



Sadler's Wells

Spring 2020

A message from Alistair Spalding

Welcome to our Spring 2020 season.

We launched the Composer Series eight years ago to celebrate and reimagine the relationship between music and dance. We wanted to challenge choreographers to respond to the music of living composers by making new work. Since then, we brought to the stage two productions, in 2011 and in 2014. Our Spring 2020 season marks the third chapter in the series. We invited our New Wave Associate Julie Cunningham, our Associate Artist Michael Keegan-Dolan and American choreographer Justin Peck to craft new work on the music of composer Nico Muhly. I am really excited to see where the inspiration drawn from the music has taken each dance-maker, and in turn how they have managed to reveal the qualities of the music itself.

I am delighted this season also features plenty of new shows by our Associate Artists that we have co-produced. First up is the UK premiere of Keegan-Dolan's new work for his company, *Teac Daísa*, following the much deserved success of his compelling *Swan Lake/Loch na hEala*. Next is *Revisor*, born out of Crystal Pite's prolific collaboration with writer and performer Jonathon Young, bringing new life to Russian writer Nikolai Gogol's famous 1836 play. A new, eclectic as ever programme by BalletBoyz includes the revival of *Torsion*, a piece originally made for the company's co-artistic directors Michael Nunn and William Trevitt by Russell Maliphant and beautifully lit by Michael Hulls.

Creating once again on our Associate Company English National Ballet, Akram Khan revisits Mary Shelley's Frankenstein in a unique and resonant take, Creature.

After his fascinating exploration of our relationship with the sun in 8 Minutes, our New Wave Associate Alexander Whitley turns his attention to the changing nature of our life in the age of big data in Overflow, while our International Associate Company Rosas brings us The Six Brandenburg Concertos, a new masterpiece by Anne Teresa De Keersmaeker.

Lastly, I am honoured to present the final performances by Richard Alston Dance Company on our stage in a new, elegant programme. Over 50 years since he started his career as a dance-maker, Alston shows us once again why he remains one of the most influential and inexhaustibly creative choreographers of our time.

Singin' in the Rain

Friday 24 July - Sunday 30 August

Sadler's Wells Theatre

Tue - Sat at 7.30pm

Wed & Sat at 2.30pm

Sun at 4pm

No perf Sat 25 July at 2.30pm

£100 - £15

 Sat 29 Aug at 2.30pm

Touch Tour at 1pm

Song-and-dance legend Adam Cooper reprises the iconic role, made so famous by Gene Kelly, in Jonathan Church's critically acclaimed production of Singin' in the Rain. A smash-hit at Chichester Festival Theatre and in the West End, this irresistibly charming show returns to London in 2020 to make a summer splash.

Andrew Wright's high-energy choreography and Simon Higlett's sumptuous set design (including over 14,000 litres of water on stage every night) combine with the charm, romance and wit of one of the world's best-loved films. Singin' in the Rain features the glorious MGM score including Good Morning, Make 'em Laugh, Moses Supposes and the legendary Singin' in the Rain.

"Singin' in the Rain never puts a foot wrong"

Financial Times

**Kate Prince | Based on the songs of Sting
Message In A Bottle**

Thursday 6 February - Saturday 21 March 2020

WORLD PREMIERE

The Peacock

Performance times vary on selected dates. For full schedule visit peacocktheatre.com

£89 - £18

Under 16s half-price. Max two half-price child tickets per full-paying adult. Available on performances from 19 February

Preview tickets

6 - 18 February

£62 - £14

 Sat 14 March at 2.30pm

Touch Tour at 12.30pm

A village alive with joyous celebrations is suddenly under siege. Everything changes forever. Determined and daring, three parted siblings step out on their own extraordinary adventures.

Message In A Bottle is the spectacular new dance theatre show from triple Olivier Award nominee Kate Prince to the iconic hits of 17-time Grammy Award-winning artist Sting, including Every Breath You Take, Roxanne, Walking on the Moon and many more.

With a mix of exhilarating dance styles, dazzling footwork and breath-taking athleticism, this is the latest work from the groundbreaking creator behind SYLVIA

and Everybody's Talking About Jamie (choreography), and features the astonishing talents of dance storytelling powerhouse ZooNation: The Kate Prince Company (Some Like it Hip Hop, Mad Hatter's Tea Party, Into the Hoods).

The architecture of dance

Sarah Crompton speaks to choreographers and composers about the relationship between music and dance

It was George Balanchine who said: “See the music, hear the dance.” No phrase has better defined the intricate relationship between movement and music since. And no choreographer and composer have been better exemplars of the great creative flowering that can result when dance and music are equally matched than Balanchine and Igor Stravinsky.

Here’s Balanchine’s description of their collaboration on one of their masterworks, *Agon*, created in 1957, the third Stravinsky ballet composed especially for New York City Ballet, and one which sprang from the composer’s idea of a suite of dances based on a 17th-century manual of French court dances he had recently discovered:

“Stravinsky and I met to discuss details of the ballet,” wrote Balanchine. “In addition to the court dances, we decided to include the traditional classic ballet centerpiece, the *pas de deux*, and other more familiar forms. Neither of us of course imagined that we would be transcribing or duplicating old dances in either musical or dance terms. History was only the take-off point.

“We discussed timing and decided that the whole ballet should last about 20 minutes. Stravinsky always breaks things down to essentials. We talked about how many minutes the first part should last, what to allow for the pas de deux and the other dances. We narrowed the plan as specifically as possible. To have all the time in the world means nothing to Stravinsky. ‘When I know how long a piece must take, then it excites me.’”

This is the perfect expression of the platonic view of the connection between music and dance, that tight correlation between a choreographer’s view of the world and a composer’s. As Balanchine goes on to say: “A choreographer cannot invent rhythms, he can only reflect them in movement.” That nexus might be disrupted or altered – in the equally complex relationship between music and dance in the works of John Cage and Merce Cunningham, for instance – but at its best it is revelatory. They show something about each other.

The coming Sadler’s Wells season contains many different examples of the ways in which choreographers use music – some of them with existing scores, some of them accompanied by commissioned music and some of them particularly radical. Take for example Pina Bausch’s *Bluebeard*. While *Listening to a Tape Recording of Béla Bartók’s “Duke Bluebeard’s Castle”* – it’s one of her most important pieces, created in 1977, but it has never been seen in the UK before.

