

BALLET
IRELAND

In association with



presents

Nutcracker Sweeties



balletireland.ie

WELCOME

I always look forward to this time of year to welcome and thank you for coming to see us.

Thus year, we are very proud to have our title sponsor, EY Ireland, support this tour of Nutcracker Sweeties. It is through strong partnerships and aligning with a company that shares values that we can grow Ballet Ireland and expand the work that we are doing.

We are delighted to be back touring Nutcracker Sweeties, choreographed by Morgann Runacre-Temple. Working with Morgann on this Irish themed Nutcracker is such a joy. Working alongside her is a superb team of creatives weaving their magic to make Nutcracker Sweeties a wonderful experience for you.

This year has been a very busy one for the company. Our spring programme, Bold Moves, featured work by Christopher Bruce, Marguerite Donlon and Filipe Portugal. This summer, thanks to Culture Ireland, we performed work by Irish choreographers Zoë Ashe-Browne and Marguerite Donlon at the Edinburgh Fringe Festival. The summer finished off with our performances at Electric Picnic where audiences were thrilled by our performances of Christopher Bruce's Rooster. This autumn, we debuted our first production for young audiences, The Glasshouse for which we commissioned Irish choreographer Róisín Whelan.

None of this would be possible without the support of The Arts Council, our Board of Directors and Friends.

We hope you enjoy watching Nutcracker Sweeties as much as we have enjoyed creating it for you.

Anne Maher
Ballet Ireland, CEO / AD

EY Ireland is proud to partner with Ballet Ireland and to support them in showcasing their production of 'Nutcracker Sweeties' at venues right across the island of Ireland this winter season.

At EY our purpose is to build a better working world and as part of this we are proud to champion the arts, as a driving force of creativity and innovation; two essential pillars to economic growth and societal wellbeing.

Ballet Ireland is an incredible company which provides the opportunity for men and women across the island of Ireland to share their talent.

We are proud to work with them to help make their productions more accessible to audiences everywhere and we are delighted to be supporting such high calibre performers.

The arts community is incredibly vibrant on the island of Ireland and we are pleased to celebrate the fantastic contribution that Ballet Ireland makes in this space.

Our hope is that this sponsorship will provide the professional dancers of Ballet Ireland, as well as aspiring professional dancers across the country, the opportunity to excel at their passion.

Niamh O'Beirne
EY Ireland Partner and Head of Business and People Consulting



ABOUT THE COMPANY

Ballet Ireland was established in 1998 by Gunther Falusy and Anne Maher and its inaugural performances were given at the Gaiety Theatre in October of that year.

