

HOW TO FIND US

WHITGIFT FILM THEATRE, CROSLAND ROAD, GRIMSBY, DN37 9EH

Whitgift Film Theatre is within John Whitgift Academy on the Willows Estate by the No 16 Bus Route and the No 45 Cleethorpes /Immingham Bus. Car parking is free and plentiful.



WHITGIFT FILM THEATRE NEWS

We are pleased to announce our Royal Opera House brochure for 2016 – 2017. Our special events page on the website has all the up and coming Special Events such as live ballet, opera, plays and concerts. To find out more please go to:

<http://www.whitgiftfilmtheatre.co.uk/special-events.html>

We now have the facility for you to request seats when pre- booking your tickets online.

Please note if you wish to pay by debit or credit card we only have the facility to accept cards online. The Box Office can only accept payment in cash.

Do not forget to sign up to our weekly news email for a reminder of what will be showing at Whitgift Film Theatre in the coming weeks.

Enjoy the programme!

WHITGIFT FILM THEATRE SPECIAL EVENTS DIARY

FULL PRICE £15 / CONCESSION £12

2016

MON 26TH	SEPT	NORMA (Bellini)	7:15PM
MON 17TH	OCT	COSI FAN TUTTE (Mozart)	6:30PM
WED 2ND	NOV	ANASTASIA (Ballet)	7:15PM
THUR 15TH	NOV	LES CONTES D'HOFFMANN (Offenbach)	6:15PM
THUR 8TH	DEC	THE NUTCRACKER (Tchaikovsky)	7:15PM

2017

TUE 31ST	JAN	IL TROVATORE (Verdi)	7:15PM
WED 8TH	FEB	WOOLF WORKS (Ballet)	7:15PM
TUE 28TH	FEB	THE SLEEPING BEAUTY (Tchaikovsky)	7:00PM
THUR 30TH	MAR	MADAMA BUTTERFLY (Puccini)	7:15PM
TUE 11TH	APRIL	JEWELS (Ballet)	7:15PM
WED 7TH	JUNE	THE DREAM / SYMPHONIC VARIATIONS / MARGUERITE AND ARMAND (Ballet)	7:15PM
WED 28TH	JUNE	OTELLO (Verdi)	7:15PM

PERFORMANCES BEGIN AT 7.15PM (DOORS OPEN 6.45PM) UNLESS OTHERWISE STATED



ROYAL
OPERA
HOUSE

THE MANAGEMENT RESERVES THE RIGHT TO CHANGE THE PROGRAMME WITHOUT NOTICE.
TICKETS BOUGHT IN ADVANCE CANNOT BE EXCHANGED, NOR REFUNDS OFFERED UNLESS AN
EVENT IS CANCELLED.



www.whitgiftfilmtheatre.co.uk



ROYAL
OPERA
HOUSE

CINEMA
2016 - 2017

Advance tickets & seats can be purchased from:
www.whitgiftfilmtheatre.co.uk

NORMA (Bellini) presented live from the Royal Opera House on Monday 26th September 2016, 7:15 pm. £12 concessions/ £15 full price.

Cast: Anna Netrebko / Joseph Calleja / Sonia Ganassi
Conductor: Antonio Pappano / **Director:** Alex Ollé.

The priestess Norma loves Pollione, leader of the occupying force suppressing her people, and has borne two children by him. But Pollione's love has withered, and he now loves Norma's fellow priestess Adalgisa. Meanwhile, the people urgently look to Norma to lead their rebellion. This new production of *Norma* is The Royal Opera's first in nearly thirty years. Directing is Alex Ollé, of the Catalan collective La Fura dels Baus, reunited with the creative team behind his acclaimed production of *Oedipe*. They give *Norma* a contemporary setting against a backdrop of a cruel civil war, and focus on the opera's exploration of the conflict between an individual's own desires and those of her society – and of religion as a force for unity and for destruction.

COSÌ FAN TUTTE (Mozart) presented live from the Royal Opera House on Monday 17th October 2016, 6:30 pm. £12 concessions/ £15 full price.

