

Matthew Bourne's

Swan Lake

THE NEXT GENERATION

A New Adventures Production



Thursday 27 & Friday 28 November 2025 • 7.30pm

Saturday 29 November 2025 • 2.30pm • 7.30pm

Sunday 30 November 2025 • 5pm

At the Grand Théâtre

•

Running time **2h20 including a 20 minute interval**

•

Director & Choreographer **Matthew Bourne**

Composer **Pyotr Ilyich Tchaikovsky**

Set & Costume Designer **Lez Brotherston**

Lighting Designer **Paule Constable**

Sound Designer **Ken Hampton**

Video Designer **Duncan McLean**

Associate Artistic Director **Etta Murfitt**

Artistic Associate **Neil Westmoreland**

Rehearsal Associate **Dominic North**

•

The Company

Matthew Amos, Xavier Andriambolanoro Sotiya, Andrew Ashton, Benjamin Barlow Bazeley, Alistair Beattie, Ben Brown, Carla Contini, Jade Copas, Pereira de Jesus Franque, Harrison Dowzell, Jamie Duncan-Campbell, Alexander Fadaiyiro, Megan Ferguson, Savannah Ffrench, Jackson Fisch, Cameron Flynn, Louis Fukuhara, George Gregory, Louis Harris, Kurumi Kamayachi, Sebastien Kapps, James Lovell, Katrina Lyndon, Aristide Lyons, Eleanor McGrath, Stephen Murray, Maisie Mwebe, Mukeni Nel, Eve Ngbokota, George-Murray Nightingale, Harry Ondrak-Wright, Barnaby Quarendon, Molly Shaw-Downie, Nikolas Shikkis, Samuel Shterenlikht, Alex Sturman, Christina Walters, Bryony Wood



Supported using public funding by

**ARTS COUNCIL
ENGLAND**



Recommended age



Smoke



Volume



Strobe / Lighting

Dear Friends,

A heartfelt welcome to this performance of *Swan Lake*. This season marks New Adventures first visit to Luxembourg and we are delighted to bringing our legendary production of Tchaikovsky's *Swan Lake* to new audiences.

Over the last 30 years I have seen our production of *Swan Lake* dubbed a groundbreaking sensation, a controversial folly, the first "gay" ballet, the "all-male" *Swan Lake* created by "the bad boy of the ballet" (neither of which are true!) to its current unexpected status as a Christmas family favourite, an inspirational and significant moment in dance history and a beloved 'classic' in its own right.

We have seen it conquer the West End, Hollywood and Broadway, becoming the longest running full-length ballet of all time and winning over 40 International awards. We have seen it filmed three times (once in 3D!) and even the fictional *Billy Elliott* (AKA Adam Cooper) has donned Lez Brotherston's iconic swan legs and leapt into film history in Stephen Daldry's well-loved film.

On a personal level, it changed my life and forever transformed the fortunes of my company, giving us an international reputation and an ever-growing audience of new dance lovers, hungry for original work and unique theatrical experiences...the impact of *Swan Lake* has had a ripple effect throughout my career ever since; the New Adventures repertory has grown rich in new dance narratives and several generations of fresh, remarkable talent have emerged in our productions.

So, in thinking about our 30th Anniversary revival, and the unprecedented effect that this production has already had, I wanted to reflect on what it could mean for the dancers and audiences of the future – hence 'The Next Generation'. Already, the influence that this production has had on our talent development programmes and pathways for promising talent is significant. We are incredibly proud that 56%

of this *Swan Lake* company has taken part in a New Adventures talent development programme. In addition, this is the first revival of *Swan Lake* where all our Principal dancers have come up through the ranks of New Adventures on other productions, as we nurture their talents as leading artists ready to take on such iconic and demanding roles.

These valuable programmes, as well as our schools and community projects, are made possible through the support of private funders and our loyal audiences. To find out more, please visit www.new-adventures.net/support-us.

So, our *Swan* takes flight once more. If it is your first time to see the production, I'm jealous and excited for you! I hope that the experience lives up to your expectations. For those of you who are coming back for more, I can only thank you for all the love and support that you have shown to us and the swans over the years.

Have a memorable evening!