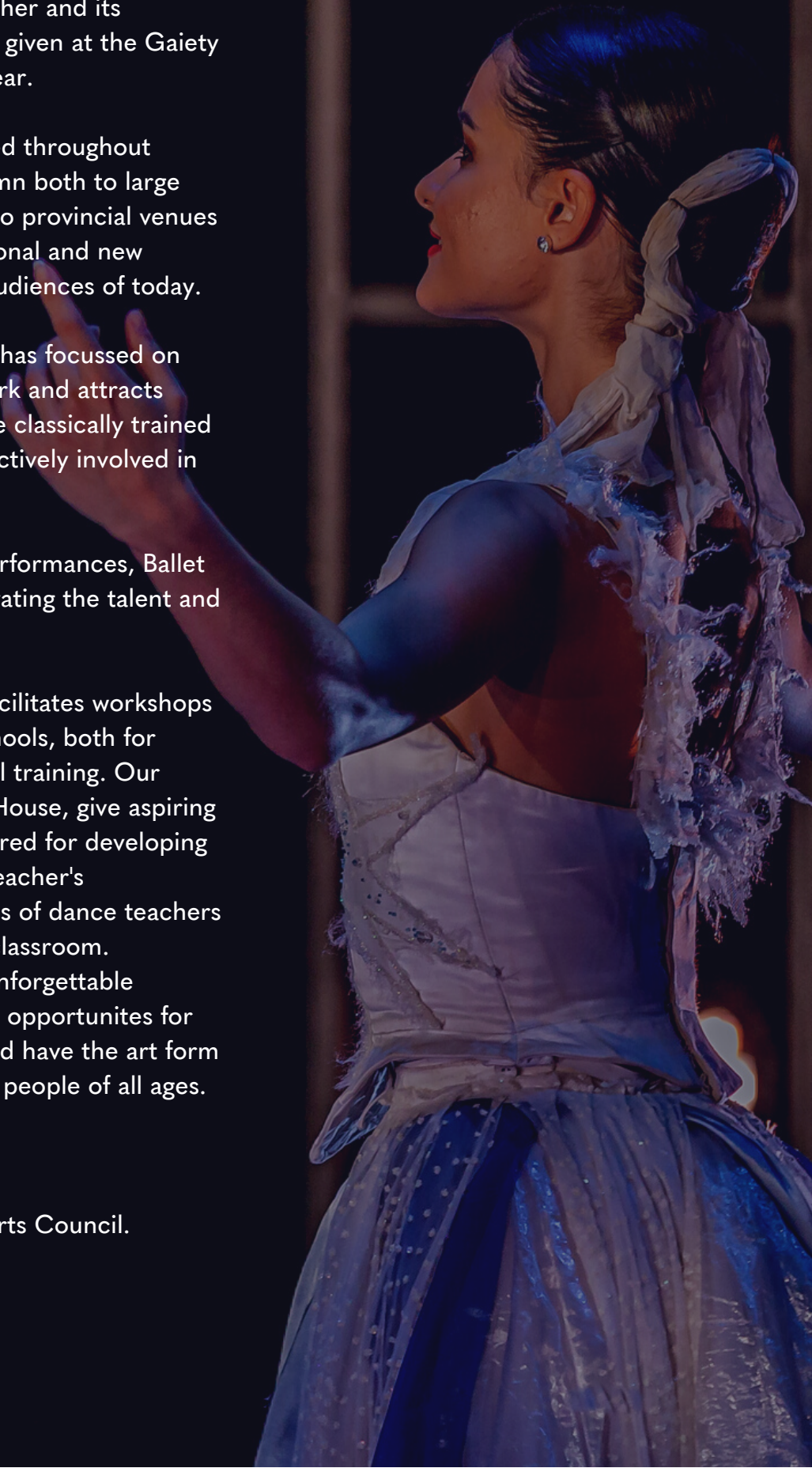
The company has since toured throughout Ireland each spring and autumn both to large scale theatres in Dublin and to provincial venues nationwide presenting traditional and new ballets which resonate with audiences of today.

In recent years the company has focussed on developing new, narrative work and attracts highly skilled dancers who are classically trained and passionate about being actively involved in the creative process.

In addition to professional performances, Ballet Ireland is committed to cultivating the talent and audiences of the future.

The Education Programme facilitates workshops in primary and secondary schools, both for those with and without formal training. Our Summer Intensives in DanceHouse, give aspiring young students training required for developing dancers of today while our Teacher's Programme develops the skills of dance teachers to incorporate dance in the classroom. These opportunities create unforgettable experiences and create more opportunities for the development of dance and have the art form have a presence in the lives of people of all ages.

Ballet Ireland is a recipient of Strategic Funding from the Arts Council.





