

Robert de Warren



A FORCE IN DANSE

In a career at the forefront of the Art of Dance, Robert de Warren has enriched the organizations he has worked with; as a dancer, director, choreographer and educator in four continents. His expertise, patience and dedication have given many dance institution and artists today, a solid step in achieving their future success. His longstanding collaboration with most of the notable dance personalities of our time, offer an important resource for future ventures.

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ROBERT DE WARREN

Resume - 2016

Robert de Warren is a vital force in the world of dance. He began his dance career in London and developed expertise in: choreography, production, ballet direction, education and costume and scenery design.

- Graduate of Royal Ballet School, Arts Educational Trust and Royal Academy of Dance. Before studying in London he trained in banking at the Royal Bank of Canada, and commenced studies in ballet and violin in Uruguay, where he was born.
- Principal dancer Royal Opera Ballet at Covent Garden
- Artist and developing choreographer, The Royal Ballet, mastering the classical Petipa repertoire and works by Dame Ninette de Valois, Sir Kenneth McMillan, Sir Frederic Ashton, John Cranko, Leonide Massine, Roland Petit, Balanchine and other notable choreographers
- Principal dancer with the Stuttgart Ballet, the Frankfurt and Berlin Ballets, touring Italy, France.
- Director of National Ballet of Iran, recommended to the Shah of Iran by Dame Ninette de Valois. Mounted classics, invited world directors and artists to perform:- Rudolf Nureyev, Margot Fonteyn, Yehudi Menuhin, John Field, Vakhtam Chabukiani, Alvin Ailey among others.
- Founder, at the Shah's request, of The National Folklore Organization, College and Museum, whose company toured the world, performing at Kennedy Center for President Ford at Bicentennial Celebrations and three USA tours. Created the Opening Ceremony for The Asian Olympics in 1975 with 3,000 tribal dancers.
- Director of Northern Ballet Theatre-United Kingdom. Instituted two hundred national and international performances per season. Created more than twenty ballets for the company and founded The Northern Ballet School – today the largest regional school in England. Obtained royal patronage of Princess Margaret. Rudolf Nureyev performed regularly with the company and became Artist Laureate. Their collaboration continued for twenty years.

- Director of Ballet La Scala, Milan and Artistic Supervisor of its two hundred year old Ballet School, for seven years, on recommendation of Nureyev. Introduced American choreographers Alvin Ailey, Paul Taylor, Agnes DeMille to Italy. Expanded repertoire to include many productions by Nureyev, Balanchine, Ashton, Roland Petit, Maurice Bejart and his own ballets. He had full responsibility for budgeting. Founded the Academia alla Scala in partnership with Milan's Catholic University, presently the largest Opera House Educational Center in Europe. He developed a curriculum encompassing dancer formation in different styles and subjects related to dance performance (choreography, ballet-master formation – piano accompanists, dance design and construction of scenery and costumes.)
- Artistic Director of Sarasota Ballet for thirteen years, CEO for five. Created many original works, presented full classical repertoire productions, choreographer's workshops, an International Choreography Competition with international jury (Clive Barnes, John Percival, amongst others). Founded the Sarasota Ballet School in 1996. Obtained worldwide national and international press and Dance Magazine articles, plus positive reviews from New York Times, London Sunday and daily Times.
- Founded the Sarasota International Dance Festival in 2010, a not-for-profit to bring high profile dance stars, master teachers and other directors to participate in the Carreño Dance Festival, in partnership with ABT star, Jose Manuel Carreño. Presented various gala performances and a special Summer Intensive with a record attendances in 2011, 2012 and 2013. Many of his students went on to win high awards at worldwide competitions: YAGP, Lausanne, USA Jackson, Ms. and more. Amongst the visiting faculty were: Yuri Fteev, director Mariinsky Ballet, Julie Kent, principal dancer American Ballet Theatre, Gennadi Saveliev co-founder YAGP, Loipa Araujo – co-director English National Ballet amongst others.
- Author of "Destiny's Waltz - In Step with Giants," a memoir documenting de Warren's contributions to the dance world from the 20th Century to present.
- Recipient of numerous honors and member of the International Dance Council (CID) of UNESCO in Paris and member of the Royal Academy of Dance and the Directors Guild of Great Britain. Judge at Varna International Ballet Competition, Youth America Grand Prix in the United States and the Honorary Committee of USA International Ballet Competition.