A handwritten signature in black ink, appearing to read 'Matthew Bourne', with a long, sweeping horizontal line extending from the end of the name.

With much love,
Sir Matthew Bourne
Artistic Director, New Adventures

There are very few works of art that change people's lives. Fewer still alter the landscape of the culture. But from the moment it opened at Sadler's Wells on 9 November 1995, the ripples from Matthew Bourne's *Swan Lake* began to make a tidal impact.

"What I remember about that opening run was that there were queues around the building," says Adam Cooper. "I'd never experienced anything like that before. I thought, what are we a part of here?" Cooper was a principal in the Royal Ballet when he took time out to become the first Swan. He was used to adoring crowds. But he quickly realised that *Swan Lake* was an entirely new phenomenon. "My overriding memory is just how bonkers it got. Very quickly."

It's difficult now, down the telescope of history, to realise just how radical and game-changing Matthew Bourne's *Swan Lake* was. There had been multiple versions of Tchaikovsky's ballet score before, including interpretations that turned its hero prince into an opium addict, and one that made him mad King Ludwig of Bavaria, obsessed with swans. But the swans had remained resolutely female, and the works had been performed inside the confines of ballet theatres, where their impact was muted. Bourne's version broke down the walls.

What made it so original was that it took a traditional ballet and an entirely classical score and made it contemporary. He had form already in this area. *Nutcracker!*, first seen in 1992, set the story in an Dickensian orphanage and the fantastical Sweetieland; his *Highland Fling*, premiered the year before *Swan Lake*, set *La Sylphide*, a tale of sylphs and Scottish highlanders, in a Glasgow high rise. Famously, its first scene took place in a graffiti-covered urinal.

In the same tug towards the modern world, the portrayal of the prince's family life in *Swan Lake* had clear echoes of the turmoil that was shaking Britain's monarchy in the 1990s, as outsiders, nightclubs and paparazzi intruded on the constricted and formal court where showing your feelings was not encouraged. That is the recognisable setting into which Bourne's flock of male swans, fierce and feral, moving with the power and grace of wild things suddenly erupt.

Their presence, their movement forged from a unique vocabulary that combined ballet, contemporary dance and natural observation, was a shock and a challenge.

In advance, everyone predicted that making the swans men would make them camp, a parody not the real thing. Will Kemp, a Royal Ballet school graduate who signed up to be in the first swan cohort, remembers the reaction among his fellow students. "I remember someone saying, oh you should sign up for that, it will be hilarious. There was this whole idea that it was going to be this horrible, fey, ridiculous production."

Nothing could be further from the truth. The movement that Bourne was making in the studio with Cooper and the alternate Swan David Hughes, was bold, erotic, daring. He said as much to Nadine Meisner in *The Independent* in one of the earliest interviews about the production. "It would be ridiculous to do a spoof," he said. "You won't dare laugh at the swans. They aren't funny, they have a very masculine presence...My intention with the lakeside act was always that it should be beautiful and the power of all the men on stage is wonderful."

He never doubted what he was up to. "Once the idea of male swans had come into my head, I knew at once that it was great. I never really questioned it." Nor did he question taking on the biggest production his tiny company had embarked on to that point, upscaling to 32 dancers and inviting in Royal Ballet stars Cooper, and Fiona Chadwick, who played the Queen. Their presence had a huge impact; the ball in Act Three gave Cooper a chance to show off his classical charisma, and Bourne as choreographer to reveal his understanding of the impact of group dancing. Combined with the humour of the first section, it all came together as a deeply musical yet thoroughly different realisation of the Tchaikovsky score exactly one hundred years after its premiere.

Lez Brotherston, whose designs were so much a part of the impact the production made, remembers the excitement that gathered as the work came together in rehearsal. "We knew it was good," he says. "But we didn't

know how it would go down. Then on that first night, the audience seemed to get it straight away. You could just feel it while they watched. The response was huge.”

The producer Cameron Mackintosh didn’t even wait for the applause at the end to confirm his sense that he was watching a phenomenon. “He pinned me against the wall in the interval,” Bourne remembers. “And said, we have to do this in the West End. His instinct as a producer was pretty spot on – because it would never have occurred to us at the time.”

