



WELCOME

MONICA MASON

A Life with The Royal Ballet

Monica Mason has had a unique career with The Royal Ballet, having worked with every previous Director of the Company. As her final Season as Director of The Royal Ballet begins to draw to a close, the Royal Opera House Collections Spring/Summer 2012 exhibition will examine and celebrate her 54 years with the Company. From her early days as a member of the corps de ballet in 1958 through to her decade as Director, this exhibition will give a detailed overview of her exceptional achievements within the Company. The different stages of her career will be illustrated by costumes, photographs and press cuttings from Royal Opera House Collections, as well as material lent by Mason herself.



Above Detail of full-length portrait of Monica Mason by June Mendoza
Left Portrait of Monica Mason by Johan Persson

The exhibition starts in the Carriage Entranceway and can be followed using this leaflet. Please note that there are no longer any exhibition cases in the Paul Hamlyn Hall

CARRIAGE ENTRANCEWAY

Monica Mason's career as a dancer with The Royal Ballet is recalled here in a display of costumes dating from 1958 to 1980.

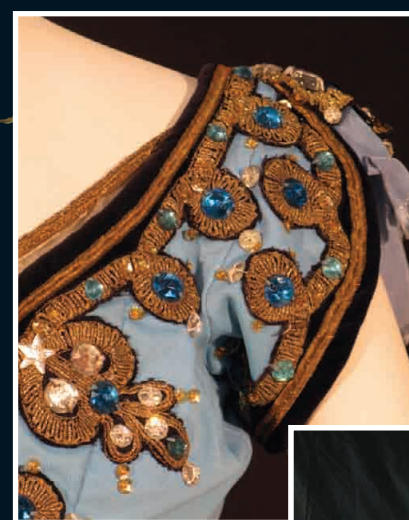
Far Left Case

The earliest costume on display is for one of the six fiancées (or princesses) in *Le Lac des cygnes*, designed by Leslie Hurry and worn by Mason in 1958. This was just five months after she joined The Royal Ballet aged 16 as its youngest member. Mason danced the role of the Duchess in *The Sleeping Beauty*, designed by Messel, in 1962.

Conservation of Monica Mason's costume for the fiancée in *Le Lac des cygnes* generously supported by The London Ballet Circle.

Left Case

This case contains a display of classical, fairytale tutus including the Fairy of the Enchanted Garden from *The Sleeping Beauty*, designed by Oliver Messel, the Fairy Godmother in Frederick Ashton's *Cinderella*, designed by David Walker, and the *pas de trois* from *Le Corsaire*, staged by Rudolf Nureyev and designed by the Royal Opera House Production Wardrobe, after André Levasseur.



Left *The Sleeping Beauty*, the Fairy of the Enchanted Garden

Inset top *Le Corsaire pas de trois* costume detail

Inset bottom Fiancée in Act III of *Le Lac des cygnes*

Photographs ©ROH Collections



G CARRIAGE ENTRANCEWAY COSTUME GALLERY

Right Case

The tutus here reflect how 20th-century designers have re-imagined the tutu for new works. They include those for Frederick Ashton's *Birthday Offering*, designed by André Levasseur, those for the role of Mathilde Kschessinska in Kenneth MacMillan's *Anastasia*, designed by Barry Kay, and those for Mikhail Fokine's *The Firebird*, designed by Natalia Goncharova.

Far Right Case

The costumes here have been designed for ballets set in a particular historical period. Marie Laurencin designed the 1920s costume for the Hostess in Bronislava Nijinska's *Les Biches*, worn by Mason in 1975. Nicholas Georgiadis designed the costumes for Mason as Lescaut's Mistress in Kenneth MacMillan's *Manon* in 1974 and for the Empress Elisabeth in MacMillan's *Mayerling*, worn by Mason in 1980.



