

A close-up, high-contrast photograph of a person's eyes, looking intensely forward. The eyes are set against a dark, deep blue background, with the surrounding skin and hair appearing almost black. The lighting highlights the irises and the texture of the eyelashes.

MATTHEW BOURNE'S  
**SWAN  
LAKE**



# MATTHEW BOURNE'S SWAN LAKE

Back Row, Clear Channel Entertainment and New Adventures  
Swan Lake Education Pack

## **Includes:**

- Matthew Bourne and his New Adventures – A Biography
- Tchaikovsky's Swan Lake
- Tchaikovsky Fact File
- The Music
- Matthew Bourne's Swan Lake
- Set And Costume: Lez Brotherston
- Lighting: Rick Fisher
- Swan Lake Production Facts
- Awards
- Tour History
- Recommended Resources



# MATTHEW BOURNE'S SWAN LAKE

## MATTHEW BOURNE BIOGRAPHY

### In the beginning....



Matthew Bourne was born in Walthamstow, East London in 1960. His earliest memory of film was *The Sound of Music* on his fifth birthday, which made a huge impression on him; he once declared, "I honestly feel that I've never been the same since." Bourne acknowledges that his parents were a great influence in forming his love for films, especially those featuring Fred Astaire. As a child he was always creating shows for an audience of neighbours and friends. A production of *Cinderella* saw his first foray into gender reversal within performance, as all his male characters were played by girls whilst boys played the female roles; Bourne played an Ugly sister while his brother landed the lead of *Cinderella*!

At eleven years old, Bourne formed 'The Bournadian Theatre Group', his first production company. Another of Bourne's hobbies was autograph collecting. An interest that still remains today, although now he also has a visitors book signed by numerous celebrities who have been to see his work.

Although Bourne adored going to the cinema, watching plays and musicals, he did not see his first ballet until he was in his late teens. His first experience of the art was Peter Darrell's production of *Swan Lake*, for Scottish Ballet at Sadler's Wells Theatre. Bourne described the production as a "revelation".

After completing 'A' levels, Bourne worked in the BBC Archives, for a ticket agency in London and in the bookshop at the National Theatre. It wasn't until his early twenties that he enrolled on the BA Dance Theatre at the Laban Centre, studying ballet and contemporary techniques learning choreography from Bonnie Bird and Alistair Macaulay whom Bourne still considers to be two of his most influential lecturers. Once he graduated in 1985, Bourne joined Transitions Dance Company touring with them in 1985 and 1986.

### Adventures in Motion Pictures (AMP)

# MATTHEW BOURNE'S SWAN LAKE

Matthew Bourne co-founded Adventures in Motion Pictures (the name taken from a China Airways plastic bag for headsets) in July 1987 along with Laban and Transitions graduates Emma Gladstone and David Massingham. Other founder members of the company included Carrollyne Antoun, Keith Brasil, Susan Lewis and Catherine White.

AMP was originally a small-scale company performing choreography created by the dancers. However, it was “*Does Your Crimpolene Go All Crusty When You Rub?*” (1987) the commissioned work by Jacob Marley, which first brought the company acclaim. The Arts Council publicly recognised the company’s work in 1988/89 when they awarded a small project grant of £2,500. In 1988 the production won an ‘01 for London’ & Time Out special award and in 1989 AMP commissioned their first and, to date, only work from a non-British Choreographer, the French choreographer Brigitte Farges. (*Kalenda Maia*, 1989)

When all the founding members of AMP except Bourne, moved on to new projects, Bourne re-created the company by recruiting a number of outstanding dancer/actors: Scott Ambler, Etta Murfitt, Ally Fitzpatrick, Andrew George, Simon Murphy and Ben Wright. Inspired and confident with his new company Bourne felt able to choreograph his first evening-length work, *Town and Country*. Between 1991 and 1992 Bourne created and revived five works and his company earned the reputation for entertaining, witty, satirical work. Opera North invited Bourne to choreograph *Nutcracker*, which was Bourne’s first work to sustain one composer’s music through an evening-length dance performance. Further recognition of the company’s work came in 1991 with the award of a three-year contract with South-West Arts and the beginning of a three-year relationship as the National Dance Company of the Southwest.

The nominations for, and receipt of prestigious awards in the first few years, indicated the popularity of Bourne’s choreography and AMP’s individual style, providing funding for new work in the early years of the company’s development. In 1989, Bourne won a Bonnie Bird New Choreography award as well as receiving a Place Portfolio Commission for *The Infernal Galop*. *Town and Country* won a Barclays New Stages award in 1991 followed by a nomination for the Olivier Award; The Scotsman’s ‘Best of Edinburgh Festival’ award for *Deadly Serious*. 1993 saw Bourne win the Dance for the Camera award for *Drip-A Narcissistic Love Story* and in the same year, David Hinton’s production of *Late Flowering Lust*, was nominated for the Golden Rose of Montreux. *Nutcracker!* was nominated for an Olivier award for ‘Best New Dance production’ in 1994 whilst *Swan Lake* won this award in 1996.

N.B: Other awards for *Swan Lake* can be found later in this pack.

## **Matthew Bourne and his New Adventures**

The logo for Matthew Bourne's Swan Lake. It features the name "MATTHEW BOURNE'S" in a small, sans-serif font at the top. Below it, the words "SWAN LAKE" are written in a large, bold, black, stylized script font. The letters are thick and have a slightly irregular, hand-drawn appearance.

In 2002 Matthew launched his latest company, New Adventures, with two highly successful productions. *Play Without Words* premiered as part of the National Theatre's Transformation Season and went on to win Best Entertainment at that year's Olivier Awards. It has since embarked on a World Tour including Russia and Los Angeles with a successful premier in New York in March, 2005 where it was nominated for 6 Drama Desk Awards. Matthew Bourne's *Nutcracker!* also premiered at Sadler's Wells in 2002 and became an instant popular hit with audiences and critics, returning the following year for a second sell-out season. It became the first ballet to be screened by BBC1 in over 20 years and has also now embarked on a world tour.

2005 saw *Highland Fling* make a triumphant comeback with a UK tour, London season and also a Japanese tour. Matthew's 10<sup>th</sup> Anniversary production of *Swan Lake* also embarked on a world tour after breaking box office records at Sadler's Wells in the Christmas of 2004.

The newest addition to New Adventures tremendous catalogue of shows is Matthew's adaptation of Tim Burton's film *Edward Scissorhands*, the world stage premier that opens in Sadler's Wells November 2005.