Not everyone was so ecstatic. The ballet establishment was split. While Judith Mackrell’s *Guardian* review hailed the piece as “one of the most gripping, funny and profoundly moving dance works I’ve ever seen”, and Bourne received countless letters from former ballet dancers praising the show’s musicality and intelligence – “Tchaikovsky must be happy in heaven,” said one – writing in the *Sunday Telegraph*, Nicholas Dromgoole asked “what has happened to the poetry, the drama, the beauty of the original?”

In the end, however, Mackintosh’s shrewd assessment of the show was absolutely vindicated. Audiences kept coming and were entranced. The run at Sadler’s ended quite quickly – on 25 November – but was followed by an already-planned and highly successful nationwide tour where the production’s reputation only grew. By the time it arrived at the Piccadilly Theatre on 11 September 1996, it was already the talk of the town. It ran for 120 performances – the longest run in London of any full-length dance classic – and won the Olivier award for Best New Dance Production.

Such success was initially almost overwhelming. Dancers had never performed eight nights a week in the West End before, and there were moments during the initial run when the flock of swans was down from 14 to nine. Cooper had had to withdraw injured, and Kemp, who had taken over the role of The Swan at some performances, found himself dancing eight nights a week. “We sometimes had to cut the solo in the second act, because it was just too much.”

But complications behind the scenes never showed on stage, and the production went from strength to strength, arriving in Los Angeles in 1997, and then on Broadway, where it opened in October 1998, and won Bourne the Tony awards for best choreography and best director of a musical while Brotherston took home the best costume prize. At each stage of its journey, the production gathered not only celebrity fans anxious to pay homage, but also encouraged people who felt dance wasn't for them to give it a try.

"Its impact has been massive," says Bourne. "Personally, it completely changed my life. To have a show on this level was really unexpected and took us to places we never dreamed. But it has also changed audiences over the years, bringing many new people to dance."

A crucial turning point came with the release of Stephen Daldry's film *Billy Elliot* in 2000. Lee Hall's story about a miner's son who dreams of being a ballet dancer culminates in an intensely moving sequence when Billy's father and his brother finally go to see him perform. Almost inevitably, he has grown up to be Adam Cooper, dancing *The Swan* – leaping from the wings, with warm light behind him.

That image of strength and beauty underlined much of *Swan Lake*'s impact. It somehow made boys confident in their right to be dancers. It has attracted unforgettable performances as *The Swan* from dancers such as Richard Winsor, Jason Piper and Marcelo Gomes and as the Prince from Scott Ambler (the role's originator alongside Ben Wright), Christopher Marney and Dominic North. Queens have included Lynn Seymour, Isabel Mortimer, Michela Meazza and Nicole Kabera. Although many guest artists have been attracted to the roles, revivals have increasingly been cast from within New Adventures. This current incarnation is entirely danced by company regulars.

Some of today's most famous performers were inspired to take up dance by Bourne's *Swan Lake*. Growing up in Liverpool, current Royal Ballet principal Matthew Ball had a production poster on his bedroom wall; when he danced

The Swan in the last revival in 2019, it was a completion of a circle. “It’s such an iconic role for male dancers,” he said at the time.

This sense that *Swan Lake* continues to inspire new generations has been baked into the structure of New Adventures. It has used Swan School to develop the talent of dancers spotted in its conservatoire programme and annual auditions – many of whom come from backgrounds where dance is not an obvious career path. More than 30 Swan School alumni have performed with the company; many of the new cohort of swans were inspired and nurtured through Swan School.

“Whenever we revive it, this show is the beginning of something special, both in terms of individuals and their careers and what it has meant to people watching it,” says Bourne. “It has an ongoing impact on people’s lives. It’s always very, very exciting to embark on this journey, giving more people the opportunity to experience it once again”.

Sarah Crompton

Sarah Crompton is dance critic for the Observer and theatre critic for WhatsOnStage.

Matthew Bourne

DIRECTOR, CHOREOGRAPHER, ARTISTIC DIRECTOR NEW ADVENTURES

Matthew Bourne is firmly established as the UK's most popular and successful choreographer and director. He is the creator of the world's longest running ballet production, a record-breaking nine time Olivier Award winner, and the only British director to have won the Tony Award for both Best Choreographer and Best Director of a Musical.