This is partly because for decades, the Bartók estate was so shocked by the way that Bausch used the opera

– played through a tape recorder, dragged around the stage by Bluebeard himself, stopped and rewound at will – that they withheld permission for its performance. Yet it is a devastating response to the music, raw, terrifying and utterly thrilling; watching it is like watching the score made flesh and then seeing it ripped away. Its revival will be eye-opening.

Anne Teresa De Keersmaeker is another choreographer who has the utmost respect for, and understanding of, music, yet responds to it in unexpected ways. When she was rehearsing her groundbreaking *Violin Phase* to the music of Steve Reich in New York in 1980, the only other recording playing in the studio was Johann Sebastian Bach's *Brandenburg Concertos*. "Like no other music, Bach's carries within itself movement and dance, managing to combine the greatest abstraction with a concrete, physical and, subsequently, even transcendental dimension," De Keersmaeker explains.

Anyone who saw her refined, enigmatic response to the composer's *Cello Suites*, played live by Jean-Guihen Queyras, will recognise De Keersmaeker's ability to embody notes in steps, to make familiar music unfamiliar by her reaction to it. Her treatment of the *Brandenburgs*, which will also be played live, this time by the B'Rock Orchestra, will ask 16 dancers drawn from multiple generations of Rosas dancers to approach the music as "a ready-made score to be danced to."

It's this sense of a sound or an emotion taking shape in front of your eyes that is at the heart of dance as an art

form – and it doesn't always have to be classical music that is suddenly experienced in a different light.

When Sting first saw a workshop of dancers from Kate Prince's *Message In A Bottle* exploring his songs, he was intrigued. "They played some of my songs and this troupe of dancers came out, very different styles from classical ballet to hip hop to break dancing to jazz. I was blown away by it," he explains. "The response for me was very emotional not just because I was honoured that they were using my music to express something, but there was something happening at a deeper level beyond understanding, it was moving me in ways that I couldn't quite interpret. I have had very little experience of dance, so being moved was what led me to say yes carry on."

The result is *Message In A Bottle*, a show that creates a narrative around the famous hits. That too excites him. "I write songs in isolation," he says. "I don't see any overriding themes, so watching people interpret the songs in a larger narrative, it's therapy. The whole exercise for me will be one of discovery. It's not a ballet. It's not an abstract piece of music they have interpreted. They are songs with a story and a meaning, but I am looking for something I have missed, something only my unconscious delivers. This is my dream life exposed. I may have exposed more than I intended to. So, I am intrigued by it, I think they may uncover more than I have."

Finding a new dimension in the familiar is also at the root of Crystal Pite's recent experiments with her Kidd Pivot company, in using text as part of the soundscape. In *Revisor*, she takes the familiar story of Nikolai Gogol's 1836 farce *The Inspector General* (known as "Revizor" in Russian), performed by some of Canada's finest actors, and then asks her dancers to embody the recorded dialogue. The resulting synthesis of text, music, sound and movement rewrites notions of narrative dance.

Pite, of course, scored her first major British success with *Polaris*, the work to a score by Thomas Adès that she created for the first iteration of the Sadler's Wells Composer Series in 2014. That piece, which set 60 dancers surging across the stage in response to the monumental, turbulent score was the conclusion of a bill also featuring pieces by Wayne McGregor, Karole Armitage and Alexander Whitley, who made another world premiere to Adès' *Piano Quintet*. (He too returns this season, creating a piece called *Overflow* to music by Ryan Lee West – aka Rival Consoles – best known for his work on *Black Mirror*.)

The Composer Series now returns with *Drawn Lines*, an evening entirely devoted to the work of the American composer Nico Muhly, which will be played live by Britten Sinfonia. Muhly has an exceptional track record for working with choreographers, most notably in his collaborations with Benjamin Millepied and Stephen Petronio. He is also a man who likes collaboration; he has worked as an arranger for Surfjan Stevens, Antony

and the Johnsons and others. “Being a composer so much of your life is about being in total control of your music, but with collaborators, you get this wonderful thing where anything can happen,” he explains.

Drawn Lines consists of three new dance works: Michael Keegan-Dolan is creating a piece to The Only Tune, a dark folk song inspired by the murder ballad The Two Sisters, sung by Sam Amidon; Julie Cunningham is working with Drones, one of Muhly’s pieces that reflect on what he describes as “the subtle but constant humming found in most dwelling places;” Justin Peck’s piece is to a newly commissioned score.

“I always wish I had better stories to tell about the origins of projects,” says Muhly, explaining how the evening came about. “Basically, the phone rang and it was Alistair Spalding saying do you want to do this and I said, of course! I think what appealed to me so much about it was that it would be working with three such different collaborators. Between Julie, Michael and Justin it’s completely different universes of thinking about dance and so that to me was just so thrilling.”

The process began with him sending his work – “a million things, too much stuff” – to the choreographers and letting them take their pick. Their choices were immediately interesting. “Michael’s narrative work is so visceral and terrifying, so I think for him he must have gravitated towards a murder ballad rather quickly. Whereas Julie, because of their background working with Merce Cunningham and John Cage, gravitated

towards one of the Drones pieces. I am really pleased with how it worked out.” In both cases, he is making a new arrangement of his original composition for the evening.

With Peck, the process was remarkably similar to the one Balanchine described for working with Stravinsky – and although Muhly does not compare himself to Stravinsky (“The last two minutes of *Les Noces* are like the high water mark of Western Civilisation”), the composer’s work for dance is always an inspiration, since it shows that great scores can result from commissioned dance works. When we speak, Muhly is just about to go to hear a performance of *Petrushka*, composed by Stravinsky, for a ballet by Michel Fokine that was performed by Diaghilev’s *Ballets Russes* in 1911.

“There’s nothing better than *Petrushka* and the structure of it, those little episodes, how they relate and how they don’t relate, that’s built into the DNA of who I am as a composer,” Muhly says. “And I’ve learnt some things about working with choreographers, which is that the one way that I can be really helpful at the beginning of the process is to be really aggressive about what the structure is.”

That meant that at the start of his creation with Peck, they sat down and hammered out a shape. “That’s the most important journey. I asked questions like how many bodies are on stage, do you want a big central pas

de deux, what is the basic outline? It's as if you zoom way out of the map, just to see what's going on.