Nutcracker Sweeties

Tour Dates

Theatre at the Mill,
Newtownabbey
Fri 4 & Sat 5 Nov

Lime Tree Theatre,
Limerick
Fri 2 & Sat 3 Dec

Millennium Forum,
Derry/Londonderry
Wed 9 Nov, 7.30pm

An Grianán Theatre,
Letterkenny
Tues 6 Dec

Market Place Theatre, Armagh
Sat 12 Nov

Draíocht, Blanchardstown
Fri 9 & Sat 10 Dec

Gaiety Theatre, Dublin
Wed 16 - Sat 19 Nov

Town Hall Theatre, Galway
Tue 13 & Wed 14 Dec, 8pm

Siamsa Tíre, Tralee
Wed 23 Nov

glór, Ennis
Fri 16 & Sat 17 Dec

National Opera House, Wexford
Sat 26 Nov

Solstice Arts Centre, Navan
Tue 20 Dec

The Civic Theatre, Tallaght
Tues 29 - Weds 30 Nov

Mermaid Arts Centre, Bray
Thurs 22 8pm & Fri 23 Dec



Nutcracker Sweeties

Choreography: Morgann Runacre-Temple

Music: Pyotr Ilyich Tchaikovsky

Additional Sound design: Tom Lane

Costume & Set design: Jack Scullion

Lighting design: Eoin Lennon

Dramaturgy: Sam Brown

Dancers: Jasper Arran, Tadhg Brennan, Enzo Convert, Nini De Vet, Mami Fujii,
Dominic Harrison, Reece Hudson, Elsa Le Breton, Massimo Margaria,
Niamh O'Flannagain, Iyamilé Ramos Gonzalez, Ainhoa Segrera, Ryunosuke
Ujihara, Théo Vanpop. Ryoko Yagyu, Valerie Yeo.

[READ DANCER BIOS HERE](#)



NUTCRACKER SWEETIES

Themes of dolls coming to life are central to the Hoffmann stories which have been adapted for ballet. *Coppélia*, one of my earlier collaborations with Ballet Ireland, is based in Hoffmann's writings. Here, an eccentric dollmaker falls for one of his own creations, believing it imbued with life. In our current *Nutcracker*, Ciara truly loves her doll, both as inanimate toy and living breathing soldier. He is the key which brings her from one world to another.

I think of *The Nutcracker* very much as a living, evolving ballet, constantly re-forming and re-shaping, always in motion. No two productions are alike, and there are as many productions as there are brands of chocolate. The essential common ingredient is, of course, Tchaikovsky's majestic score, and I have tried not to be overly daunted by this. The music has undergone re-imaginings on several previous occasions, including reworkings by Duke Ellington and adaptations to include melodies from the Beatles.

The story portrayed by the ballet also evolves with each production. The *Nutcracker* is, in many ways, a reflection of the holiday traditions practiced in the places in which it is performed. I have always found department stores to be magical, theatrical places.

As a child I gazed in awe at the marvellous window displays, and the vast palaces beyond, of lights and colours and wonders. And the perils of wandering off in a store, away from my parents, never to be found again, were somewhat assuaged with the lure of possible adventure.

Lost in a world of make-believe, my imagination was filled with fantasy and dreamy promise, and peopled with oversized dolls and exotic stuffed toys. In my childish imagination, the portal to another world was somewhere in the Christmas store, perhaps behind the doors of the elevator....

Morgann Runacre-Temple



THE MUSIC

Tchaikovsky's score for The Nutcracker has become one of the best loved and most well known in the entire repertoire. It is littered with memorable musical numbers, from the distinctively light and whimsical overture, to the delightful Waltz of the Flowers, and the iconic Dance of the Sugar Plum Fairy. As well as its perfectly crafted tunes and phrases, one of the most instantly recognisable elements of the score is its creative use of instrumentation and orchestration. For example, the celesta is used to a large extent. This is a keyboard operated steel bar piano with a similar sound to a glockenspiel. We most famously hear this instrument in the Dance of the Sugar Plum Fairy but it also features throughout the score in combination with the harp and other instruments. Tchaikovsky apparently discovered the celesta while visiting the instrument maker Auguste Mustel in Paris in the 1880s and consequently decided to incorporate it into his compositions. At this time, the celesta was a recently invented musical instrument which offered exciting new sonic possibilities to composers and orchestrators. In much the same way as twentieth century composers integrated electronic instruments into their orchestrations, Tchaikovsky used the innovations of his own time to achieve unique and vibrant musical colours. As well as the celesta he also uses the relatively exotic bass clarinet within a large orchestral ensemble with extensive woodwind and percussion sections. The score for The Nutcracker also features specific sound effects such as a gunshot and

a chiming clock which add further depth to the sound of the piece. Thanks to Tchaikovsky's masterful use of orchestration, the music of The Nutcracker remains memorable not only thanks to the quality of the musical material but also in a large part because of the specific sounds and colours of the orchestra. In our version of this classic score we have continued in the tradition of Tchaikovsky's search for new sounds. By incorporating specific sound effects related to the scenic action we are able to emphasise elements of the story in new and exciting ways. By deploying atmospheric sounds in the opening scenes we are able to evoke the distinctive soundscape of the period in which the production is set, and by adding further sound elements we are able to augment Tchaikovsky's already fantastical and extended sound world. For example, the sound of the nutcracker coming to life is heard as wooden creaks and jolts, and the world of the Waltz of the Flowers is enriched by idyllic natural sounds such as birds and insects. Based on his own use of extra-musical sound elements, we believe that Tchaikovsky would have approved of the enhanced soundscape which we have created. We hope that the new and the old can come together to invoke the rich musical world of this enchanting and magical story.