Robert de Warren – Opus

Complete catalogue of works comprising:

1. CLASSICAL REPERTOIRE
2. FULL EVENING STORY BALLETS
3. SINGLE ACT BALLETS
4. CHOREOGRAPHY FOR OPERA
5. DIRECTOR CHOREOGRAPHY OTHER MEDIA
6. MAHALLI DANCERS OF IRAN

1 - CLASSICAL REPERTOIRE

Tchaikovsky Trilogy

SWAN LAKE + designs - THE SLEEPING BEAUTY - THE NUTCRACKER

And : GISELLE - COPPELIA - DON QUIXOTE (traditional original versions)

For Northern Ballet, Sarasota Ballet, Iranian National Ballet

2 - FULL EVENING STORY BALLETS – Composer and companies

- A MIDSUMMER NIGHT'S DREAM - Mendelssohn - Northern Ballet Theatre, La Scala, Milan
Ballet Arizona, Hong Kong Ballet, Sarasota Ballet
- CA D'ZAN - RINGLING FANTASY - D. Goldstein – Sarasota Ballet
- CAMILLE - Verdi - Sarasota Ballet
- CARMINA BURANA - Orff - full stage production – Sarasota Ballet
- CINDERELLA - Johann Strauss II Revived this “lost” score for Sarasota Ballet and the Strauss Society.
- CINDERELLA - Prokofiev - Northern Ballet, Sarasota ballet, national Iranian Ballet
- EVA PERON - A DANCE PORTRAIT - Morel, Piazzola, Ginastera, etc. Sarasota Ballet
- LA BOUTIQUE FANTASQUE - Rossini/Respighi, Messenger, La Scala, Sarasota Ballet
- MADAME BUTTERFLY - Puccini, Ravel, Copland, Miller, Ellington – Sarasota Ballet
- OTHELLO - Tjeknavorian - Northern Ballet Theatre 1985, New version, Sarasota Ballet 2006
- ROMEO & JULIET Prokofiev - National Ballet of Iran
- SIMORGH – Tjeknavorian – Mahalli Dancers of Iran, Hong Kong Dance Co.
- ZAL & RUDABEH (Persian Legend) attended by the Empress of Iran, Farah Pahlavi – Goldstein – Sarasota Ballet 2001

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3. - SINGLE ACT BALLETS

- ALICE IN WONDERLAND - various - Sarasota Ballet
- BOLERO - Ravel - Sarasota Ballet + designs
- CHRYSALIS -Tjeknavorian - Hong Kong Dance Company + designs
- CONCERTO + designs , Litsz - Piano Concerto No.1 - Royal Ballet - Sunday Ballet Club - Windhams Theatre London
- ECHO & NARCISSUS - Goldstein - Sarasota Ballet
- ELEGY - Tchaikovsky - Sarasota Ballet
- EPISODES - Mozart - Sarasota Ballet
- GIGABYTE - Goldstein - Sarasota Ballet
- HYMN TO MAN - Samuel Barber - Sarasota Ballet and TV
- LA PERI + designs - Dukas, National Ballet of Iran - FSU Dance Department, Fl.
- LAST CALL - THE DANCE – Goldstein/others – Dowd Sculptures, Sarasota Ballet
- LOVE AND THE CLOWN - Verdi - National Ballet of Iran
- MANFRED + designs- Tchaikovsky - Royal Ballet
- PETIT SUITE ROCOCO + designs- Gluck, Sunday Ballet Club for Royal Ballet
- ROMEO & JULIET- tragic memories - Tchaikovsky String Quartet No. 3 - Northern Ballet Theatre
- ROYAL OFFERING - Arthur Bliss - Queen's Jubilee- Northern Ballet Theatre.
- SOIREEES MUSICALES - Rossini - La Scala Milan School
- SOUVENIRS D'AMOURS - Ricard Strauss - on the Arthurien Legends - Ballet du Rhin, Strasbourg, France
- SYMPHONY IN C - Bizet - National Ballet of Iran
- THE FIREBIRD - National Ballet of Iran - Sarasota Ballet, (sets & costumes)