“In this way we make the piece together. It's a dialogue about what you're doing, what's agreed on and where the flexibility is. Then I make a bunch of really loose sketches, quick things on the computer just to see if the mood is right, and with Justin I'm happy to get it wrong before we get it right too because it's our first time working together and I don't want to say, here it is, it's done, bye! It's an endless back and forth.”

What fascinates Muhly about working with choreographers is seeing “the physicalisation of what I've done.” “Doing that work with Benjamin has been some of the most musically rewarding things in my life, because it's the same but different. We're using the same vocabulary. Line and phrase and motion and movement are shared words but to a certain extent the implication and meaning of them is very different, and as long as you trust the other person, then you really have a nice conversation.”

The choreographer Richard Alston, famous for his musicality, has made very few pieces to commissioned scores – though *Wildlife*, created for Rambert in 1984, with music written specifically by Nigel Osborne, was a creative process of exactly the type Muhly describes. “I found it very exciting, but I do miss the fact that you can't soak yourself in the music,” he says.

For that reason, among others, Alston has become known for the extreme sensitivity of his choreographic

reaction to already-existing scores as his Final Edition, a farewell programme with dances to work by Monteverdi, Britten and Chopin exemplifies.

Ninety per cent of the time, when he is creating work, music is the starting point and the inspiration for the dance. "If you have a really good piece of music, you don't get stuck," he says. "Music is such an amazing art form, and there is so much in it." What appeals about a particular piece will vary. "Sometimes it is because there is a rhythmical tautness and I think it would be really exciting to see people move to that. Sometimes there is a different form of being moved, there's something emotional in the music that makes a connection. Although people don't think my dances are emotional, to me they are about feelings. They are always about human beings."

Whatever the choice of music, his method is the same. "I listen to the music again and again until it's in my blood stream," he explains. "When I am choreographing, it takes on a different life and very often both I and the dancers find ourselves singing it up and down the corridors.

"I am looking for a way of making the dancers sing. That's what I do. I think the body can sing and I look for dancers who internalise music, they don't just listen to it on the outside. That's what I find exciting and that's what I really try to get across to audiences. I love it when people say one of two things: they either say oh I have never heard that in the music before but seeing your

dance I heard different things; just as wonderful is when they say the music is so amazing and I suddenly saw something more in the dance.”

Which of course, takes us back to Balanchine and Stravinsky again – and Alston remembers another quote from Stravinsky. “He said to Balanchine, ‘I feel like an architect who has made a building and you have filled it with people.’ That’s such a wonderful thing for a composer to say.” It is also another perfect expression of the great complementary relationship between music and dance.

Sarah Crompton is a writer and broadcaster

Sadler's Wells Sampled

Friday 31 January & Saturday 1 February

Sadler's Wells Theatre

Fri & Sat at 7.30pm

Doors open at 6pm for free front of house activities

£20, £5 'proms' style standing

Schools' matinee, reduced programme, Fri at 1pm

Doors open at 12 noon for free front of house activities

£6, £3 'proms' style standing

Sadler's Wells' annual celebration of dance is the perfect opportunity to discover dance styles that you've never seen before (or to introduce a dance newbie).

With a programme including circus from Machine de Cirque, popping and tutting from Géométrie Variable, tango from world champions Ezequiel Lopez and Camila Alegre, two BBC Young Dancers, cutting-edge contemporary from Company Wayne McGregor and an excerpt from Botis Seva's Olivier Award-winning BLKDOG, Sampled serves work from some of the most exciting dancers and dance-makers today.

Come early for the full experience, including front of house activities, performances, live DJs and more. For the full line-up, visit sadlerswells.com/sampled

"There's a bright energy about Sampled"

The Independent

Michael Keegan-Dolan / Teač Dańsa
MÁM

Wednesday 5 - Friday 7 February

UK PREMIERE

Sadler's Wells Theatre

Wed - Fri at 7.30pm

£50 - £15

 Free post-show talk: Fri

Sadler's Wells Patrons' Event: Wed

When Sadler's Wells Associate Artist Michael Keegan-Dolan covered the stage with a flurry of white feathers for his re-imagining of Swan Lake, it earned him a flock of five-star reviews and award wins.

The Irish-language word máam describes the pass that connects two sides of a mountain and is the inspiration for his next piece of work.

Bringing together the Irish concertina player Cormac Begley, the classical, contemporary collective, s t a r g a z e and 12 dancers from Keegan-Dolan's company, Teač Dańsa, MÁM acknowledges how life's polarities can on occasion come together and find resolution.

“Bleak, funny and astounding poetic beauty”

The Guardian on Swan Lake/Loch na hEala

Tanztheater Wuppertal Pina Bausch
Bluebeard. While Listening to a Tape Recording of
Béla Bartók's "Duke Bluebeard's Castle"

Wednesday 12 - Saturday 15 February

UK PREMIERE

Sadler's Wells Theatre

Wed - Sat at 7.30pm

£75 - £15

Sadler's Wells Patrons' Event: Thu

This performance contains scenes that may be
disturbing to some viewers

Never before performed in the UK, Pina Bausch's early masterpiece is now being revived by her company after an absence from their repertoire of over 25 years.

On a stage covered with the crunch of autumnal leaves, a man compulsively plays and replays a tape recording of Béla Bartók's short opera about Bluebeard and his relentlessly inquisitive wife, Judith.

In a new restaging led by Helena Pikon and Barbara Kaufmann, the original cast member Jan Minarik and Beatrice Libonati, the dancers return to this clashing world of men and women, taboos and transgressions.

"[Pina Bausch] continually exposes a raw nerve"

New York Times

Alina Cojocaru**Alina at Sadler's Wells**

Thursday 20 - Sunday 23 February

Sadler's Wells Theatre

Thu - Sat at 7.30pm

Sat at 2.30pm

Sun at 4pm

£85 - £15

Alina Cojocaru, lead principal dancer with Sadler's Wells Associate Company English National Ballet and resident guest artist with Hamburg Ballet, curates and performs in a new programme of classical and contemporary works.