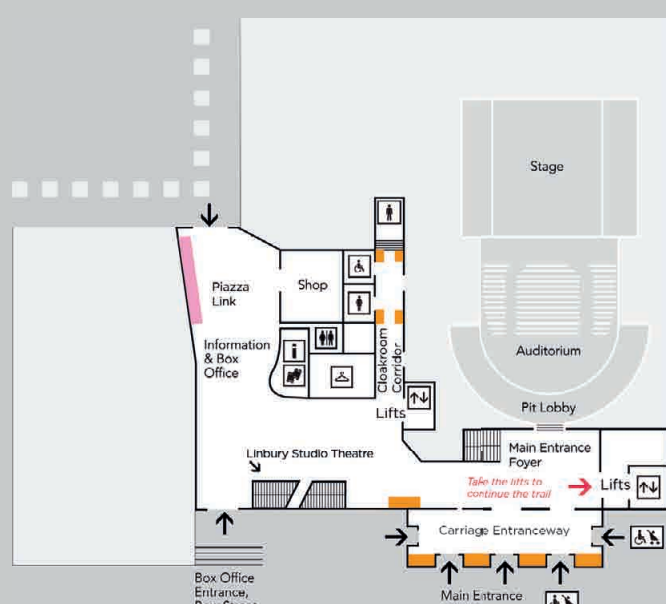
Monica Mason as the Hostess in *Les Biches*, 1967 © Roy Round

Far left costume from *The Firebird*

Left costume from *Les Biches*
Costume photographs ©ROH Collections



G CARRIAGE ENTRANCEWAY



Monica Mason: A Life with The Royal Ballet

Diamond Jubilee Exhibition

G FOYER LINK



Above *Romeo and Juliet*, 1965: design for the Harlots by Nicholas Georgiadis

Right *Manon*, 1974: design for Lescaut's Mistress by Nicholas Georgiadis

Designs courtesy of a private collection

The cases here continue the costume theme with a mixture of costume pieces and costume designs. These include the bodices worn by Mason as The Lady in Frederick Ashton's *Enigma Variations*, designed by Julia Trevelyan Oman, and as Raymonda in the Nureyev staging of *Raymonda*, designed by Barry Kay and worn by Mason in 1974. The skirted leotard designed by Nicholas Georgiadis for Kenneth MacMillan's *Song of the Earth* and worn by Mason in 1967 can also be seen. Photographs and a selection of costume designs by Nicholas Georgiadis, Toer Van Schayk and Deborah Williams, for roles created by Monica Mason, complete the display.

Monica Mason as The Lady in *Enigma Variations*, 1970 ©Roy Round



Press-cutting scrapbooks compiled by Monica Mason's mother

CLOAKROOM CORRIDOR

Here there is a unique opportunity to see photographs from Monica Mason's photographic albums, which she has lent to the exhibition. Mason made sure to take her camera with her on The Royal Ballet's overseas tours and many familiar faces can be seen relaxing between performances. Also on display are press-cutting scrapbooks spanning Mason's career and lovingly compiled by her mother, Sue Fabian. The earliest loose cutting shows the 15-year-old Mason who had just been accepted at The Royal Ballet Upper School in 1956. The following costumes can also be seen:

Rear Left Case

Costume worn by Mason in the first performance by The Royal Ballet of Hans van Manen's *Adagio Hammerklavier*, 1976, designed by Jean-Paul Vroom

Rear Right Case

Costume worn by Mason in the first performance by The Royal Ballet of Antony Tudor's *Dark Elegies*, 1980, designed by Roland Svensson

Front Left Case

Costume created for Mason in 'Calliope Rag' in Kenneth MacMillan's *Elite Syncopations*, 1976, designed by Ian Spurling

Front Right Case

Costume created for Mason in Kenneth MacMillan's *The Rite of Spring*, 1962, designed by Sidney Nolan



Ian Spurling, design for *Elite Syncopations*

Ian Spurling Collection, ROH Collections, purchased through the generosity of Deborah, Lady MacMillan

G CLOAKROOM CORRIDOR

A Life with MONICA MASON



ABOUT Royal Opera House Collections

Material in the Royal Opera House Collections records the history of the three theatres that have stood on the Covent Garden site since 1732, and the performances they have housed. The majority of material in the Collections is generated through the work of the Royal Opera House and its different departments. Additionally, ROH Collections commissions and generates material through specific project work, and houses Special Collections that have been donated or purchased. Each Season, between September and August, there are two main exhibitions at the Royal Opera House, which can be seen throughout the building. For further details visit www.rohcollections.org.uk

Please note that not all areas of the House are open at all times. If you have any queries, please ask one of the stewards.