4 - CHOREOGRAPHY FOR OPERA:

- LA TRAVIATA - Verdi - Opera di Bari - Italy
- ADRIANA LECOUVREUR -Cilea - La Scala Milan, Opera- Bolshoi Theatre
- CARMEN - Bizet - for Lotfi Mansouri San Francisco Opera - Teheran Opera
- COSI FAN TUTTE - Mozart - Teheran Opera
- DON GIOVANI - Mozart - Teheran Opera
- LE TROUVAIRE - Rossini - Parma Opera
- MASQUERADE – Nielsen - Sarasota Opera

5 - DIRECTOR AND CHOREOGRAPHER VARIOUS:

- BBC TV SERIES - A CHANCE TO SIT DOWN
- GRANADA TV - Walton's Facade
- - THE HEROES- feature film directed by Jean Negulesco- choreographed for Elke Sommer
- NIRTV - Iranian Court and Tribal Dances
- Numerous excerpts and interviews for international press & TV

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6 -NATIONAL IRANIAN FOLKLORE SOCIETY & MAHALLI DANCERS OF
IRAN

MYSTIC CEREMONIES

Whirling Dervishes - T'azie` - Zurkhane (House of Strength)

COURT DANCES - Saffavid Period - Quajar Dynasty - Sassanian Kings of
Kings - The Seven Portraits - Chehel Sotun (Palace of the Forty Pillars)
Dances from Persepolis



TRIBAL DANCES - Kurdistan, Bojnurd, Kohkiluyey, Kholi of Kuzestan, Baluchestan, Systan, Lorestan, Turkmansara,
Guilan, Kerman

ASIAN GAMES - in NEW 100,000 seat stadium – 3,000 tribal dancers – Opening Ceremony 1975

HISTORIC CEREMONIES – Wedding in Shushtar – Now Ruz in Azarbaijan (New Year), Kheime Shabazi (Iranian
Puppets)

This unique repertoire was possible through many weeks of research spent living with the tribes, in ancient cities, and finding old musicians and dancers who would share their traditions. Robert and Jacqueline de Warren founded the National Folklore Museum where the fruits of all his research were placed and catalogued. With the advent of Khomeini this material has been lost, save for samples brought back by de Warren and pirate copies of his TV programs made in Teheran for NIRTV now used by Iranians in the USA.

Robert de Warren is preparing records of his research and a book on his eleven years in Iran.

The Man Behind the Festival

Posted by [Karen McDonough](#) on Aug 18, 2012 in [Dance](#) | World Arts Today

With an international reputation for running dance companies and staging successful ballets, Robert de Warren brings a half-century of experience to the summer Carreño Dance Festival.

A cadre of aspiring ballet students seeking future dance careers are hard at work in Sarasota, Florida nearing the end of an intensive three-week training at the [Carreño Dance Festival](#).

Several of this year's 100 participants — double the number from the previous, inaugural year — have already won top awards or placed at major international ballet competitions earlier this

year. And, looking at YouTube video snippets of their winning dances, many have obvious talent and could likely make their dreams come true.

At the festival, the students, who hail from the United States and other points on the map, are receiving hands-on instruction in the Russian, Cuban and American ballet styles from a faculty of internationally famous dancers and teachers, including Yuri Fateev, director of the Mariinsky Ballet Theatre in St. Petersburg, Russia, and the festival's creator, [José Mañuel Carreño](#), the retired American Ballet Theatre star.

The program is highly structured and designed to give pre-professional dancers a taste of what it's like in a real-world professional company.

The festival, held at the Sarasota Opera House and the Sarasota Cuban Ballet School, runs through Aug. 25. It culminates with the advanced students dancing alongside Carreño and ABT Principal Dancer [Julie Kent](#) in Act II of *Giselle* during the *Festival of Stars* performances Aug. 24 and Aug. 25. The *Junior Stars of Tomorrow* performance for younger students was held Aug. 18.

At the helm of the festival is its president and CEO [Robert de Warren](#), a veteran artistic director and former Royal Ballet dancer with a stellar international reputation for producing high-quality ballets. De Warren and Carreño, who have known each other for years, paired two years ago for the festival.