The incandescent and illustrious Romanian ballerina is joined on stage by some very special guests, including Danish ballet star Johan Kobborg, whose "uncanny synchronicity" (Financial Times) with Cojocaru has marked out their partnership as one of ballet's great collaborations.

The programme features both newly created pieces and existing classics, including Sir Frederick Ashton's iconic Marguerite and Armand.

"Is there a ballerina today held in more widespread affection than Alina Cojocaru?" New York Times

Cloud Gate Dance Theatre of Taiwan
13 Tongues & Dust

Wednesday 26 - Saturday 29 February

UK PREMIERE

Sadler's Wells Theatre

Wed - Sat at 7.30pm

£50 - £15

As Lin Hwai-min, founder of the world-renowned Taiwanese company, steps down in 2020, Cloud Gate Dance Theatre brings works from the current and new artistic directors.

Lin's *Dust* uses Dmitri Shostakovich's response to the destruction of Dresden to form his own requiem for this century. Dancers struggle through smoke and dirt until they are swallowed up in the darkness.

Cheng Tsung-lung grew up selling slippers on the side of the road. For *13 Tongues*, Cloud Gate's new artistic director merges his memories of the sights, sounds and vitality of Bangka, Taipei's oldest district, with the fantastical tales of the storyteller *Thirteen Tongues*.

**Crystal Pite & Jonathon Young / Kidd Pivot
Revisor**

Tuesday 3 - Thursday 5 March

UK PREMIERE

Sadler's Wells Theatre

Tue - Thu at 7.30pm

£65 - £15

Free post-show talk: Tue

 Thu at 7.30pm

Touch Tour at 5pm

Sadler's Wells Patrons' Event: Wed

The joint creators of the Olivier Award-winning *Betroffenheit*, writer and performer Jonathon Young and Sadler's Wells Associate Artist Crystal Pite, reunite once again with Pite's company, Kidd Pivot, to turn their brilliant minds to the comic play *The Inspector General* (known as "Revizor" in Russia).

Taking Nikolai Gogol's 1836 farce as a starting point, *Revisor* knits Young's text, recorded by leading Canadian actors, with Pite's "gripping blend of body language and stylised movement" (*The Independent*) in this satirical tale of political corruption.

"[Pite] has a gift for working with text, illustrating, undercutting and opening up the words"

The Independent on *The Statement*

Richard Alston Dance Company

Final Edition

Saturday 7 & Sunday 8 March

Sadler's Wells Theatre

Sat & Sun at 7.30pm

Sun at 2pm

£50 - £15

Since forming in 1994, Richard Alston Dance Company has been extolled for their musicality and lyricism. Over 25 years later, their final ever performances will take place at Sadler's Wells.

Their farewell programme exemplifies Richard Alston's commitment to new work and extraordinary music.

Voices and Light Footsteps is set to music by Baroque composer Claudio Monteverdi. Shine On uses Benjamin Britten's On This Island.

Completing the bill is Alston's Mazur set to Frédéric Chopin, and Martin Lawrance's latest work, A Far Cry, choreographed to Edward Elgar's Introduction and Allegro.

"Exhilarating, captivating, its generosity practically contagious" The Times on Richard Alston Dance Company's Quartermark

**Cunningham / Keegan-Dolan / Peck
Nico Muhly: Drawn Lines**

Thursday 19 - Saturday 21 March

WORLD PREMIERE

Sadler's Wells Theatre

Thu - Sat at 7.30pm

£65 - £15

Sadler's Wells Patrons' Event: Thu

Free post-show talk: Fri

Nico Muhly's pioneering music, played live by Britten Sinfonia, is the subject of this new triple bill from Julie Cunningham, Michael Keegan-Dolan and Justin Peck.

Inspired by murder ballad *The Two Sisters*, Sadler's Wells Associate Artist Keegan-Dolan interprets dark folk-song arrangement *The Only Tune*, sung live by Sam Amidon; New Wave Associate Cunningham selects *Drones*, a reflection on the subtle and constant noise in most dwelling places; and a new composition, commissioned by New York City Ballet, accompanies Peck's work for 12 dancers performed by NYCB, marking their first appearance in London since 2008. Sadler's Wells' Composer Series partners contemporary composers with choreographers to create new works. This is the third in the series following acclaimed programmes inspired by the music of Thomas Adès and Mark-Anthony Turnage.

"A grand initiative by Sadler's Wells" Financial Times on Composer Series

BalletBoyz**Deluxe**

Monday 23 - Friday 27 March

Sadler's Wells Theatre

Mon - Fri at 7.30pm

£50 - £15

Following their West End debut over the summer, the BalletBoyz return to Sadler's Wells with a brand new programme. Deluxe fuses the work of some of the world's leading composers and choreographers, and includes Chinese dancer and choreographer Xie Xin, who has performed with TAO Dance Theatre and Sidi Larbi Cherkaoui's Eastman.

This exciting mixed bill also features a revival of Sadler's Wells Associate Artist Russell Maliphant's mesmerising 2002 triumph, Torsion. This reworked version is lit by Maliphant's fellow Associate Artist and long-term collaborator, Michael Hulls.

"It doesn't matter what they dance. The result is always the same – fantastic" The Times

English National Ballet
Creature by Akram Khan

Wednesday 1 - Wednesday 8 April

WORLD PREMIERE

Sadler's Wells Theatre

Mon - Sat at 7.30pm

Thu, Fri & Sat at 2.30pm

Wed 8 at 2.30pm

£75 - £15

 Sat at 2.30pm

Touch Tour at 1.30pm

Sadler's Wells Patrons' Event: Thu

In an exciting follow-up to *Dust* and Akram Khan's *Giselle*, the mould-breaking collaboration between the kathak and contemporary dance artist Akram Khan and Sadler's Wells Associate Company English National Ballet continues. *Creature* is a monstrous tale of human overreaching inspired by Mary Shelley's Gothic masterpiece *Frankenstein*, the classical myth of Prometheus and Georg Büchner's expressionist classic *Woyzeck*.

To draw on the themes of ambition, human endeavour and morality, Khan reunites with Oscar-winning designer Tim Yip, composer and sound designer Vincenzo Lamagna and dramaturge Ruth Little, as well as fellow Associate Artist

Michael Hulls, to take on the tale of the outsider, and the search for belonging.