Cast: Daniel Behle / Alessio Arduini / Johannes Martin Kränzle / Corinne Winters / Angela Brower / Sabina Puértolas
Conductor: Semyon Bychkov / **Director:** Jan Philipp Gloger.

Ferrando loves Dorabella and Guglielmo loves Fiordiligi – but their friend Don Alfonso is sceptical. He offers the young men a bet: given the opportunity, their loves will prove unfaithful in less than a day. Confident of their girlfriends' fidelity, Ferrando and Guglielmo accept. German director Jan Philipp Gloger makes his Royal Opera debut with this new production of *Così fan tutte*, following such previous credits as *Der fliegende Holländer* for the Bayreuth Festival and *Der Rosenkavalier* for Dutch National Opera. He and his team of regular collaborators take their inspiration from Mozart and Da Ponte's alternative title for the opera: 'The School for Lovers'. Don Alfonso, a mischievous theatrical impresario, leads the young lovers on a journey through their emotions, using all the resources of his theatre in a quest to prove to them that, in Gloger's words, 'love is not a God-given thing, but something that we have to fight for, find, define, create and dream newly, almost every day'.

ANASTASIA (Ballet) presented live from the Royal Opera House on Wednesday 2nd November 2016, 7:15 pm. £12 concessions/ £15 full price.

Choreographer: Kenneth MacMillan / **Music:** Tchaikovsky and Martinů.

Events overtake the young Grand Duchess Anastasia Romanov and her family: World War I is declared, and then the Russian Revolution brings their privileged lives to an end. One of MacMillan's first creative acts on becoming Director of The Royal Ballet was to adapt *Anastasia* into a three-act, full-length work, his first for the Company since *Romeo and Juliet*. He created two preceding acts to the Berlin act, using music by Tchaikovsky to explore Anna's 'memory' of events in the Imperial family leading up to the Russian Revolution – providing a powerful context for the disturbed Anna's nightmares of the final act. The full ballet, first performed in 1971, was a declaration of intent: it showcased MacMillan's dual influences, of classical, Royal Ballet tradition in the first two acts, and of German expressionism – a style then entirely new to British audiences – in the final. The ballet remains one of MacMillan's most experimental and poignant works.

LES CONTES D'HOFFMANN (Offenbach) presented live from the Royal Opera House on Tuesday 15th November 2016, 6:15 pm. £12 concessions/ £15 full price.

Cast: Vittorio Grigolo / Thomas Hampson / Sofia Fomina / Christine Rice / Sonya Yoncheva
Conductor: Evelino Pidò / **Director:** John Schlesinger

The great storyteller Hoffmann is losing himself to drink. His rival in love, Councillor Lindorf, claims that Hoffmann knows nothing of the heart, and so goads Hoffmann into telling the tales of his three great loves – each destroyed by a villain who bears an uncanny resemblance to Lindorf. The Royal Opera's production of *Les Contes d'Hoffmann* was created in 1980 by the award-winning director John Schlesinger, best known for his work in film (*Midnight Cowboy*, *Sunday Bloody Sunday*) and television (*Cold Comfort Farm*, *An Englishman Abroad*). Schlesinger's production sets Hoffmann's tales in the late 19th century, the time in which Offenbach wrote his opera. William Dudley's magnificent set designs and Maria Björnson's sumptuous costumes realize to brilliant effect the extravagant flourishes of Hoffmann's imaginative world.

THE NUTCRACKER (Tchaikovsky) presented live from the Royal Opera House on Thursday 8th December 2016, 7:15 pm. £12 concessions/ £15 full price.

Choreographer: Peter Wright after Lev Ivanov / **Music:** Tchaikovsky.

The young Clara creeps downstairs on Christmas Eve to play with her favourite present – a Nutcracker. But the mysterious magician Drosselmeyer is waiting to sweep her off on a magical adventure. In Peter Wright's classic production for The Royal Ballet, the stage sparkles with theatrical magic – a Christmas tree grows before our eyes, toy soldiers come to life to fight the villainous Mouse King and Clara and the Nutcracker are whisked off to the Kingdom of Sweets on a golden sleigh. Tchaikovsky's score contains some of ballet's best-known melodies, from the flurrying Waltz of the Snowflakes to the dream-like Dance of the Sugar Plum Fairy – all brilliantly set in Wright's choreography. Julia Trevelyan Oman's designs draw upon 19th-century images of Christmas, making this magical production perfect for the festive season.