Matthew started his dance training at the comparatively late age of 22 and danced professionally for 14 years. As Artistic Director of his first company, Adventures in Motion Pictures, from 1987 until 2002, Matthew created many signature works (including *Spitfire*, *Nutcracker!*, *Highland Fling*, *Swan Lake*, *Cinderella* and *The Car Man*). Further hit productions were created when New Adventures was launched in 2002 (including *Play Without Words*, *Edward Scissorhands*, *Dorian Gray*, *Sleeping Beauty*, *The Red Shoes*, *Romeo and Juliet* and *The Midnight Bell*). New Adventures quickly became the UK's busiest and most successful dance company and the major exporter of British dance across the world.

Matthew is also an award-winning West End and Broadway choreographer; a 30-year relationship with producer Cameron Mackintosh has resulted in the globally successful musicals *Mary Poppins* (which is currently on a major UK tour), *My Fair Lady* and *Oliver!* He has seven honorary doctorates and in 2018 received an honorary degree of Doctor of Letters from University of Oxford. He is also an Associate Artist of Sadler's Wells Theatre in London and Center Theatre Group in Los Angeles.

He has been recognised by over 50 international awards, including The Hamburg Shakespeare Prize for the Arts, The Evening Standard Award, South Bank Show Award, Time Out Special Award, Drama Desk Award, six Los Angeles Drama Critic Awards, The Critics Circle Special Award, the Gene Kelly Legacy Award and the Astaire Award for Dance on Broadway. In 2007 he received a Special Theatre Managers

Association Award for services to dance touring and audience development. Following the OBE in 2001 he was knighted in the Queen's New Year honours in 2016; in the same year he was awarded the Queen Elizabeth II Coronation Award in recognition of his outstanding services to dance. In 2025 he was given the Freedom of the City of London at a lunch at The Guildhall.

Recent work includes directing Stephen Sondheim's *Old Friends* (London, Los Angeles and Broadway) and the new hit production of Lionel Bart's *Oliver!* for The Chichester Festival, now playing at the Gielgud Theatre in London's West End. His legendary dance thriller, *The Car Man*, will return, for its first UK tour for over 10 years, in 2026.

New Adventures dedicates our performances of *Swan Lake* this season to the memory of four special friends and colleagues, all taken far too soon, but always remembered with gratitude and love.

Emma Gladstone

November 1960 – January 2024

Founder, Artistic Director and dancer with Adventures in Motion Pictures

Imogen Kinchin

September 1979 – March 2024

Executive Director of New Adventures 2018 – 2022

Martin McCallum

April 1950 – January 2024

Co-Producer of *Edward Scissorhands*

Peter Wilson MBE

January 1951 – September 2023

Long term supporter of New Adventures and friend.

SCENES

Prologue

ACT 1

- Scene 1 The Prince's Bedroom
- Scene 2 The Palace
- Scene 3 An Opera House
- Scene 4 The Prince's Private Quarters
- Scene 5 The Street
- Scene 6 A Seedy Club
- Scene 7 The Street

ACT 2

A City Park

Interval

ACT 3

- Scene 1 The Palace Gates
- Scene 2 The Royal Ball

ACT 4

The Prince's Bedroom

CAST

The Swan / The Stranger Ben Brown or Harrison Dowzell
or Jackson Fisch

The Prince James Lovell or Stephen Murray or Harry
Ondrak-Wright

The Queen Carla Contini or Katrina Lyndon or Molly Shaw-
Downie

The Girlfriend Jade Copas or Kurumi Kamayachi or Katrina Lyndon or Bryony Wood

The Private Secretary Benjamin Barlow Bazeley or Cameron Flynn or James Lovell

THE SWANS

Matthew Amos, Xavier Andriambolanoro Sotiya, Andrew Ashton, Benjamin Barlow Bazeley, Alistair Beattie, Ben Brown, Perreira de Jesus Franque, Harrison Dowzell, Jamie Duncan-Campbell, Alexander Fadayiro, Jackson Fisch, Cameron Flynn, Louis Fukuhara, George Gregory, Louis Harris, Sebastien Kapps, Aristide Lyons, Stephen Murray, Mukeni Nel, George-Murray Nightingale, Harry Ondrak-Wright, Barnaby Quarendon, Nikolas Shikkis, Samuel Shterenlikht, Alex Sturman