Aside from the New Adventures company, Matthew has also created the choreography for several major revivals of classic musicals including Cameron Mackintosh's productions of *Oliver!* (1994) and *My Fair Lady* (2002) and most recently the West End's world stage premier of *Mary Poppins* (2004), as well as the National Theatre's revival of *South Pacific* (2002).

His film work includes television productions of his stage work including *Swan Lake* (Emmy nomination), *The Car Man* and *Nutcracker!* and original work such as the John Betjamine inspired *Late Flowering Lust* with Sir Nigel Hawthorne and his own AMP Company. Matthew was the subject of a South Bank Show in 1997 and in 1999 he presented Channel 4's Dance 4 Series. The channel 4 documentary Bourne to Dance, which he also presented, was broadcast on Christmas Day 2001. His production of *Swan Lake* is featured in Stephen Daldry's hit film *Billy Elliot*.

In the 2001 New Years Honours list Matthew was awarded an OBE for Services to Dance and 2003 he was the recipient of the prestigious Hamburg Shakespeare Prize for the Arts.

# MATTHEW BOURNE'S SWAN LAKE

## TCHAIKOVSKY & HIS SWAN LAKE

The original ballet was first performed at the Bolshoi Theatre in Moscow, Russia on February 20, 1877 and remained in the repertoire until 1883. After the composer's death, the ballet was revised by Modest the composer's brother and the conductor Riccardo Drigo. The choreography was undertaken by Marius Petipa and Lev Ivanov. This revised version received its premiere at the Maryinski Theatre in Saint Petersburg on 15<sup>th</sup> January, 1895.

The ballet's premiere in St. Petersburg was actually very poorly received, due to the dull costumes and scenery, the unusual choreography and a rather mediocre orchestra. It also departed from the traditional Russian format of ballet where the story was always rather poor with just enough plot to be a background for the virtuoso dancing; Tchaikovsky's ballet, on the other hand, had a strong emotive storyline that much of the audience could not follow. A later revival in the year after Tchaikovsky's death was acclaimed as a masterpiece, having used phenomenal talent in all aspects.

Matthew Bourne's story of Swan Lake is somewhat different to the premiere. The original story tells of a prince, named Siegfried and a princess named Odette. Odette is kidnapped by the evil sorcerer Von Rothbart who turns her into a Swan by day but allows her to return to her human form as the night falls. The curse will be broken however when someone sacrifices their life for the Swan Princess or if a Prince declares eternal fidelity to her. It is on one night that the prince, out hunting sees the beautiful human Odette dancing in the moonlight by the lake and immediately falls in love with her.

Von Rothbart is furious and threatens to kill Siegfried but although this would free her from her curse, Odette stops him. Seeing that a sacrifice will not work Von Rothbart decides to trick the Prince into declaring his eternal love to someone else, so he takes his own daughter Odile into the court, making her identical to Odette. The prince dances with her, and proclaims to the court that he wants to make her his wife. At that moment the real Odette appears outside the window and Prince Siegfried, realizing his terrible mistake flees the castle to follow Odette. She disappears into the lake, and he pursues her there. Unable to be wed in life, they are united in death. Von Rothbart, his power and his castle fall; the Swan Maidens are freed and become human, and they dance a homage to the souls of the lovers.



# MATTHEW BOURNE'S SWAN LAKE

## TCHAIKOVSKY FACT FILE

<b>Name</b>	Peter Ilyich Tchaikovsky
<b>Birth</b>	May 7, 1840
<b>Death</b>	November 6, 1893
<b>Place of Birth</b>	Votkinsk, Udmurtia, Russia
<b>Milestones</b>	<b>1866-1878</b> Taught harmony at the Moscow Conservatory <b>1868</b> Symphony No. 1 ("Winter Daydreams") was first performed <b>1869</b> Composed the fantasy overture <i>Romeo and Juliet</i> , which he revised in 1870 and 1880 <b>1873</b> Symphony No. 2 ("Little Russian") was first performed <b>1875</b> Symphony No. 3 was first performed <b>1875</b> Composed the Piano Concerto No. 1 <b>1876</b> Composed the Variations on a Rococo Theme for Cello and Orchestra <b>1876</b> Completed the ballet <i>Swan Lake</i> <b>1877?</b> Began correspondence with a wealthy widow named Nadezhda von Meck, who supported him financially for the next 14 years <b>1879</b> Composed the opera <i>The Maid of Orleans</i> <b>1879</b> The opera <i>Eugene Onegin</i> was first performed <b>1885</b> The symphony <i>Manfred</i> was first performed <b>1887, 1889, 1891</b> Undertook conducting tours in Europe and the United States <b>1888</b> Composed the fantasy overture <i>Hamlet</i> <b>1889</b> Completed the ballet <i>Sleeping Beauty</i> <b>1890</b> Composed the opera <i>The Queen of Spades</i> <b>1892</b> Completed the ballet <i>The Nutcracker</i> <b>1892</b> Was nominated for an honorary degree in music by the University of Cambridge <b>1892</b> The opera <i>Iolanthe</i> was first performed <b>1893</b> Symphony No. 6 ( <i>Pathétique</i> ) was first performed

### Did You Know

Tchaikovsky and von Meck conducted their relationship solely through letters during the 14 years she was his patron.

Tchaikovsky's marriage in 1877 was an immediate failure, and shortly after he wed he made arrangements never to see his wife again.

The cause of Tchaikovsky's death is still uncertain: Some authorities believe his death was accidental, but others hold that he deliberately took arsenic or drank cholera-infected water

# MATTHEW BOURNE'S SWAN LAKE

## THE MUSIC

For all its enduringly hypnotic appeal the score of Swan Lake represents something of an enigma. Unlike its two successors, *The Sleeping Beauty* and *The Nutcracker*, which were written to precisely planned scenarios by the choreographer Marius Petipa and first performed in sumptuous new productions in the imperial capital of St Petersburg. Swan Lake was composed to a conventionally loose-limbed libretto for the less prestigious Bolshoi Theatre in Moscow. After occupying a reasonably firm place in the repertory there from its premiere in February 1877 until January 1883, it was not staged again anywhere until 1895, that is to say two years after the composer's early death. Less is known about its genesis, composition and performance than about any other major work by Tchaikovsky. The complete ballet and the familiar Suite from it were only published posthumously.

Tchaikovsky himself appears to have been largely unaware of the magnitude of his achievement in conceiving this score which has come to represent the very essence of balletic art. Writing to his favourite pupil Sergei Taneyev in December 1877 after hearing Delibes' *Sylvia* for the first time in Vienna he says: "This is the first ballet in which the music constitutes not only the main but the sole interest. What charm, what elegance, what melodic, rhythmic and harmonic riches! It made me feel ashamed. If I had known this music earlier I would of course never have composed Swan Lake. And yet the work, or rather his favourite act from it, never lost its ability to delight him. When Act Two was specially staged in his honour on the occasion of his triumphant visit to Prague in 1888 he noted in his diary: "Huge success – a moment of complete happiness", adding characteristically "but only a moment".