Tom Lane

SYNOPSIS

A WELL-KNOWN DUBLIN DEPARTMENT STORE

Ciara and her younger brother, Fionn, enjoy the excitement of Christmas shopping with their parents. Store manager Mrs. Drosselmeyer and her assistants have prepared for the busiest day of the year and present the season's best sellers. These include a beautiful Nutcracker Doll, which Drosselmeyer offers as a gift to Ciara, much to her brother's envy. Just before closing time, the children slip into the elevator, off to a different department...

A WELL-KNOWN DUBLIN DEPARTMENT STORE

Ciara and Fionn are awoken by the sound of a chiming clock. The store has grown eerie and looming. There is a creaking sound from one of the mannequin displays and the Nutcracker Doll comes to life. He is a heroic soldier, here to save the children from the terrifying store rats. They form a little army together and try to defeat the monstrous triple-headed Rat King. The battle leaves the Nutcracker wounded, but he staggers back to life. It slowly begins to snow inside the store as the Ciara and the Nutcracker dance. Nutcracker and Ciara realise that the falling snow is in fact delicious icing sugar! Mrs. Drosselmeyer leads the two further into the magical midnight department store - a Kingdom of Sweets, collecting Fionn along the way (who had chased the routed rats).

As they explore the different departments, the mannequin displays spin into life, one after another. Finally they meet the Sugar Plum Fairy and her Cavalier, who perform a beautiful traditional dance.

CHRISTMAS MORNING

The sleeping children are discovered by Drosselmeyer's staff. Their worried father warns them to never run off in a shop again. Ciara's explanations of their adventures are brushed aside. Ciara and Fionn know the truth about her little Nutcracker, and the magical secrets of the midnight department store.

Running Time: approx. 90 mins with interval



Nutcracker Sweeties

CAST

SHOP

Ciara: Elsa Le Breton / Valerie Yeo
Fionn: Tadhg Brennan / Théo Vanpop
The Nutcracker: Dominic Harrison / Ryunosuke Ujihara
Drosselmeyer: Nini De Vet / Niamh O'Flannagain
Mother: Niamh O'Flannagain / Nini De Vet
Father: Reece Hudson
Shop Assistants: Enzo Convert, Massimo Margaria / Dominic Harrison Tadhg Brennan
Customers: Artists of Ballet Ireland
Father Christmas: Théo Vanpop / Enzo Convert
King Rat: Reece Hudson
Rats: Artists of Ballet Ireland

SNOW SCENE

Lead snowflake: Mami Fujii, Enzo Convert / Ryoko Yagyu, Jasper Arran
Snowflakes: Artists of Ballet Ireland

SUGAR PLUM FAIRY Ryoko Yagyu

CAVALIER Jasper Arran

SPANISH

Enzo Convert / Dominic Harrison

ARABIAN / ACCESSORIES

Iyamilé Ramos González, Ainhoa Segrera, Mami Fujii, Valerie Yeo / Elsa Le Breton

RUSSIAN / HURLING

Massimo Margaria, Ryunosuke Ujihara / Enzo Convert

MIRLITONS / CANDYCANE

Iyamilé Ramos González, Ainhoa Segrera

FLOWERS

Artists of the Ballet Ireland



EDUCATION

PRIMARY SCHOOLS

Our work with children in primary schools teaches them a range of skills through developing fine and large motor control, co-ordination and rhythm through dance. Schools also visit the company at DanceHouse, Dublin to meet the dancers and watch them perform following their own workshop in one of the studios.

'This project has many aspects. It covers a wide range of curricular subject areas and is very much in compliance with the revised national curriculum. Every pupil in the school has been involved. They have grown in confidence and self esteem. Their cognitive and aesthetic abilities have been enhanced. To say that each pupil in the school has benefited from the experience would be an understatement such was their enthusiasm and commitment...'