“Staggeringly beautiful and utterly devastating”
Daily Express on Akram Khan’s Giselle

balletLORENT**The Lost Happy Endings**

Friday 10 & Saturday 11 April

FAMILY WEEKEND

Sadler's Wells Theatre

Fri & Sat at 3pm

Sat at 11am

Adults £18 Children £12

balletLORENT returns as part of Family Weekend, Sadler's Wells' annual throwing-open of doors with free activities taking place alongside the performance.

Based on an original story by former poet laureate Carol Ann Duffy, our National Partner Company's new production takes us deep into the forest to meet Jub, a fearless girl with six fingers on each hand, who has been tasked with guarding all the happy endings.

Narrated by Joanna Lumley, and featuring 19 famous fairy-tale characters including Snow White, Pinocchio, Cinderella and Goldilocks, this is the perfect Easter treat for the long weekend.

"Sensuality, luxuriance, intimacy and openheartedness – such are Lorent's enduring strengths" The Guardian on balletLORENT's Rumpelstiltskin

Alexander Whitley Dance Company**Overflow**

Friday 17 & Saturday 18 April

Sadler's Wells Theatre

Fri & Sat at 7.30pm

£25 - £20

Free post-show talk: Fri

In 2017 New Wave Associate Artist Alexander Whitley combined film and dance for 8 Minutes, a breath-taking journey to the sun. Known for his groundbreaking use of technology, Whitley's new work delves into what it means to be human in the era of big data.

Overflow features a dazzling kinetic light sculpture by Children of the Light, costumes by fashion artist Ana Rajcevic and a new score by composer Ryan Lee West (aka Rival Consoles), who has created music, experimenting with "ambient soundscapes, industrial textures, and high-octane club energy" (Pitchfork), for the Netflix series Black Mirror.

"Whitley's choreography is sinuous, sensuous and elemental" Evening Standard on 8 Minutes

Northern Ballet

Geisha

Tuesday 21 - Saturday 25 April

Sadler's Wells Theatre

Tue - Sat at 7.30pm

Thu & Sat at 2.30pm

£65 - £15

 Sat at 2.30pm

Insight Workshop at 12pm

Touch Tour at 12.45pm

Age guidance: 12+

In his follow-up to the sumptuously sexy *Casanova*, choreographer and former Northern Ballet dancer Kenneth Tindall turns to another remarkable true story for his brand new full-length ballet.

Two young women, bound by vows of friendship, find themselves in the midst of a collision between east and west. As their lives are torn painfully apart, a promise from beyond the grave offers the only chance for redemption.

The visually stunning *Geisha* sees Tindall reunite with *Casanova* set and costume designer Christopher Oram, and is set to a newly commissioned score from award-winning composer Alexandra Harwood.

“An impressive and exhilarating evening’s ballet”

Daily Telegraph on *Casanova*

Breakin' Convention 2020
International Festival of Hip Hop Dance Theatre
Saturday 2 & Sunday 3 May

Sadler's Wells Theatre

Sat & Sun at 6pm

Doors open at 4pm for free front of house activities

£40 - £25 (£18 concessions)

£15 standing

 Performances in Sadler's Wells Theatre are co-compered by a BSL interpreter

With jaw-dropping performances from internationally celebrated poppers, lockers, b-boys and b-girls, Breakin' Convention is the world's biggest festival of hip hop dance theatre, now back for its 17th year.

This year's line-up includes the return of South Korea's acclaimed Jinjo Crew, "experts at whipping a packed house into a frenzied appreciation" (The Times), and France's Géométrie Variable, who explore popping technique of tutting with a style resembling the inner mechanics of a timepiece.

Hosted and curated by UK hip hop theatre legend Jonzi D, the festival features DJs, graffiti artists and freestyle sessions taking place all over the building.

"All hip-hop life is here" The Independent

**Anne Teresa De Keersmaeker /
Rosas & B'Rock Orchestra
The Six Brandenburg Concertos**

Wednesday 6 & Thursday 7 May

UK PREMIERE

Sadler's Wells Theatre

Wed & Thu at 7.30pm

£37 - £15

Johann Sebastian Bach's music has influenced so much of Anne Teresa De Keersmaeker's choreography.

Following the performances of *Mitten wir im Leben sind/Bach 6 Cellosuiten* at Sadler's Wells in 2019, De Keersmaeker turns to him once more, this time with a large ensemble of 16 dancers, drawn from multiple generations of Rosas dancers.

Twenty-three musicians from the B'Rock Orchestra, conducted by the violinist Amandine Beyer, play the six Brandenburg Concertos live and unabridged, with De Keersmaeker approaching the music as a ready-made score to be danced to.

"If you were going to choose a choreographer to pair with Bach, it would be Anne Teresa De Keersmaeker"
The Guardian

Pina Bausch / Germaine Acogny & Malou Airaud
The Rite of Spring / common ground[s]

Sunday 17 - Wednesday 20 May

UK PREMIERE

Sadler's Wells Theatre

Sun - Wed at 7.30pm

£75 - £15

The idea of 'exchange' is central in this two-part programme, which marks the first collaboration between the Pina Bausch Foundation (Germany), École des Sables (Senegal) and Sadler's Wells (UK).

Bausch's seminal 1975 work, *The Rite of Spring*, is danced by a newly assembled company of dancers from African countries. For the second work, Germaine Acogny, "the mother of contemporary African dance" and founder of École des Sables, unites with Malou Airaud, a former member of Tanztheater Wuppertal Pina Bausch who has performed central roles in many of Bausch's pieces. Inspired by their experiences and history as choreographers, professors and mothers, this work created and performed by these remarkable women, reflects their common ground.

Lloyd Newson (DV8) / Rambert
Enter Achilles

Tuesday 26 May - Saturday 6 June

Sadler's Wells Theatre

Tue - Sun at 7.30pm

£65 – 15

Sadler's Wells Patrons' Event: Tue 2

Age guidance: 15+

Twenty-five years after legendary dance iconoclast Lloyd Newson (DV8 Physical Theatre) first dragged British pub culture kicking and yelling onto the stage, Rambert and Sadler's Wells present Newson's reworking of this "rare, rich, devastating, triumphant work of art" (Daily Telegraph).

