading opera composers, such as Harrison Birtwistle, Mark-Anthony Turnage and Thomas Adès.

About The Royal Ballet

Under the directorship of Kevin O'Hare, The Royal Ballet unites tradition and innovation in world-class performances, and is a driving force in the development of ballet as an art form. Based at the Royal Opera House, Covent Garden, it brings together today's most dynamic and versatile dancers with a world-class orchestra and leading choreographers, composers, conductors, directors and creative teams to share awe-inspiring theatrical experiences with diverse audiences worldwide.

The Company's extensive repertory embraces 19th-century classics, the singular legacy of works by Founder Choreographer Frederick Ashton and Principal Choreographer Kenneth MacMillan and the compelling new canon of work including pieces by Resident Choreographer Wayne McGregor, Artistic Associate Christopher Wheeldon and Artist in Residence Liam Scarlett.

About The Royal Opera House

The Royal Opera House presents more than 400 performances at the iconic Covent Garden theatre in London, each year and reaches an audience of more than 700,000. Beyond that people enjoyed our work across the globe through our ROH Cinema Season, World Ballet Day, Royal Opera House YouTube Channel (which has more than 500,000 subscribers), BP Big Screens and other online and interactive projects. The Royal Opera House also plays a leading role through our Learning and

Participation Department, community engagement, skills development, professional training and cultural regeneration in the UK.

Royal Opera House Access

The Royal Opera House encourages those with disability or access needs to join the [Royal Opera House Access](#) Membership. **Access** Membership provides personalized assistance in all aspects of your booking from our dedicated team.