Sadie Maloney, Principal, St. Michael's GNS, Tipperary



SUMMER INTENSIVE TRAINING

A unique Summer Intensive providing students with the training required for Ballet Dancers of today. Each day will start with ballet-based Pilates. Students will train with world renowned tutors in ballet, pointe work and repertoire.

To be notified about 2023 dates contact:
info@balletireland.ie

TEACHERS' PROGRAMME

This unique summer course gives schoolteachers an understanding of how to teach dance, using simple, clear methods, easy steps, and straightforward dance vocabularies. Teachers are introduced to aspects of dance education: class structure, anatomy in relation to dance, how music is used, and how dance relates to drama and narrative expression.

For more information contact
stephen@balletireland.ie





THE COMPANY

CEO/Artistic Director: Anne Maher
General Manager: Martin Lindinger
Communications Manager: Jeanette Keane
Education Officer: Stephen Brennan
Rehearsal Director: Laura Bruña Rubio

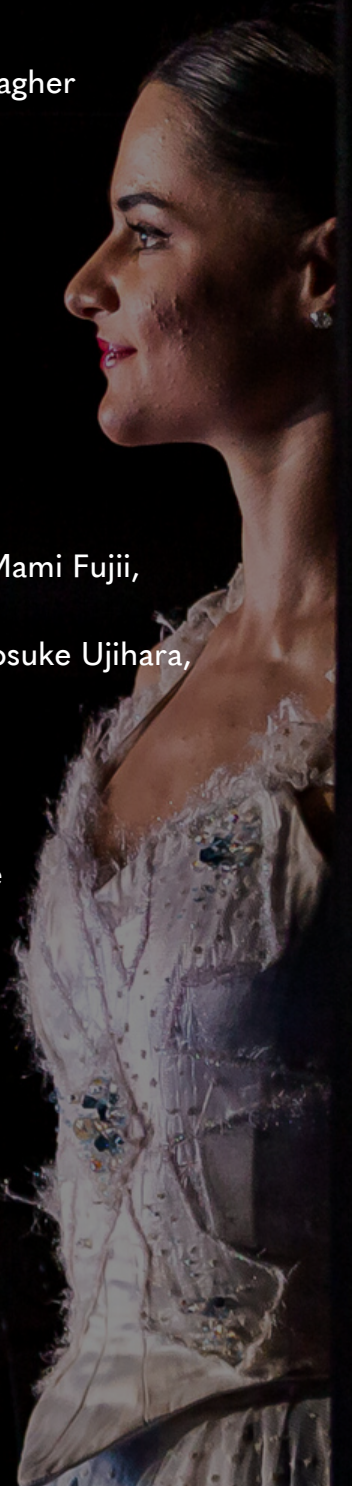
Lighting Design: Eoin Lennon
Production Manager: Eamon Fox
Assistant Production Manager / Stage Manager: George Bernard Gallagher
Stage Manager: Ruth Lodge
Re-lighter: Odhran Duignan
Stage Crew / Truck transport: Francis Pierce

Press: JailBird
Photography: Andrew Ross
Videography: Kristian Mantalvanos
Graphic Design: Keystrokes Digital
Print: Grehan Printers

Dancers: Jasper Arran, Tadhg Brennan, Enzo Convert, Nini De Vet, Mami Fujii, Dominic Harrison, Reece Hudson, Elsa Le Breton, Massimo Margaria, Niamh O'Flannagain, Iyamilé Ramos Gonzalez, Ainhoa Segrera, Ryunosuke Ujihara, Théo Vanpop. Ryoko Yagyū, Valerie Yeo

Board of Directors: Una O'Hare (Chair), Louise Carpendale, Christopher Clinton Conway, Simon Henry, Karen Lowey, Leo Moore

Special thanks to: Dance Ireland & Matt Carroll



We thank our Supporters, Partners and Funders for the ongoing support to Ballet Ireland

Support from our funding bodies, media sponsors and patrons allows us to bring productions of the highest professional quality to audiences throughout Ireland. This support also enables us to facilitate dance in schools and regional theatres all over the country. Through our supporters' generosity, we can continue to develop and perform the finest ballet on our stages, develop new work and nurture the next generation of artists.

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