AT THE OPERA HOUSE

Moth Maiden Kurumi Kamayachi or Molly Shaw-Downie

Nobleman Xavier Andriambolanoro Sotiya or Alistair Beattie or Jamie Duncan-Campbell or Alex Sturman

Evil Tree Troll Alastair Beattie or Jamie Duncan-Campbell or Alexander Fadayiro or Louis Harris or Mukeni Nel

GUESTS AT THE ROYAL BALL

The French Princess Kurumi Kamayachi or Molly Shaw-Downie

Her Escort Benjamin Barlow Bazeley or Jackson Fisch or George-Murray Nightingale or Nikolas Shikkis

The Spanish Princess Jade Copas or Savannah Ffrench or Kurumi Kamayachi

Her Escort Alastair Beattie or Jamie Duncan-Campbell or Alexander Fadayiro or Louis Harris or Mukeni Nel

The Romanian Princess Savannah French or Maisie Mwebe
or Eve Ngbokota

Her Escort Harrison Dowzell or Harry Ondrak-Wright
or Barnaby Quarendon or Nikolas Shikkis

The Italian Princess Phoebe Bones or Carla Contini
or Eleanor McGrath or Christina Walters

Her Escort Benjamin Barlow Bazeley or Ben Brown
or Barnaby Quarendon

The Hungarian Princess Carla Contini or Eleanor McGrath
or Molly Shaw-Downie

Her Escort Matthew Amos or Ben Brown or Cameron Flynn
or Barnaby Quarendon

The German Princess Jade Copas or Eleanor McGrath
or Eve Ngbokota

Her Escort Matthew Amos or Andrew Ashton or Perreira
de Jesus Franque or Cameron Flynn

The Monaco Princess Megan Ferguson or Maisie Mwebe
or Christina Walters or Bryony Wood

Her Escort Sebastien Kapps or Aristide Lyons or Stephen
Murray or Harry Ondrak-Wright

Maids and Servants, Dignitaries, Cadets, Queen's Escort,
Performers in "The Moth Ballet", Bag Lady, Soho Club Goers,
Photographers, TV Presenter, Autograph Hunters, Royal
Watchers, Spanish Dancers and Nurses all played by
members of the company.



2024/2025 PRODUCTION

Directed by **Matthew Bourne**

Re-staged by **Etta Murfitt**

Artistic Associate **Neil Westmoreland**

Resident Director **Katrina Lyndon**

Rehearsal Associate **Dominic North**

Principal Coach **Adam Cooper**

Dance Captain **Benjamin Barlow Bazeley**

Swan Team Leaders **Benjamin Barlow Bazeley,**

Alistair Beattie, Barnaby Quarendon

•

Touring Crew

Company Manager **Ian Wheatstone**

Deputy Company Manager **Edie Fitt-Martin**

Stage Manager **Marina Dunford**

Deputy Stage Manager **Bethany Alexander**

Assistant Stage Manager **Sophie Spedding**

Assistant Stage Manager / Book Cover **Rebecca Harris**

Head of Lighting **Roisin 'Yoshi' Dullard**

Deputy Lighting / AV **Jacob Weston**

Technical Swing **Chris Bowerman**

Sound Operator **Dominykas Narusis**

Head Carpenter **Erin Thomson**

Deputy Carpenter **Jay Howson**

Head of Wardrobe **Chloe Greasley**

Deputy Wardrobe **Orlaith Thornton**

Wardrobe Assistants **Abigail Creasey, Eleanor Waters**

Head of Wigs **Katie Allday**

Deputy Head of Wigs and Makeup **Evie Sneath**

Wigs Assistant **Ellesia Burton**

Company Physiotherapist **Amy Bond**

•

Music recorded at **Air Studios in 2004** by the **Swan Lake Orchestra**, conducted by **Brett Morris**.