IL TROVATORE (Verdi) presented live from the Royal Opera House on Tuesday 31st January 2017, 7:15 pm. £12 concessions/ £15 full price.

Cast: Dmitri Hvorostovsky / Anita Rachvelishvili / Lianna Haroutounian / Gregory Kunde
Conductor: Richard Farnes / **Director:** David Bosch

The Count di Luna loves Leonora, but she loves Manrico, the Count's military enemy. Manrico's mother Azucena tells him how her mother was burnt to death for supposed witchcraft against the Count's baby brother. Azucena intended to throw the baby onto the fire – but blinded by revenge she lost her own child to the flames. Il trovatore is probably best known for its 'gypsy' music – the Anvil Chorus, Azucena's 'Stride la vampa' and Manrico's heroic 'Di quella pira' are key examples. But Verdi wrote wonderful music for all four of his leads, with the 'aristocratic' 'Il balen del suo sorriso' for the Count, and Leonora's prayer 'D'amor sull'ali rosee' among a host of thrilling ensembles and chorus numbers. German director David Bösch, celebrated for his theatrical productions for Munich and Frankfurt among others, makes his UK debut with this new production for The Royal Opera. The opera's themes of jealousy, revenge and love play out against a hauntingly beautiful, wintry landscape that has been riven by war.

WOOLF WORKS (Ballet) presented live from the Royal Opera House on Wednesday 8th February 2017, 7:15 pm. £12 concessions/ £15 full price.

Choreographer: Wayne McGregor / **Music:** Max Richter

Wayne McGregor's ballet triptych *Woolf Works*, inspired by the writings of Virginia Woolf, met with outstanding critical acclaim on its premiere in 2015, and went on to win McGregor the Critics' Circle Award for Best Classical Choreography. The Observer described it as 'a compellingly moving experience'; for The Independent it 'glows with ambition... a brave, thoughtful work'; The Guardian concluded that 'it takes both McGregor – and the concept of the three-act ballet – to a brave and entirely exhilarating new place'.

THE SLEEPING BEAUTY (Tchaikovsky) presented live from the Royal Opera House on Tuesday 28th February 2017, 7:00 pm. £12 concessions/ £15 full price.

Choreographer: Petipa / Ashton / Dowell / Wheeldon / **Music:** Tchaikovsky

The wicked fairy Carabosse is furious she wasn't invited to Princess Aurora's christening. She gives the baby a spindle, saying that one day the Princess will prick her finger on it and die. The Lilac Fairy makes her own christening gift a softening of Carabosse's curse: Aurora will not die, but will fall into a deep sleep, which only a prince's kiss will break. The masterful 19th-century choreography of Marius Petipa is combined with sections created for The Royal Ballet by Frederick Ashton, Anthony Dowell and Christopher Wheeldon. Together they create an enchanting sequence of gems in the ballet repertoire – from the iconic *Rose Adage*, when Aurora meets her four royal suitors, and the lilting *Garland Waltz* to the *Vision Pas de deux*, as Florimund sees Aurora for the first time, and the celebratory *divertissements* and final *pas de deux* that bring the ballet to its glorious close. Throughout, Pyotr Il'yich Tchaikovsky's masterful score takes ballet music to a height of passion, sophistication and intensity that arguably has never been surpassed.

MADAMA BUTTERFLY (Puccini) presented live from the Royal Opera House on Thursday 30th March 2017, 7:15 pm. £12 concessions/ £15 full price.