Tchaikovsky came to the genre with which he is most closely associated more by chance than by design. As early as 1870, when the only works of lasting importance that the thirty-year-old composer had written were the First Symphony and the *Romeo and Juliet Overture*, he tells two of his brothers that he is hard at work on a four-act ballet called *Cendrillon* (*Cinderella*) which has to be finished by mid-December. It would seem that his part of the project foundered shortly after, for nothing more is ever heard of it and no sketches survive. (However the ballet was indeed staged that winter with music by a German composer. Yet if he was really considering the feasibility of finishing this vast undertaking in eight weeks, or even just contributing to it, quite a few numbers must have already existed. It seems highly probable that some of them were recycled, for example as the *Three Pieces for Piano Op9* (*Reverie*, *Polka de salon*, *Mazurka de salon*) which date from the end of October, and almost certainly some numbers were kept aside and took their final form in the score of Swan Lake. The very Introduction, with its bitter-sweet aura of elegiac yearning that is so typical of Tchaikovsky, could well be a miniature tone-poem depicting *Cinderella* as she sits by the fire, wistfully thinking of the ball to which her sisters have been

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invited. This is mere conjecture; what is certain is that the big Act Two Pas d'action featuring solo violin and cello, was adapted from a duet for soprano and baritone from the opera *Undine* (1866) which Tchaikovsky subsequently destroyed. This fact is not merely of musicological interest; it reinforces the validity of the tempo-marking *Andante non troppo*, for it shows that the broad melody is essentially vocal and therefore to be paced in terms of human breathing. The specifically balletic use of the term, *Adagio*, often applied to this number, can unfortunately lead to an overliteral musical interpretation.

The fact that the score of *Swan Lake* almost certainly contains a quantity of music previously composed for other projects detracts in no way from its intrinsic qualities when measured against the undeniably more "through-composed" scores of the *Sleeping Beauty* and *The Nutcracker*. Although it contains high proportion of self-contained dance numbers it has quite specific overall musical design that even extends to key structure. The quasi-symphonic overall quality of Acts Two and Four has long been held up as the first, and possibly most significant, example of Tchaikovsky's "reform" of the hitherto episodic nature of ballet music. But more than this the music of *Swan Lake* displays a quality which, almost surprisingly, is an even greater feature than with its two successors. This is what commentators on Verdian opera term "tinta", a specific "colour" derived from a unique blend of melodic, harmonic and instrumental elements, which gives an overall character and atmosphere to the whole piece. In this connection perhaps it would not be going too far to call *Swan Lake* Tchaikovsky's *Traviata*, with the notable additional element of nature that is absent from Verdi's more domestic masterpiece. Just as *Francesca da Rimini* or *Hamlet* will never displace the early *Romeo and Juliet* in the public's affection, despite their greater sophistication and maturity of expression, so *Swan Lake* will always exert a greater theatrical pull than its two followers, even though those wonderful scores are demonstrably richer in almost every other respect.

For this new production Matthew Bourne and I have tried to establish a number of criteria to do full justice to Tchaikovsky's score. First, the works being presented in a properly full version. Second, Tchaikovsky's full orchestral requirements are being met. Third, all the numbers selected are as performed at the 1877 premiere, that is to say there are no additional numbers, and all the orchestration is by Tchaikovsky. We have tried to avoid the small, disfiguring cuts that have become almost standard practice (and which also afflict the *Finale* of the *Violin Concerto*) and in particular are giving Act Four in the fullest and most authentic version presented in recent times. Some reordering of numbers has been made, but these are so traditional that although they certainly go back to the famous *Pepita-Ivanov* Maryinsky production of 1895, they may possibly have been initiated during the run of the original *Bolshoi* production. It should always be remembered that Tchaikovsky condoned considerable re-ordering of even of the meticulously planned *Sleeping Beauty*. The score of *Swan*

MATTHEW BOURNE'S  
**SWAN  
LAKE**

Lake is indestructible, but this should not be taken as carte blanche to violate its originality and integrity.

David Lloyd-Jones

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# MATTHEW BOURNE'S SWAN LAKE

## MATTHEW BOURNE'S SWAN LAKE

### Themes

Matthew Bourne's *Swan Lake* is a diverse work using choregraphical techniques taken from contemporary dance, ballet, social dance and mime. His emphasis is on the narrative as opposed to the dance itself. His references are many and varied, from the Royal family, characters from different 19<sup>th</sup> Century eras and films. Although the key themes seemed to be the above, the piece is also open to an individual interpretation and imagination giving the audience a sense of being involved in the story unfolding before them.

Bourne's *Swan Lake* was created in 1995 when the British Royal family were in the spotlight. Obvious nods to this can be seen in the use of corgis – well known for being the Royal family's favourite pet. Sarah Ferguson was often in the media eye as being a rather unsuitable partner for Prince Andrew, not unlike our Prince's girlfriend in this story.

However, it is certainly not exclusively about the British Royal family. Bourne noted that in his research he happened upon many examples of troubled royals over the years and across the world. One example being Ludwig of Bavaria, a member of the Wittelsbach dynasty who became king of Bavaria at the age of 18. Ludwig was said to have an unhealthy obsession with Swans. A lover of the theatre and music, especially that of Wagner, Ludwig became Wagner's patron for a number of years. The King of Bavaria was certified insane in his bedroom at Neuschwanstein and, a few days later, on 13 June 1886, he and his physician were found drowned in the Lake Starnberg.

Interestingly, many of Wagner's works carried the theme of death being the only true state where love and purpose could be found. A theme also suggested in Bourne's final image in *Swan Lake* where, as the Prince lies dead on his bed, the Young Prince is seen through the window being carried away by the Swan. The insanity of Bourne's Prince, a possible reference to Ludwig, is seen when the Private Secretary and the Queen keep him imprisoned in a clinical, white washed room.

One question that many audience members ask is whether the Prince is actually insane or if he is being tricked by the sinister, ever-present Private Secretary. Although not sure of what the Queen's right hand man will gain from the death of the Prince, his betrayal is undeniable, bribing the Prince's girlfriend to leave him, to confuse him when really she genuinely cares for him. And does the Secretary know the Stranger that appears at the Ball. Is he another trick to tip the Prince over the edge?