•

Musical Associate **Rowland Lee**

For Swan Lake

General Management **Great Leap Forward**

Technical Director **Tom McEvilly**

•

Associate Costume Designer/Costume Supervisor

Diane Williams

Associate Costume Supervisor **Sarah Holmes**

Costume Production Assistants **Ruby Pearce,**

Orlaith Thornton, Aimee Ward

Costume Production Technicians **Helen Anderson,**

Sarah Giublini, Jacqui Hamer

Costume Makers **Lal D'Abo, Jane Gill, Amanda Hall ROH,**

Naomi Isaacs, Sasha Keir, Kevin Mathias, Anna-Marie

Norton, Suzanne Parkinson, Phil Reynolds, John Sheward,

Catrin Thyrsen, DSI London

Tailoring **Ian Costello, Mark Costello, Chris Kerr, Angelina**

Pieroni, Sue Smith

Beading and Embroidery **Justine Bonefant, Axelle Faes**

Cortes, Hawthorne & Heaney, Karen Torrisi

Millinery **Sean Barrett, Simon Dawes**

Costume Props **Robert Allsopp & Associates**

Textile Dyeing and Printing **Nicola Killeen Textiles**

Bespoke Shoes **Lewis Jones, Theatre Shoes Ltd**

Costume thanks **Bloch, Capezio, Freed's, Move Dancewear,**

Dougie and Trevor the Dogs

•

Wigs Supervisor **Lisa Champion**

Wigs Makers **A-List Lace Hair, The Posticherie, Mary Cuffe,**

Catriona Lim

Wigs Knotted by **Maureen Bent, Mim Bissonnet,**

Philippa Johnston, Emma Jones, Emily Packham

Facial Hair by **Lisa Champion, The Beard Makers**

Makeup provided by **Kryolan**

WHAM thanks **Millie Johns**

•

Props Supervisor **Lily Mollgaard**

Onsite Prop Makers **Claire Sanderson, Bronia Topley**

Furniture made and refurbished by **Properly Made Ltd**

Corgi and Champagne Bottle made by **Paradigm Effect Ltd**

Royal Bedcover and bedding made by **Claire Sanderson**

General Props Making **Kirsty Durnham, Bronia Topley**
Armourer **Paul Wanklin c/o National Theatre**
Props thanks **Sharon Coventry**

•

Associate Lighting Designer **Tom Turner**
Lighting Programmer **Roisin 'Yoshi' Dullard, Tom Turner**

•

Production Carpenters **Christopher Tonini, Steve Whittley**
Production Sound Engineers **Richard George, Orry Henderson**

Production Electricians **John Campbell, Michael Dixon, Jeremy Duncan**

•

Video Programmer **Ian Syme**
Video Engineers **Grace Priest**
Animators **Stanley Orwin-Fraser**

•

Video Supplier **Stage Sound Services Ltd**
Sound Equipment **Autograph Sound Recording Ltd**
Lighting Equipment **White Light Ltd**
Set Electrics **Howard Eaton Lighting Ltd, Rocket Scenery Ltd**
Scenery Refurbishment **Rocket Scenery Ltd**

•

Drapery and Cloths **Gerriets UK, JC Joel Ltd**
Marley Dance Floor **British Harlequin PLC**
Props Transport **EJS Logistics, Peter Allan**
Transport **Stage Freight Ltd**
Rehearsal Hires **RK Resource Ltd**
Rigging Hires **Unusual Rigging Ltd**
Crewing Services **G7 Entertainment, Pirate Crew**
Production Safety **Chris Luscombe for Production Safety Ltd**
Flight Cases **Flight Case Warehouse Ltd**
Gas Supplied by **BOC**

•

Marketing Agency **Elaine McGowan and Ginny Davies for emg-ents.com**
Press Representative **Simon Raw and Louisa Terry for RawPR**
Production Photography **Johan Persson**

Insurance Brokers **Andy Rudge for Integro Ltd**
Production Accountants **Nyman Libson Paul**
Rehearsal Studios **Three Mills Studios**
Accommodation Arrangements **Juliet Manners and Ely Clapperton for Production Touring Ltd**
Sports Psychology Services **Carrie Taylor Johnson**
Physiotherapy Support **Sophie Lane for Production Physiotherapy**
Audio Description Partner **Caroline Burn for Talking Theatre**