Cover Monica Mason (centre) with Donald MacLeary (far right) rehearsing Carlos Acosta, Darcey Bussell and Gary Avis in *Song of the Earth* for Bussell's farewell performance, June 2007
©Rob Moore

Right Georg Solti ©Terry O'Neill



Solti 100

FORTHCOMING EXHIBITIONS

Solti 100

Royal Opera House
October 2012 to February 2013

Georg Solti played a vital role in the development of The Royal Opera as Music Director from 1961 to 1971. This exhibition marks the centenary of his birth (21 October 2012) and is one of a number of celebratory events taking place around the world.

Maria Callas

A smaller exhibition recalls the 60th anniversary of Maria Callas's debut with The Royal Opera in Bellini's *Norma* in November 1952. The costume designed by Alan Barlow and worn by Callas as Norma will be on display alongside her costume from the Zeffirelli production of Puccini's *Tosca* in 1964. A selection of images will complete the exhibition.

Exhibition Tours

Selected days at 11 o'clock. Please check with the Box Office or visit www.roh.org.uk/tours

Box Office +44 (0)20 7304 4000
Online booking www.roh.org.uk



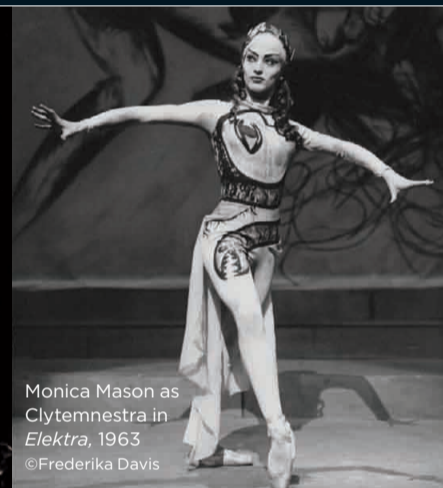
AMPHITHEATRE GALLERY

The photographs here follow Mason's career with The Royal Ballet. She joined the corps de ballet in 1958 under Ninette de Valois, the Founder Director of the Company. As Frederick Ashton succeeded to Director she was promoted to Soloist and then later to Principal.

Kenneth MacMillan created his first role for her as The Chosen Maiden in *The Rite of Spring* in 1962. During his Directorship between 1970 and 1977 he created four roles on Mason. He was succeeded by Norman Morrice and both Morrice and MacMillan encouraged her to join the Company's ballet staff in 1980 as her career as a principal dancer was coming to an end. Her first role was as Assistant Répétiteur to MacMillan. She later became Principal Répétiteur in 1984. When Anthony Dowell became Director in 1986 he asked her to become his Assistant and then promoted her to Assistant Director in 1991, a role she continued under Ross Stretton in 2001/2, finally becoming Director herself in 2002.