# MATTHEW BOURNE'S SWAN LAKE

## Characters

### Swans

The replacement of the female corps de ballet in tutus with the bare-chested, feathery legged, smudged black-faced men, almost tribal in appearance, is the most obvious of differences in this piece. Bourne felt that the musculature, strength and poise of a male dancer reflected more of the Swans feral, rough nature than the delicate, fragile frame of a female ballerina. The elegance of a swan as it glides passively along the water, the beauty and haughtiness of its long neck and the romanticism that surrounds the creatures who have the same partner for life more often than not hides the truths that are forgotten about these creatures. Highly protective, swans are aggressive (there have been many stories of people with broken arms after a swan attack), rather ungainly and very sinister. Matthew Bourne also wanted to bring out the lyrical and emotional side of male dancing that was so rarely seen before. Bourne's research included studying images and films of the creatures, reading about them and observing them in their natural habitat.

### The Swan/The Stranger

Here we meet the Odette/Odile character from Tchaikovsky's original story. Yet there is no enchanted spell on a beautiful Princess involved in this version. The Swan in Bourne's version is a creature of the Prince's imagination. Strong, beautiful, masculine, lyrical and sensual but also wild, dangerous and territorial. It is the leader of the Swan flock. To the Prince, the Swan represents the freedom and spontaneity that he wishes for. It controls the Prince's destiny and therefore inspires the Prince's greatest fears and most secret desires.

When commenting on the creation of the Swan, Bourne highlights a number of key points that allowed him to bring this creature to life. One way they tackled the difference of being a Swan in Act II and a man in Act III was to stop all facial expressions. Facial expressions are a very human trait, stopping them creates a blank canvas. It strips away the human and leaves an animal. The eyes and the movement is the only way that the performer communicates with the Prince.

Another building block that Bourne added was introduced when faced with the famous and popular duets from the original ballet. Danced by Prince Siegfried and his beautiful Odette in the original, Bourne faced the challenge of creating a duet for a man and a bird. The first obstacle came when Bourne, working with Adam Cooper, realised that they couldn't use lifts very successfully. Every time Cooper used his hands to lift it felt wrong. So the swans 'wings' were put to use instead. Lifts are undertaken by the 'wings' going under the Prince's arms, there is a lot of wrapping of wings around the Prince and on a number of occasions we see the Prince climb onto the swan's back as if to fly away with him.

# MATTHEW BOURNE'S SWAN LAKE

The Stranger is the alter ego of the Swan. As the Stranger we see a dark, mysterious and glamorous character. He has no social graces and sneers at Royal etiquette. He is fully aware of his sexual attractiveness and exploits this to the full. He is sly, cunning and manipulative and will always end up getting his own way.

## The Prince

The Prince is a dreamer and always retreats into a fantasy when real life becomes too difficult for him. Since childhood he has been fascinated by Swans. Bourne likens the Prince's obsession with these creatures to Alan Strang's obsession with horses in Shaffer's 1973 play *Equus*. As a boy he held a toy Swan and took comfort from its softness and calmness but had nightmares about the wild, unpredictable nature of a large and powerful Swan. As an adult Prince, he is weak and unstable, not suited at all to the Royal lifestyle. He suffers in the role he is forced to undertake, finding the constant attention of the press unbearable. He is gullible and impressionable, sometimes confusing what is reality and fantasy as a form of escapism. His relationship with his Mother, the Queen is somewhat love-lacking despite his efforts of attention seeking. He is jealous of her young lovers but is too weak to ever challenge them or her on their behaviour. There is no father figure.

## The Queen

The Queen is middle-aged but still retains her beauty and allure, of which she is immensely proud. She has no husband so amuses herself with a variety of young lovers. She is a popular monarch and is fully aware of her Royal responsibilities and executes them with efficiency and grace. She is disappointed by her son's weakness and finds him irritating and embarrassing and a constant reminder of her own mortality. Outwardly she is cold and aloof with her son, but passionate and vivacious when it pleases her.

Matthew Bourne wanted to make this into a larger role as he thought that the mother was an important role, not portrayed enough in the original ballet. Bourne describes her as a manipulator, making the Prince into what he is. She gives him nothing, no affection, no love so he seeks it somewhere else.

## The Private Secretary

In this version of Swan Lake there is no evil Von Rothbart but there is the Private Secretary. Adviser to the Queen, a scheming character who is trying to engineer the Prince's downfall but is outwardly trustworthy and reliable.

## **Music**

From the outset Bourne wanted to use the entire score for his production. In fact all the numbers used are as they were at the premiere in 1877 and all are Tchaikovsky's orchestrations. The most notable difference that Bourne's version includes is that Act IV appears in its fullest and is the most authentic version of recent times. That being

# MATTHEW BOURNE'S SWAN LAKE

said, the music has been reordered somewhat although the ordering certainly hails back to the famous 1895 Petipa-Ivanov Maryinski production (where the story was rewritten in places by Tchaikovsky's brother Modest who was a renowned librettist). The reordering of the numbers are:

**Act I:** adding the *Pas de Six* (no.19) between the numbers of the re-ordered *Pas de Trois* (no.4)

**Act II:** several changes have been made to *Dances des cygnes* (No.13), the return of the opening waltz (No.13/III) does not appear and the order of the remaining numbers has changed. Only the opening and final numbers are where they have always been.

**Act III:** *Dances du corps de ballet et des nains* (No.16) is omitted, *Danse Hongoise: Czardas* (No.20) follows *Danse Napolitaine* (No.22) which is then followed by the *Pas de Deux* (No.5) from Act I

**Act IV:** *Dances des petits cygnes* (No.27) is shortened, all the numbers in this act are played in the order as in 1877

## The Visual Elements

Matthew Bourne's Swan Lake plays with time all the way through the production but especially throughout Act I. There is no set period, style or place. It could be England due to the presence of a Royal family but it certainly doesn't have to be. From the Queen's first appearance the style of dress certainly lends itself to the 50s era. The military uniforms used could be from any time over the past couple of centuries. The mock ballet hails back to the 1800s, and of course there is a specific nod to the 60s era portrayed by all the infamous characters in the Soho Club. This being said all of the above could happily sit in this day and age. The 50s style dresses have made a come back over the past few years. The 1800s ballet can still be seen today and could be on any playbill in any large playhouse/opera house in any of the big cities. The 60s style Soho club is not to far away from the Sixties and Seventies theme nights that are very popular today.

Act II is fantasy. This is a look into the Prince's mind. Therefore the set and costumes are very monochromatic, quite surreal. Act III is modern day. Most of the designs of the Princess dresses are from cat-walk fashion shows from the last few years.