For Great Leap Forward

Directors **Jennie Green and Kayte Potter**
General Manager **Gemma Greig-Kicks**
Assistant General Manager **James Miller**
Production Coordinator **Sara Cormack**
Tour Booking **Kayte Potter**

For New Adventures

Artistic Director **Sir Matthew Bourne, OBE**
Associate Artistic Director **Etta Murfitt, MBE**

•

Associate Artists **Lez Brotherston, OBE, Paule Constable, Terry Davies, Paul Groothuis, Brett Morris**
Founder Artistic Associate **Scott Ambler (1960–2018)**

•

Group Managing Director **Robert Noble, OBE**
Executive Director **Jennie Green**

•

Take Part Creative Director **Kerry Biggin**
Head of Development **Irene Butera**
Director of Audience Engagement **Lucy Fox**
Technical Director **Tom McEilly***
Chief Operating Officer **Aysha Powell**

•

Resident Artistic Associate **Neil Westmoreland**
Resident Artist/Equity, Diversity, and Inclusion Representative **Glenn Graham**
Emerging Leaders **Katrina Lyndon*, Bryony Pennington***

•

Schools & Young People Producer (Maternity Cover)

Sam Archer*

Take Part Producer – Talent Development **Sian**

Brackett-Hayes

Senior Take Part Producer – Partnerships **Leah Fox**

Doorstep Duets Project Producer **Zeynep Gunaydin***

Schools & Young People Producer (Maternity Leave)

Alex Towers

•

Environmental Sustainability Manager/Green Adventures

Representative **Andrew Ashton***

Company Assistant **Meg Jennings**

Inclusion and Access Manager **Elaine Joseph**

Inclusion and Access Officer **Bronagh Leneghan**

Finance Manager **Selina Mayer**

Placement Programme Manager **Angela McEvilly***

Operations Manager **Beth Wilson**

•

Head of Content **Kaasam Aziz**

Social Media and Communications Officer **Nathaniel Cope**

•

Development Manager **Kat Themans**

Development Associate **Rebecca Kendall***

•

Press **Simon Raw for RawPR**

Marketing & Media **Elaine McGowan for EMG**

•

Assistant to Matthew Bourne **Suzanne Boguzas***

•

Tour Booker **Kayte Potter for GLF**

•

Trustees

Brenda Emmanus OBE (chair)

Peter Williams (vice chair)

Jacquie Brunjes

Laura Caldow

Jean Vianney Cordeiro

Sarah Harman

Vicki Igbokwe-Ozoagu

Phoebe Lindsay

Huw Morris

Nora Stolz

Jessica Ward

•

Ambassadors

Patricia Ward Kelly

Will Kemp

Myleene Klass

Zizi Strallen

Layton Williams

*Freelance role













**Philharmonie
Luxembourg**



Music Box

Taste the Musiic

One small gift, countless musical treats

On sale now ↙



LE GOUVERNEMENT
DU GRAND-DUCHÉ DE LUXEMBOURG
Ministère de la Culture



Mercedes-Benz

Décembre se dévoile en danse

Préparez vos sorties aux Théâtres de la Ville !

Un temps fort à travers quatre univers chorégraphiques

5 & 6.12 > Laura Bachman • *Commençons par faire l'amour*

12 & 13.12 > DeLaVallet Bidiefono • *Sorcières / Kimpa Vita*

16 & 17.12 > Nawal Aït Benalla • *Ce qui nous traverse*

19 & 20.12 > Miet Warlop • *INHALE DELIRIUM EXHALE*

Miet Warlop - INHALE DELIRIUM EXHALE - Espérance Hall



Impressum

Photos © **Johan Persson**

Impression **Atelier reprographique Ville de Luxembourg**

saison

25 · 26



théâtre · s de la Ville de Luxembourg

grand théâtre · 1, rond-point schuman · L-2525 luxembourg

théâtre des capucins · 9, place du théâtre · L-2613 luxembourg

www.lestheatres.lu · lestheatres@vdl.lu · ☎️📧lestheatresvdl