As pertinent now as it was when first staged in 1995, *Enter Achilles* wrestles with the notion of masculinity, through the funny, provocative and disturbing actions of eight men during an evening in a British pub. The critically acclaimed original production was made into an Emmy Award-winning film. It now returns to the stage with a new cast, selected by Newson, in his first-ever collaboration with another company, the world-renowned Rambert.

Enter Achilles is conceived and directed by Lloyd Newson. Choreography is by Lloyd Newson, with performers past and present. The production's set is designed by Ian MacNeil, with original music by Adrian Johnston. Hannes Langolf is creative associate.

"Remarkably clever and disturbing" Sunday Telegraph

A timely revival

As Enter Achilles is revived in a coproduction between Sadler's Wells and Rambert, we speak to choreographer Lloyd Newson about restaging the work

Enter Achilles was made in 1995. It was turned into a film by the BBC winning a number of accolades including an International Emmy and Prix Italia. It continues to be a staple resource for GCSE, A-Level and degree and diploma syllabuses throughout the UK. Why do you think the work struck such a strong chord with audiences across Britain and abroad?

I formed my own company (DV8 Physical Theatre) in the mid-1980s out of a frustration with the vagueness and abstractionism I experienced with most British dance; both as a dancer and audience member. And I wasn't alone... many people saw Enter Achilles as a welcome relief to other contemporary dance they'd seen. It had a storyline and characters people could recognise; audiences understood why people were moving.

If people comprehend what a work is about, generally it's easier to engage with it – and that includes criticising it. Which might explain why some contemporary choreographers prefer making abstract work; it's the Emperor's New Clothes. Audiences are left thinking, "I'm not smart enough to understand this" when unfortunately, there's often little to understand. Dance with meaning, which mixes drama with humour was rare when I made Enter Achilles in the mid-90s and is still

relatively rare today – when was the last time you laughed in a contemporary dance show?

Why have you decided to restage Enter Achilles with Rambert?

After 30 years I was tired of running a company and managing people, as well as having the pressures, and fears, of making new work. So, I put DV8 on hold at the end of 2015... and that worked a treat, I discovered the joys of a life outside of dance. Then Helen Shute (Rambert's chief executive and executive producer) approached me about her plans for Rambert to showcase seminal British work which was no longer available for audiences to see live and What stopped me in the past making or restaging works on other companies was the expectation to use dancers within an already existing company. This was too constricting because I cast performers according to the needs of a project. I require dancers who can act, which is a hard ask, then I may also need them to sing or do aerial work, or even, be good at football. Previously I've also considered age, gender and ethnicity; for example, Can We Talk About This? – a work about Islam and free speech – required many of the cast to be of Middle Eastern and South Asian appearance.

While many companies have dancers who have great technical skills and can execute perfect pirouettes, they often struggle to understand the principles of body language, as the work they do trains this knowledge out of them. Many dancers I've auditioned, despite their

incredible techniques, can't connect meaning to movement. Rambert is the only repertory company which has offered me the opportunity to audition worldwide to find the right dancers for my work. I was enticed by the prospect of being able to focus on the art, without the pressures of having to manage a company. This along with Helen's guarantee of sufficient support and time in the rehearsal room meant I couldn't refuse her offer.

Will Rambert's version of Enter Achilles be the same as the original 1995 production?

DV8 toured Enter Achilles for over three years and during that time I kept revising it. There were also some cast changes, and this meant I'd rework the choreography to suit the incoming performers' skills and personalities. The 1995 premiere was very different to the final show in 1998. Consequently, I'll make some changes to reflect the new incoming cast and a Britain 25 years on, however it's also important for me to maintain the key elements and structure of the original production, because these gave the work its power.

For those people who haven't seen Enter Achilles, what can they expect to see?

Enter Achilles celebrates the humour, fun and camaraderie that many men – especially working-class men – enjoy and shows how alcohol plays a significant role in their bonding – as well as being a catalyst for violence. So, I set the work in a pub, designed by Ian MacNeil, who also designed Billy Elliot. The work

explores what unites a group of men and what divides them – what they feel they can share with other men, and what they feel they can't. It looks at vulnerability, pack mentality and how men, these men, police one another's behaviour for weaknesses and deviations from what's considered traditional masculine norms.

While Enter Achilles received overwhelmingly positive reviews, there was one critic who said your portrayal of the men within the piece was “too bad to be true.”

Interestingly, the person who said that was a woman. Enter Achilles was based on my direct observations and experiences of men – as a man. There were a number of significant events happening in Britain at the time I made and toured the production. Football violence was endemic, for example there was a match between England and Ireland in 1995 where English fans rioted midgame; dozens of people were seriously injured and parts of the stadium destroyed. The following year, when we were touring Enter Achilles, England lost against Germany in the Euro 96 semi-final – German cars were overturned and set alight around Trafalgar Square. In dozens of other locations around the country violence erupted, including a Russian student who was repeatedly stabbed by British thugs after being asked if he and three friends were German.

None of what happens on stage in Enter Achilles comes close to being as 'bad' as this. Enter Achilles doesn't aim to speak generically about all men. The work is

about a group of specific men, in a pub, on a specific night and what happens when an outsider enters their world. Nonetheless the scenarios that then unfold are reflective of ‘traditional’ masculine, rather than feminine, patterns of behaviour be they innate or learned.

On an anecdotal level, when I was in A&E when my Achilles tendon operation became infected, two guys came in, they told me they were best friends. One of them had ‘glassed’ the other when a drunken argument they were having had escalated. Enter Achilles is tame in comparison.

Do you think ideas about what it is to be a man have changed significantly since you first made Enter Achilles?

Let’s take football again, only because there are some references to it in the work. When I first formed DV8, English teams had been banned from playing in European football for five years because of hooliganism – it was referred to as the ‘English Disease.’ 39 people died in the Heysel disaster, 14 Liverpool fans were subsequently convicted of manslaughter. It’s fair to say that the majority of football hooligans during this period were English men, not women, predominantly from working-class backgrounds. Compared to that, today’s matches abroad are calmer – which clearly shows some things have changed – although police confiscating passports and banning alcohol in stands at matches helped reduce that violence.