(Please refer to sections on Costume, Set and Lighting for a closer look at the visual elements of this show)



# MATTHEW BOURNE'S SWAN LAKE

## SET AND COSTUMES

### LEZ BROTHERSTON –DESIGNER BIOGRAPHY



Lez Brotherston trained at Central School of Arts and Design. He is an Associate Artist of New Adventures.

His dance credits include; *A Soldier's Tale* (ROH 2 Linbury Studio), *Play Without Words* (RNT and New Adventures), *The Car Man*, *Cinderella*, *Swan Lake*, *Highland Fling* (Adventures in Motion Pictures), *Bounce* (Stockholm / Roundhouse), *Six Faces* (K-Ballet Tokyo), *Carmen*, *The Hunchback Of Notre Dame*, *Dracula*, *A Christmas Carol*, *Swan Lake*, *Romeo and Juliet*, (Northern Ballet Theatre)

Theatre includes; *Volpone* (Manchester Royal Exchange), *Fuddy Meers* (Birmingham and Arts Theatre, London),

*The Dark*, *Little Foxes* (Donmar Warehouse), *The Crucible* (Sheffield Crucible), *Daivd Copperfield* (Sheffield Crucible and Greenwich), *Design For Living*, *A Woman Of No Importance*, *Nude With Violin*, *Hindle Wakes* (Manchester Royal Exchange), *Bedroom Farce*, *A Midsummer Night's Dream*, *Alarms and Excursions* (West End), *Rosencrantz And Guildenstern Are Dead* (Royal National Theatre).

Opera includes; *Maria Padilla* (Buxton), *La Sonnambula* (Teatro Municipale, Rio de Janeiro), *Hansel and Gretel* (Opera Zuid & Opera Northern Ireland), *Cunning Little Vixen*, *Ariadne Auf Naxos*, *Werther* (Opera Zuid), *Falstaff* (Sicily & Royal Danish Opera Copenhagen), *Dido And Aneas/Venus And Adonis* (Innsbruck & De Vlaamse Opera), *Le Roi Malgre Lui*, *Madama Butterfly* (Opera North)

Musicals include; *Brighton Rock* (Almeida Theatre & West End), *Tonight's The Night*, *My One And Only*, *Spend Spend Spend* (West End),

Film includes; *Letter To Brezhnev*, *Swan Lake*, *The Car Man*.

Awards include; a Tony Award for *Swan Lake* (AMP), an Oliver Award for Outstanding Achievement in Dance for Set and Costume for *Cinderella* and most recently a Critics Circle Award for his outstanding achievement in design for dance. He has had six Olivier nominations.

Lez designed and co-directed the dance drama, *Les Liaisons Dangereuses* with Adam Cooper which opened in Japan, before going to Sadler's Wells theatre, London; he also has the West End Musical *Far Pavilions* to his name and 2005 sees him

# MATTHEW BOURNE'S SWAN LAKE

designing once again for New Adventures for the stage adaptation of *Edward Scissorhands*.

## **Lez Brotherston and Swan Lake.**

Brotherston is no stranger to Tchaikovsky's Swan Lake. He first caused a stir with this show when he designed the costumes for the Northern Ballet's version when the female swans entered, not in traditional tutus but in ripped ballroom dresses, the idea being that they were all princesses kidnapped from their palaces and turned into Swans by an evil sorcerer. It was a controversial move and the audiences were not keen on the new style. So when Brotherston and Bourne teamed up with the even more controversial idea of the male swan, Brotherston knew he had a great challenge on his hands.

### The Swans

The Swan's hair and upper body are covered in white make-up. The eyes are highlighted in black as well as a triangle of black from the crown of the head to the bridge of the nose suggesting the markings on a swan's head and beak. They wear a deep-welted pair of knee length pantaloons, the white fabric slit to suggest a swan's plumage. They are bare foot.

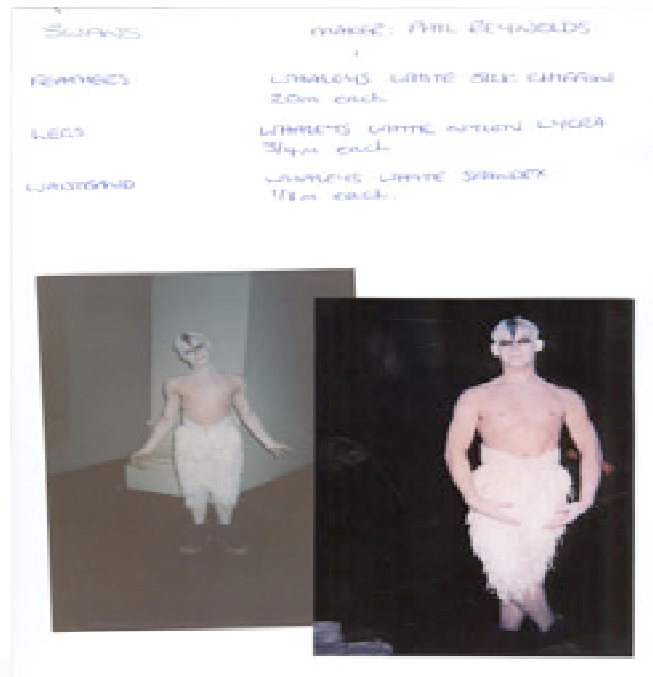
Brotherston wanted "...to give them the feeling of the bird, something that had a movement so that when they moved, it moved as well. The point about having male swans is that they are quite aggressive birds.

White Silk Chiffon, used for its delicate draping qualities and movement.



# MATTHEW BOURNE'S SWAN LAKE

Matthew was going for the aggressive and physical. There was little point in covering up the body, we wanted to keep them as bare as possible, but not getting into tights because that was returning to the classical idiom.” (AMP Resources)



## The Queen

A black wig with white streaks on either side all drawn back into a chignon, gives an air of sophistication to this lady but there is a sinister nod toward The Bride in the horror film “The Bride of Frankenstein” or the classic image of a Cruella De Ville type character. It gives our Queen enormous power, it indicates the hold this character has over her court and her son. The Queen’s style is very Christian Dior, from the long-sleeved, full-length, dressing gown to the stunning blood red satin ball gown in Act III. All are striking, breathtaking and regal as the Queen promenades around her subjects with a grace of a 50s Hollywood film star.

# MATTHEW BOURNE'S SWAN LAKE



## The Ballet Costumes

The pastiche ballet in Act I sees Brotherston using the old Romantic-style, with the Moth Maiden in a calf length tutu. Two of the Butterfly maidens wear mid-thigh yellow tutus while the other two wear lacy, black thigh length shorts.