Cast: Ermonela Jaho / Marcelo Puentes / Scott Hendricks / Elizabeth DeShong
Conductor: Antonio Pappano / **Directors:** Moshe Leiser and Patrice Caurier

Cio-Cio-San, the young Japanese bride of dashing American officer Lieutenant Pinkerton, finds her romantic idyll shattered when he deserts her shortly after their marriage. She lives in hope that one day he will return. Puccini drew on Japanese folk melodies for the score, one of his most evocative and atmospheric. In Act I, Cio-Cio-San expresses her radiant happiness in 'Ancora un passo', and the two lovers rapturously declare their love for each other in the passionate duet 'Viene la sera'. In Act II the mood becomes increasingly strained, as in 'Un bel di vedremo' when Cio-Cio-San longs for the 'fine day' when her husband will return to her. The romantic exoticism of 19th-century European images of Japan – an integral part of Madama Butterfly's character – inspire Moshe Leiser and Patrice Caurier's elegant production for The Royal Opera.

JEWELS (Ballet) presented live from the Royal Opera House on Tuesday 11th April 2017, 7:15 pm. £12 concessions/ £15 full price.

Choreographer: George Balanchine / **Music:** Fauré / Stravinsky / Tchaikovsky

George Balanchine's glittering ballet *Jewels* was inspired by the beauty of the gem stones he saw in the New York store of jewellers Van Cleef & Arpels. He went on to make history with this, the first abstract three-act ballet, first performed in 1967 by New York City Ballet. *Jewels* was performed in full by The Royal Ballet for the first time in 2007, using costume designs from the original NYCB production and new set designs by Jean-Marc Puissant. Each of the three movements draws on a different stone for its inspiration and a different composer for its sound. The French Romantic music of Fauré provides the impetus for the lyricism of 'Emeralds'. The fire of 'Rubies' comes from Stravinsky and the jazz-age energy of New York. Grandeur and elegance complete the ballet in 'Diamonds', with the splendour of Imperial Russia and Tchaikovsky's opulent Third Symphony. Each section salutes a different era in classical ballet's history as well as a distinct period in Balanchine's own life. Through it all, Balanchine displays his genius for combining music with visionary choreography.

THE DREAM / SYMPHONIC VARIATIONS / MARGUERITE AND ARMAND (Ballet) presented live from the Royal Opera House on Wednesday 7th June 2017, 7:15 pm. £12 concessions/ £15 full price.

Choreographer: Frederick Ashton / **Music:** Mendelssohn / Franck / Liszt

Frederick Ashton was Founder Choreographer of The Royal Ballet. His works define the English style of ballet – characterized most notably by precise, fleet footwork, sensuous épaulement (the way the shoulders are held) and gorgeous line of delicate simplicity. His many works for the Company are arguably its greatest legacy. The Royal Ballet celebrates this heritage through a mixed programme of three of Ashton's most loved – and most characteristic – works. *The Dream* (1964) is an enchanting adaptation of Shakespeare's *A Midsummer Night's Dream* to music by Mendelssohn. *Symphonic Variations* (1946) is Ashton's first masterpiece, and a breathtaking, abstract work on the beauty of pure movement. *Marguerite and Armand* (1963), inspired by the celebrated dance partnership between Margot Fonteyn and Rudolf Nureyev, is a tragic love story of great lyric beauty.

OTELLO (Verdi) presented live from the Royal Opera House on Wednesday 28th June 2017 7:15 pm. £12 concessions/ £15 full price.

Cast: Jonas Kaufmann / Maria Agresta / Ludovic Tézier
Conductor: Antonio Pappano / **Director:** Keith Warner

Otello is Verdi's final tragedy. After astonishing productivity in his early career, the composer slowed in later life; more than fifteen years separate Otello and its predecessor, *Aida*, although Verdi revised his earlier works *Simon Boccanegra* and *Don Carlo* in the interim. He was lured out of retirement by the composer and librettist Arrigo Boito, who tempted him with a proposal that was very close to Verdi's heart: Shakespeare's *Othello*. Boito adapted the libretto from Shakespeare's play, with much intervention from Verdi. As the latest utterance from the master of Italian opera, the 1887 premiere was an instant success – but, more than that, Otello has been an important part of the international opera repertoire ever since.

Special events at Whitgift Film Theatre.

Evening Performances start at 7.15pm (unless otherwise stated) Doors open 6.45pm

Patrons claiming a Concession Ticket should bring an appropriate form of identification such as a student ID card or driving licence etc