However, the pressure for men to conform to masculine stereotypes hasn't vanished despite the wishes of many of the chattering classes and remains highly ingrained in the social conditioning of most men. Don't get me wrong, there are many admirable attributes associated with traditional masculinity, and Enter Achilles isn't a blanket condemnation of masculinity, far from it, but it's worrying today in the UK that 78% of the perpetrators of violent crime are men, 74% of homicide victims are male and men are three times more likely to commit suicide than women.

Interestingly, this year when the American Psychological Association (APA) said traditional masculine ideology had been shown to limit males' psychological development they got a fair amount of flack as a result. While APA were quick to make clear they weren't referring to every quality we associate with masculinity, they believed they had enough empirical evidence to show that many masculine ideals are often counterproductive to men's emotional stability and that aspiring to these stereotypes can exacerbate men's mental health problems resulting in violence towards others or themselves – suicide, excessive drinking, reckless behaviour.

The British police receive 100 calls relating to domestic abuse every hour, where the perpetrators, again, are mainly men. If England loses in a world cup match, that number will increase by 38%. That's not a good ad for modern day man. One of the questions we asked back in 1995 when making Enter Achilles was, we accept

men have historically oppressed women, but how oppressive have men been to themselves?

So, to answer your question, there has been some chipping away at the negative aspects of masculinity: the violence, sexism and homophobia but as the stats show the problems haven't disappeared. I think in light of all this and with the advent of #MeToo and Brexit it's a timely moment to revisit the work.

Lloyd Newson's Enter Achilles runs at Sadler's Wells Theatre from Tuesday 26 May to Saturday 6 June

Birmingham Royal Ballet

At the heart of Carlos Acosta's first programme as artistic director is a mixed bill of electrifying works that showcase the astounding versatility of the company, and in which Acosta himself is joined on stage by a very special guest. Acosta also gives a unique insight into his cultural influences and the future of the company, with a specially curated festival.

£75 - £15

Mixed Bill

Wednesday 10 - Saturday 13 June

Sadler's Wells Theatre

Wed - Sat at 7.45pm

Thu at 2pm

Sat at 2.30pm

Goyo Montero revisits his recent work, Chacona, incorporating a new pas de deux for Acosta and Alessandra Ferri, who guests following "one of the remarkable comebacks in artistic history" (The Times). As part of Birmingham Royal Ballet's Ballet Now, Daniela Cardim, former dancer with Dutch National Ballet, and Emmy Award-winning composer Paul Englishby, premiere a new commission. Finally, George Balanchine's Birmingham Royal Ballet Theme and Variations, set to Pyotr Ilyich Tchaikovsky, uses a series of stunning pas de deux to build to a spectacular 26-strong finale.

Curated by Carlos

Wednesday 10 - Saturday 13 June

Immerse yourself in dance, music and more, as Acosta fills the building with performances, conversations with leading artists, writers and thinkers, and a choreographic robot. Discover The Ada Project by Conrad Shawcross in the Lilian Baylis Studio, where contemporary musicians showcase their responses to the machine.

Galactik Ensemble**Optraken**

Wednesday 29 January - Saturday 1 February

UK PREMIERE

The Peacock

Wed - Fri at 7.30pm

Sat at 5pm

Free post-show talk: Fri

£45 - £18

Under 16s half-price. Max two half-price child tickets per full paying adult

Age guidance: 9+

Since 1977 the London International Mime Festival has been showcasing the best in visual theatre with venues all around the capital. This year, the French contemporary circus company Galactik Ensemble comes to The Peacock as part of the festival.

Five daredevil acrobats, all graduates of the famous circus school at Rosny sous Bois, try to survive a set that seems to be going out of its way to hurt them. Firecrackers explode, sandbags drop from the flies, walls shift and move and nothing stays still for long.

Full listings can be found at:
sadlerswells.com/mimefestival

“By turns strange, funny and scary” Libération

Phoenix Dance Theatre**Black Waters**

Thursday 26 & Friday 27 March

The Peacock

Thu & Fri at 7.30pm

£40 - £18

Under 16s half-price. Max two half-price child tickets per full paying adult

In 1782, the owners of the Zong ship claimed insurance on the lives of the 130 slaves thrown overboard. Over a hundred years later, the Kala Pani prison (“Black Waters” in Hindi) was used by the British to contain Indian independence activists in horrendous conditions.

These two stories inspire a powerful commentary on colonialism in this new work from our National Partner Company. Black Waters is choreographed by Phoenix Dance Theatre’s artistic director Sharon Watson in collaboration with Kolkata-based Rhythmosaic’s Shambik Ghose and Dr Mitul Sengupta.

Aljaž Skorjanec & Janette Manrara
Remembering The Oscars

Monday 30 March - Saturday 4 April

The Peacock

Mon - Sat at 7.30pm

Wed & Sat at 2.30pm

£65 - £18

Star's of Strictly, Aljaž and Janette, are Wishing on a Star, Swinging On A Star, and dancing in the City of Stars, for their brand new dance spectacular, Remembering the Oscars.

In a celebration of musical movie magic, the couple brings together amazing dancers, stunning stage designs and a dazzling LED display, as they dance to songs from Academy Award-winners Lady Gaga, Adele and Barbra Streisand, legendary songwriters Burt Bacharach, John Barry and Irving Berlin, and other Oscar-winning icons.

English National Ballet and English National Ballet School

My First Ballet: Cinderella

Thursday 9 - Saturday 18 April

The Peacock

For full schedule visit peacocktheatre.com

£37 - £10

Family Ticket available

Age guidance: 3+

Everyone's favourite rags-to-riches story, in a beautifully adapted ballet version for children aged three upwards.

With a shortened version of Sergei Prokofiev's delightful score and a narrator to help the young audience follow the story of wicked stepsisters, the Fairy Godmother and a glittering princess, My First Ballet: Cinderella is a unique collaboration between English National Ballet and English National Ballet School.

"There's magic in these glass slippers" The Guardian

London Children's Ballet

Anne of Green Gables

Thursday 18 - Sunday 21 June

WORLD PREMIERE

The Peacock

For full schedule visit peacocktheatre.com

£65 - £14

Premiere Performance tickets available from
londonchildrensballet.com

No under 3s

LM Montgomery's charming novel, *Anne of Green Gables*, is the subject for London Children's Ballet's brand new production.

When Anne Shirley, the spirited orphan with a wild imagination, is adopted by an elderly brother and sister, her fierce temper soon gets her into hot water. But her courage, kindness and loyalty eventually win everyone over.