The Wood-cutter (our hero) wears green Lederhosen, a white billowing sleeved shirt, white tights and green boots. He also wears a comedy moustache and whiskers.

The Troll and Trollettes wear full-head masks and mottled-brown unitards. The Troll has hairy pantaloons and a cod-piece with warty, spiky protrusions. All three characters have long rubbery fingers.

# MATTHEW BOURNE'S SWAN LAKE



Lez Brotherson's Designs for the Troll and Attendants

## **The Club Scene**

A seedy club full of scandalous characters from the 60s and 70s is a fantastic arena for a fashion parade. From East-End Gangsters in dark glasses, tuxedos and highly polished black shoes, to the entertaining fan dancers in black bras, suspenders and stockings under very short hot pink dresses all draped in pink feather boas.

## **The Princesses**

As Act III begins there is a cat-walk of stunning high fashion, designer outfits worn by the Princesses from around the world. All the costumes are covered with sparkling Swarovski crystals that add to their sexiness and appeal.

# MATTHEW BOURNE'S SWAN LAKE



Photo by Bill Cooper

## SET

Four large white columns stand left and right of the stage throughout the entire performance. A white 'breeze block' wall stands at the back throughout the Palace scenes and the entire thing or sections of can be flown out when we move 'outside' the Palace. The vast amount of white used throughout the production seems to suggest a cold, clinical environment, lacking in warmth, colour and love.

Different locations within and outside the palace are achieved with simple scenic changes. The centre of the white wall can be raised, the Young Prince's bed (that we see at the very beginning) can be turned 180° and then pushed back into the space in the wall. The back of the bedhead is draped in a red cloth decorated with a gold crown which turns it into a Royal balcony from which the family wave down to their subjects. Later on in Act I, the bed/balcony disappears altogether and the gap in the back wall is now filled with the appearance of a large gold crown flown in above the performers as a red carpet is rolled out down the middle on which the Queen and the older Prince enter.

# MATTHEW BOURNE'S SWAN LAKE

Scene 3 of Act I takes us to the theatre within a theatre. Here Brotherston utilises another piece of flying set - a large proscenium arch slightly askew to suggest the fakery of it. A Royal Box is stage left of this. Within our fake theatre a painted backdrop of a gothic castle bordered by trees is our setting for the pastiche ballet – a love story between a moth-maiden and a woodcutter.

The seedy club in Act I Scene 6 is the most vividly coloured of the show so far. Pink Ruche curtains are draped along the back, a bar up stage right with a podium upstage centre house the dubious and recognisable characters of the 60s and 70s. A vivid pink neon sign hangs above the bar.



Photo by Bill Cooper

As the gauze curtain rises for Act II a mist hovers above the stage. We are in a park. Bare-branched trees stand upstage of the four pillars cartoon-like stretching out like long grasping fingers. A streetlight, park bench and waste bin are down stage right - all three are removed for the core of Act II and are replaced at the end of the Act. A notice attached to the streetlight warns 'Do Not Feed The Swans'. A full moon hangs above us.



Photo by Bill Cooper

# MATTHEW BOURNE'S SWAN LAKE

## LIGHTING

### RICK FISHER –DESIGNER BIOGRAPHY



Originally from Pennsylvania, Rick has been working in British theatre for over twenty years. He is currently Chairman of the British Association of Lighting Designers, and is Visiting Professor in Lighting Design at the Dramatisk Institut, Stockholm.

Dance includes the award-winning *Swan Lake* (London, Los Angeles and Broadway); and *Cinderella* (London and Los Angeles) both for Matthew Bourne's Adventures in Motion Pictures; and *Danses Concertantes* for Boston Ballet. Previously with Matthew Bourne : *The Percys of Fitzrovia*, *Spitfire*.

Recent theatre work includes: *Old Times* (Donmar); *The Slab Boys* trilogy (Traverse, Edinburgh); *Jerry Springer The Opera* (West End and the National Theatre); *Snow In June* (Boston); *A Woman Of No Importance* (Theatre Royal, Haymarket); *Hamlet* (Edinburgh International Festival, Barcelona, Birmingham); *Honour* (National Theatre), *Red Demon* (Young Vic and also Tokyo in September 2004) and *Peribanez* (Young Vic).

Other theatre includes *Far Away* (New York), and *A Number* (Royal Court), both by Caryl Churchill; *Lobby Heroes* (Donmar); *A Russian In The Woods* (Royal Shakespeare Company); *Mother Claps Molly House* (National Theatre), *A Boston Marriage* (Donmar) and *Blue/Orange* (National Theatre and West End); as well as Disney's *The Hunchback Of Notre Dame* in Berlin; and *Via Dolorosa* (Royal Court and Broadway).

Winner of a 1998 Olivier Award for Best Lighting Design for *Lady In The Dark* and *Chips With Everything*, both for the National Theatre.

Previously won an Olivier Award for *Moonlight* (Almeida and Comedy), *Machinal* (National Theatre) and *Hysteria* (Royal Court) and a Tony Award for *An Inspector Calls* on Broadway.

Recent opera includes: *Fiery Angel* (Bolshoi, Moscow); *Capuleti Ed I Montecchi* (Spoleto Festival, USA); *A Midsummer Night's Dream* (Venice); *Intermezzo* and *Madame Mao* (Santa Fe); *The Little Prince* (Houston Grand Opera); *Wozzek* (Royal Opera House); *Turandot* (Bolshoi, Moscow); *Flying Dutchman* (Spoleto); *Clemenza De Tito* and *Traviata* (Santa Fe); *La Vestale* (English National Opera); *Gloriana* and *La Boheme* (Opera North), and *Of Mice And Men* (Washington)

Current projects include: *La Sonnambula* (Santa Fe); and *Billy Elliot: The*

# MATTHEW BOURNE'S SWAN LAKE

*Musical.* (Newcastle and London)

## **Rick Fisher and Swan Lake**

Rick Fisher's atmospheric lighting helps to create a plethora of personal and public spaces throughout Swan Lake. Below is a brief breakdown of the different lighting states used throughout the production.

### **Prologue**

A subdued creamy glow – suggestion of night light. The blue-white light on The Swan in the window makes the figure seem ghostlike, dreamy and distant. When the Queen enters a yellow glow cuts through from stage left as though a door has been opened.

### **Act I**

A golden glow bathes the Young Prince as if dawn has just broken. A whiter lighter streams through as the Servants enter to attend to the Prince increasingly becoming more yellow-white, warmer. When the Queen and the Prince are in public view, the light is whiter, colder not safe and warm as before. Flashing lights go off as if from the paparazzi who follow them around. A darkness falls on the stage when the Queen's subjects salute and wave, their white gloves glowing in the dark.

