

Romeo & Julia

Choreography: Marguerite Donlon

Music: Sergej Prokofjev

Stage design: Cécile Bouchier

Costumes: Markus Maas

Light: Fred Pommerehn

Premiere: January 27, 2007, in Saarbrücken, Germany

Because their families are rancorous enemies, Romeo and Juliet cannot live their love in the open. They find room for tenderness and secret encounters. They win friends who help them, but in the end, the fate hits them mercilessly: their love finds fulfillment only in death.

After the success of „Giselle:Reloaded“, Marguerite Donlon strikes again with one of the biggest creations of classical ballet history. The starting point is Sergej Prokofiev's feature length music from 1935.

For the production „Romeo & Julia“, Marguerite Donlon was nominated in the „Choreography“ category for the German Theater Award „Der Faust“, in September, 2007.



Youn Hui Jeon and Takayuki Shiraishi in „Romeo & Julia“. Photo: Björn Hickmann

“In terms of dramaturgy, Donlon's new version is fully satisfying and in terms of choreography, she proceeds from one highlight to the next. (...)

The second star of this production is – besides the choreography – the company with its excellent soloists. It is apparent that this ensemble has great fun doing this production and this fun immediately affects the audience.

The result is – hard to believe – the best production of Prokofiev's “Romeo and Juliet” not only in years, but in decades. A production, which is worth any journey to Saarbruecken.”

Jochen Schmidt, Die Welt

„An evening like a silken cloth: flowing, fluttering, caressing. [...] The group scenes, separated in countless individual actions, become highlights. Amble-flamboyant movements during the boyish insults and perky flirtations on the street, majestic-threatening appearance of the ball society, a fan fight accompanied decently by asiatic step-pattern. Its dangerous-sleeky elegance finds its expression in Meritxell Aumedes Molinero as Tybalt. [...] The gagging Mercutio (...) must underestimate her – and die. [...] "With love's light wings did I o'er-perch these walls"- in Takayuki Shiraishi's Romeo there is no conqueror-attitude.[...] Maybe that is the only reason why the birdie Youn Hui Jeon (Julia) flies to him. A perfect casting, her fragility seeking protection meets her temperament as a recalcitrant teenager who jumps around on her bed protesting against the ordered marriage with Paris(...). One among many fabulous ideas of a choreographer, who provides all figures richly with gestures and mimics, as called for by the music and the libretto.“

Saarbrücker Zeitung