The Rite of Spring, 1962
©Roy Round

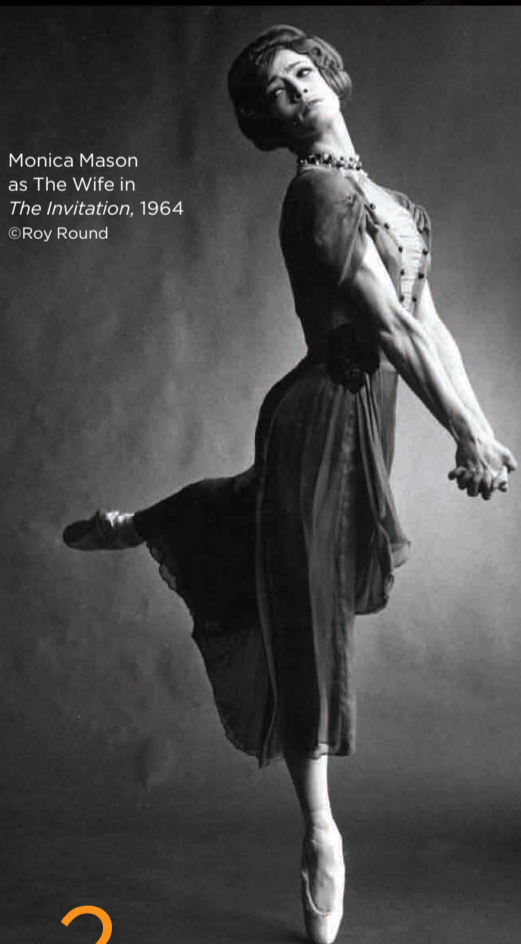


Monica Mason as Clytemnestra in *Elektra*, 1963
©Frederika Davis



Monica Mason (second from right) in *Diversions*, 1961
©Keystone Press Agency Limited

2 AMPHITHEATRE GALLERY



Monica Mason as The Wife in *The Invitation*, 1964
©Roy Round

AMPHITHEATRE GALLERY

The images on display illustrate Mason's career on stage as well as providing fascinating glimpses of the work that goes on behind the scenes at The Royal Ballet. At the far end of the gallery is a full-length portrait of Mason in practice clothes by June Mendoza which Mason has lent to the exhibition.

Below left Monica Mason as Carabosse in *The Sleeping Beauty*, 1998
©Leslie E. Spatt

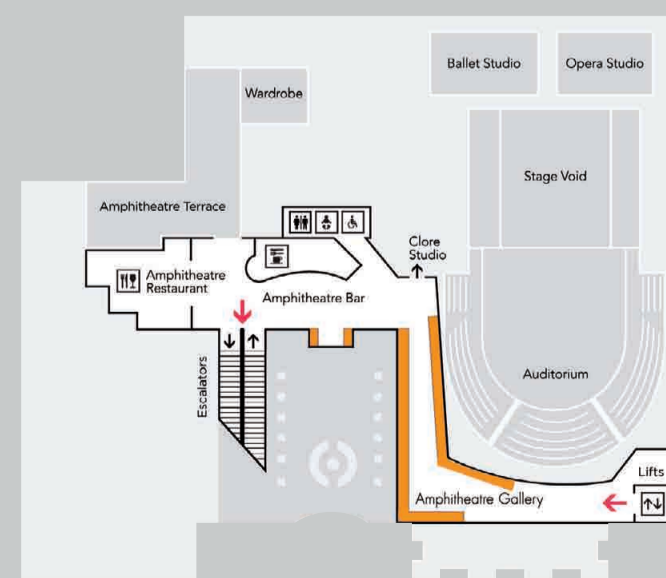
Below centre Monica Mason as Lescaut's Mistress and David Wall as Lescaut in *Manon*, 1974
Anthony Crickmay/
©V&A Images/V&A Theatre Collection

Right Monica Mason as Queen of Denmark and Rudolf Nureyev as Hamlet in *Hamlet*, 1964
Donald Southern Collection/
©ROH Collections

Below right Monica Mason as Webster in *A Wedding Bouquet*, 1964
©Frederika Davis



2 AMPHITHEATRE GALLERY



Monica Mason: A Life with The Royal Ballet

2 AMPHITHEATRE BAR

AMPHITHEATRE BAR

Two golden costumes seen here complete the exhibition. In the left hand case is a dress designed by Joe Eula and worn by Monica Mason in the first performance by The Royal Ballet of Jerome Robbins's *Dances at a Gathering* in 1970. Three photographs showing Mason wearing the costume are on the right of the case.

The far case has the gold Lurex jumpsuit designed by Barry Kay for Mason as Nurse in Kenneth MacMillan's *Isadora* in 1981. This was the last role created by MacMillan for Mason. Three photographs of the production of *Isadora* are to the left of the case.

Monica Mason in *Dances at a Gathering*, 1970
©Leslie E. Spatt