The pastiche ballet involves follow spots for the two leads, the Moth Maiden and the Woodcutter. As in a pantomime the lighting becomes greener with the appearance of the Troll until he is killed and the yellow-white glow returns.

The Prince's Quarter has a white-blue effect. Large shadows are created on the back wall as the characters move around. The effect is rather spooky, uneasy.

In the club scene the lighting, pinks and oranges, creates a seedy feel. Outside the 'street' is dark and shadowy.

### **Act II**

White-blue lighting suggests a cold early morning in the park, the moon providing the only light. When the Prince begins getting lost inside his imagination the floor becomes blue becoming increasingly so when the Swans appear in their lake. A green hue is added to the mix, on the tree branches and then turning yellow-white when the Prince and Swan dance together. The Swans disappear leaving the Prince in a purple haze with a touch of yellow at the back of the stage suggesting dawn breaking.

### **Act III**

A search-light effect is used as the catwalk of Princesses and their escorts arrive at the Palace. The ball is draped in a yellowish glow, warm, fun, happy. This changes when the Prince ends up dancing with the Stranger. Here the light is cut almost

# MATTHEW BOURNE'S SWAN LAKE

completely with shadows on one side of the wall – they're almost in the dark, they're in the Prince's mind at this point.

When the Stranger leaves the Prince, the lighting returns to its previous state until the Stranger reappears with the Queen on his arm. The Prince ends up on the floor down stage centre as the rest of the guests including his Mother and the Stranger surround him, closing in on him. The Prince is laying directly in front of a footlight. The bright white-yellow light on the faces leering down at the Prince are sinister and distorted.

## **Act IV**

White-blue footlights are used here, thrown onto the white wall. As the characters move around the stage huge shadows are cast across it warping perspectives and dimensions.

The effect is used again when the Swans appear from under the Prince's bed.

As we near the finale the light becomes blue and green, the addition of a swirling effect creates a dreamlike state.

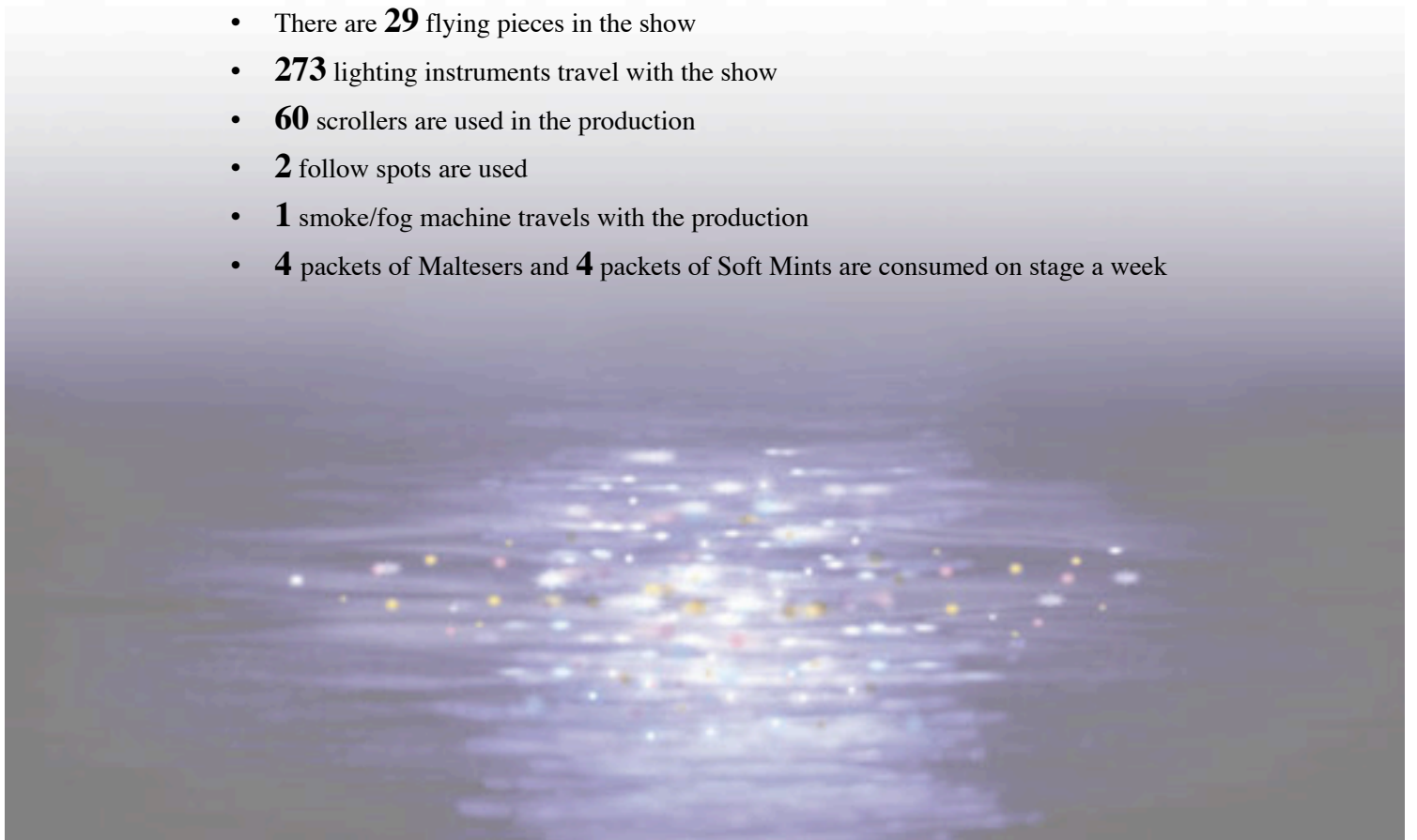
The final state is that used in Prologue – a creamy glow on the Prince's bed whilst up above the Swan and Young Prince are highlighted in a blue-white light.