With an all-child cast, live orchestra and brilliant storytelling, this firm family favourite is brought to brilliant life on stage.

Ballet Revolución

Wednesday 6 - Saturday 23 May

The Peacock

Tue - Sat at 7.30pm

Sat at 2.30pm

Sun at 2pm & 7pm

£65 - £18

Under 16s half-price. Max two half-price child tickets per full-paying adult

Last seen in London in 2014, Ballet Revolución brings back their mixture of Afro-Cuban styles, ballet, street and contemporary dance to *The Peacock*, ready to “deliver an endorphin high” (The Guardian) once again.

This exhilaratingly potent production features dancers drawn from the most prestigious schools in Cuba, Escuela Nacional de Arte and Escuela Nacional de Ballet, fuelled by a soundtrack of hits from the likes of Justin Timberlake, Enrique Iglesias, Justin Bieber, Coldplay, Adele, George Michael, J. Balvin and Calvin Harris.

“Dazzlingly fast-paced, humorous and sizzingly hot-blooded” Daily Express

German Cornejo's Dance Company
Tango After Dark

Tuesday 26 May - Saturday 13 June

The Peacock

Tue - Sat at 7.30pm

Sat & Sun at 2.30pm

Wed 10 at 2.30pm

£65 - £18

Post-show tango classes: Tue 2 & Tue 9

The intimate and sensual Tango After Dark delves into the world of authentic Argentine tango. Exquisitely danced choreography is set to the wonderful rhythms of the great tango composer and bandoneon player, Astor Piazzolla.

Following its success in 2018, World Tango Champion German Cornejo returns with his superb dance company. Accompanied by two sensational singers and seven musicians playing Piazzolla's Nuevo Tango, which "lends the dancing an extra drive and sizzle" (The Times), these ten world-class Argentinean dancers will keep your passion for tango burning deep into the night.

"All the dancers are dazzling. It's a mesmerising spectacle" The Mail on Sunday

**Breakin' Convention Presents
The Ruggeds' Between Us**

Wednesday 8 - Saturday 11 July

The Peacock

Wed - Sat at 7.30pm

£40 - £18

Celebrating the most innovative and inspirational artists working in hip hop today, Breakin' Convention Presents brings you b-boy world champions The Ruggeds.

Highly skilled, athletic and known for their pursuit of new and unusual moves, The Ruggeds epitomise the spirit and energy of breaking. Their unique dynamism has seen them collaborate with the likes of Madonna, Rita Ora and Justin Bieber, and won them world-wide recognition at numerous international battles and championships.

Comprising of highly technical solos and duets, balanced with contagiously energetic group work, Between Us invites you to explore the risk-taking, playful and soulful dynamics of this technically brilliant crew.

“Effortlessly entertaining” The Times

Machine de Cirque

Tuesday 8 - Saturday 26 September

The Peacock

Tue - Sat at 7.30pm

Sat at 2.30pm

Sun at 4pm

£55 - £18

Four circus artists and a musician have survived the apocalypse. Fifteen years later, armed with only their talent for acrobatics and a dose of ingenuity, they make their way around this spare-parts world as they search for more people like them.

The Canadian company Machine de Cirque combines circus, spectacle, storytelling and live music in their witty and wondrous productions.

Sometimes comical, sometimes nostalgic, these charming characters masterfully manipulate the teeterboard, juggling clubs, a drum kit and even a bath towel as they compete to retain a sliver of humanity.

“You’ll likely find yourself wearing a goofy smile” Boston Globe

Talks, classes and assisted performances

Pre and Post-Show Talks

Galactik Ensemble

Friday 31 January

Free post-show talk

Michael Keegan-Dolan / Teac Damsa

Friday 7 February

Free post-show talk 

Crystal Pite & Jonathon Young / Kidd Pivot

Tuesday 3 March

Free post-show talk

Cunningham / Keegan-Dolan / Peck

Friday 20 March

Free post-show talk

Alexander Whitley Dance Company

Friday 17 April

Free post-show talk

Dance Classes and Workshops

Family Fridays

Last Friday of every month

Dance workshops for 2 - 4 year olds and their carers: £2 for children, £4 for adults

Sadler's Wells Sampled

Saturday 1 February

Workshops: £5. Open to all levels of ability ages 16+

Family Weekend

Friday 10 & Saturday 11 April, 1.30pm

Workshops: £2. Available to The Lost Happy Endings ticket holders only.

Breakin' Convention 2020

Saturday 2 & Sunday 3 May

Hip hop dance masterclass with international artists: £10

Tango After Dark

Tuesday 2 & Tuesday 9 June

Post-show tango class

Assisted Performances

Crystal Pite & Jonathon Young / Kidd Pivot

Thursday 5 March, 7.30pm

Audio Described Performance

Touch Tour at 5pm

Message In A Bottle

Saturday 14 March, 2.30pm

Audio Described Performance

Touch Tour at 12.30pm

English National Ballet

Saturday 4 April, 2.30pm

Audio Described Performance

Touch Tour at 1.30pm

Northern Ballet

Saturday 25 April, 2.30pm

Audio Described Performance

Insight Workshop at 12pm

Touch Tour at 12.45pm

Breakin' Convention 2020

Saturday 2 & Sunday 3 May

Co-compered by BSL interpreter

Singin' in the Rain

Saturday 29 August, 2.30pm

Audio Described Performance

Touch Tour at 1pm

Patrons' Events

For an opportunity to meet our artists, special events are held throughout the year for our Patrons.

Michael Keegan Dolan / Teač Daısa MÁM

Wednesday 5 February

Tanztheater Wuppertal Pina Bausch Bluebeard. While Listening to a Tape Recording of Béla Bartók's "Duke Bluebeard's Castle"

Thursday 13 February

Crystal Pite & Jonathon Young / Kidd Pivot Revisor

Wednesday 4 March

Cunningham / Keegan-Dolan / Peck Nico Muhly: Drawn Lines

Thursday 19 March

English National Ballet Creature by Akram Khan

Thursday 2 April

Lloyd Newson (DV8) / Rambert Enter Achilles

Tuesday 2 June

To find out more about becoming a Patron, visit
sadlerswells.com/patrons