# MATTHEW BOURNE'S SWAN LAKE

## FACTS AND FIGURES ABOUT THE PRODUCTION

- There are **38** dancers in the company, **24** appear in the show at any one time
- The music was recorded by **67** musicians in Air Studios, London, September 2004
- There are **27** musicians in the live orchestra
- **15** backstage crew travel with the show
- **21** local backstage personnel (including **9** dressers) are hired to help with the show, and additional personnel are brought on to help load the show into each theatre
- **44** pairs of shoes are worn by the cast during the show
- **20** hats are used in the production
- **11** masks are used
- **34** wigs are used throughout the show
- **27** pairs of gloves are worn in the course of the show
- **1500** Swarovski crystals are used on the Princess Dresses
- The women in the show use **225** pairs of dance tights each month
- There are **29** flying pieces in the show
- **273** lighting instruments travel with the show
- **60** scrollers are used in the production
- **2** follow spots are used
- **1** smoke/fog machine travels with the production
- **4** packets of Maltesers and **4** packets of Soft Mints are consumed on stage a week



MATTHEW BOURNE'S  
**SWAN  
LAKE**

## Tour History

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### 2005

#### ▶ Paris Premiere Season

14th November 2005 - 8th January 2006  
Théâtre Mogador, Paris

#### ▶ UK Autumn Season

8th November to 12th November  
New Wimbledon Theatre, Wimbledon

24th October to 29th October  
Milton Keynes Theatre, Milton Keynes

17th October to 22nd October  
The Lowry, Salford Quays

10th October to 15th October  
The Regent Theatre, Stoke

3rd October to 8th October  
Theatre Royal, Glasgow

26th September to 1st October  
Alhambra Theatre, Bradford

19th September to 24th September  
New Victoria Theatre, Woking

#### ▶ Korea

09 - 29 May 2005  
LG Arts Centre, Seoul

### 2005

#### ▶ Japan (Second season)

19 - 27 April 2005  
Bunkamura Orchard Hall, Tokyo (2)

2-3 April  
Matsumoto Performing Arts Centre

26 - 30 March  
Archi Prefectural Art Theatre, Nagoya

Osaka Festival Hall, Osaka  
19 - 21 March

22 February - 12 March  
Bunkamura Orchard Hall, Tokyo (1)

### 2004

#### ▶ UK 10th Anniversary

30th November - 16th January 2005  
Sell-out return season at Sadler's Wells  
London.

### 2003

#### ▶ First Japanese tour. Tokyo and Osaka 2003

### 2002

#### ▶ Second European tour: Lyon and Frankfurt 2002



MATTHEW BOURNE'S  
**SWAN  
LAKE**

## **Tour History continued**

### **2000**

- ▶ First European tour: Modena, Ferrara, Amsterdam, Tel Aviv, Istanbul and Cologne
- ▶ Second West End Season at Dominion Theatre: 2nd February to 11th March

### **1999**

- ▶ Second tour: Great Britain: 2nd October to 11th December

### **1998**

- ▶ New York 17-week season
- ▶ Premiere on Broadway at Neil Simeon Theatre 8th October

### **1997**

- ▶ Royal Variety Performance 1st December
- ▶ Swan Lake on BBC2 on 26th December
- ▶ Los Angeles 8-week season
- ▶ West End season at Piccadilly Theatre continued

### **1996**

- ▶ West End Premiere at Piccadilly Theatre 11th September
- ▶ First tour: Great Britain: 6th February to 13th April

### **1995**

- ▶ Premiere at Sadler's Wells in London 9th November



# MATTHEW BOURNE'S SWAN LAKE

## Awards

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### 1999

- ▶ Astaire Awards for best dance on Broadway 1999: Best male performance: Adam Cooper; Special Recognition Award for Concept, Direction and Choreography: Matthew Bourne
- ▶ Tony Awards 1999: Best Musical Direction: Matthew Bourne; Best Choreography: Matthew Bourne; Best Costume Design: Lez Brotherston
- ▶ Outer Circle Critics Awards for Broadway Season 1999: Best Musical Direction: Matthew Bourne; Best Choreography: Matthew Bourne; Best Costume Design: Lez Brotherston
- ▶ Drama League Awards for Los Angeles Season 1997: Musical Direction: David Frame; Best Performance: Adam Cooper; Best Performance: Scott Ambler, Director: Matthew Bourne; Producer: Katherine Dore, Costumes & Stage: Lez Brotherston
- ▶ Los Angeles Drama Critics Circle Awards Best Choreography: Matthew Bourne 1997

### 1998

- ▶ Drama Desk Awards for Broadway Season 1998/99: Best Musical Direction: Matthew Bourne; Best Choreography: Matthew Bourne; Best Musical Stage: Lez Brotherston; Best Costume Design: Lez Brotherston; Best Theatrical Event: Swan Lake
- ▶ Society of West End Theatres Olivier Award Best New Dance Production 1996
- ▶ Time Out Dance Award Adam Cooper Best Performance 1996
- ▶ The Manchester Evening News Award Best Dance Production on Tour 1996
- ▶ Gay Times Readers Poll Most Amazing Live Show 1996

### 1997

- ▶ The South Bank Show Award Matthew Bourne for Swan Lake 1997
- ▶ The Evening Standard Ballet Awards Adam Cooper Best Performance 1997
- ▶ Time Out Dance Award
- ▶ AMP Special recognition for West End season Swan Lake 1996



# MATTHEW BOURNE'S SWAN LAKE

## RECOMMENDED RESOURCES

'The Swan Lake Project: Notes by Matthew Bourne.'

Bourne, M.(1994) AMP Marketing

'Tchaikovsky: Biographical and Critical Study. Volume II The Crisis Years (1874-1878) Brown D (1982) London: Victor Gollancz

'South Bank Show: Matthew Bourne's Adventures in Motion Pictures',

Burley, L. (1997) ITV

'AMP's Swan Lake,' The Dancing Times LXXXVI

Jays, D. (1996)

AMP CD Tchaikovsky's Swan Lake. Editions d'etat, 0630-16451-2

Lloyd-Jones, D. Conductor (1996)

'Matthew Bourne and his Adventures in Motion Pictures',

Macauley, A. (2000) Faber & Faber

'Fifty Contemporary Choereographers.'

Poesio, G in M. Bremser ed. (1999) London: Routledge

'Frederick Ashton and His Ballets'

Vaughan, D. (1999) London: Dance Books. First published 1977

'Matthew Bourne's Swan Lake' DVD

Warner Music, (1996)

Design for Performance: From Diaghilev to The Pet Shop Boys; 'Lighting Swan Lake, and Interview with Rick Fisher by Tim White',

P. Doherty & T.White (1996) London: Lund Humphries

Tchaikovsky's Ballets.

Whiley, R.J. (1985) Oxford: Clarendon Press

For further information you can visit:

[www.swanlaketour.com](http://www.swanlaketour.com)

[www.new-adventures.net](http://www.new-adventures.net)

[www.matthewbourne.org](http://www.matthewbourne.org)

Original Education Resource for Adventures in Motion Pictures written and compiled  
by Elizabeth Marshall, 1999