Robert de Warren (center) with the Mariinsky Ballet's Yuri Fateev (left) and José Carreño. Photo by Shirley Blair.

"The opportunity for pre-professionals to learn from such outstanding figures on the international dance scene emphasizes our mission to have these talented young dancers seen by those who can open doors for them as they pursue a serious career in dance," de Warren says.

From Europe to Sarasota

De Warren came to Sarasota in 1994 as Sarasota Ballet's Artistic Director following a distinguished decades-long career in Europe. He directed La Scala Ballet in Milan, at the urging of the great Russian superstar Rudolf Nureyev, the UK's Northern Ballet Theatre — which he turned into a world-class touring troupe — and other international companies. He's worked with, learned from, and has known the international ballet world's crème de la crème of the last 50 plus years.

The open and affable de Warren, whose British background is evident in his speech, readily shares his wide-reaching knowledge with students and his interesting personal stories with those around him. You wouldn't guess he's in his 70s. Despite a recent hip procedure, which didn't slow him down, de Warren moves with the speed of men half his age and keeps a busy work and travel schedule with the festival and other projects. He retired as Sarasota Ballet's artistic director in 2007.

Autobiography

It's difficult condensing de Warren's accomplishments, as his riveting and inspiring autobiography, [*Destiny's Waltz, In Step With Giants*](#) (2009) — at 412 pages — attests. It's a fascinating account of his life in dance and the arts. What's remarkable is the level of detail he remembers from decades ago, something only a photographic mind could produce.

De Warren's cross-cultural background — he speaks several languages — and ballet experience is unmatched by any artistic director in the United States. Though not as well known as those who currently lead America's top ballet companies, he's accomplished arguably far more. He's been choreographing ballets and designing costumes since the beginning of his career. His business acumen was shaped by experiences that prepared him to deal with the politics and personalities of the dance world.

Born in Uruguay to a British family with a pedigree, his early childhood spent in Argentina and Montevideo was privileged and heartbreaking, and, at times, seemed a little stranger than fiction. His mother made public speeches against Eva Peron, Argentina's controversial former first lady, which eventually got the family banished from Buenos Aires. His father, a strong yet distant figure, passed away when de Warren was a still teen. Through it all, his will to work hard and overcome limitations helped de Warren achieve his goals as an artist.

London ballet school

His early training began in Uruguay, where he met his wife, Jacqueline, a French ballerina. The couple have been married for more than 50 years.

But it was his first visit to London — where his mother's cousin, Martita Hunt, a famous British actress, helped him get into ballet school — that changed his world. He studied under Russian ballet teacher George Goncharov (also Margot Fonteyn's teacher in Shanghai) and Eve Pettinger at Arts Educational School London. Those he met and worked with, including Dame Ninette de Valois, the Royal Ballet's founder and choreographer, Dame Alicia Markova, and dancer and choreographer John Field, helped shape his eventual career.

On his first day in the Royal Ballet's company class, in the corps de ballet, Britain's most famous *Prima Ballerina Assoluta* Margot Fonteyn, asked him to stand beside her at the barre, a highly

unusual gesture for a star, even one known for her warmth. They became friends and later he often rode with her from rehearsals in her chauffeur driven Rolls Royce. “She’s one of the greatest ladies I’ve ever met,” de Warren writes.

His professional beginning as a choreographer came of his profession while at Royal Ballet School. De Warren started choreographing for the ballet’s experimental “Sunday Ballet Club” which led to his being invited — he was already in the company — by Madam de Valois to choreograph a larger work with principals and members of the company on the stage of the Royal Opera House. He and Madam de Valois became life long friends and she later recommended him for directorship positions at major ballet companies.

At the Royal Ballet, de Warren danced in all the major repertory. He worked with Sir Frederick Ashton and was in the studio while Ashton created his now famous 1960 adaptation of *La Fille Mal Gardée*. Ashton had asked de Warren for his comments as he went along. De Warren suggested adding *tour en l’air*, a vertical jump with two turns in the air before landing, in one section for the male dancers. He also recommended a combination of *grand battements en cloche* while jumping and turning simultaneously for the principal ballerina. Ashton incorporated both into the work.

Around this time, de Warren also started learning the business side of ballet. Through contacts at the British Council, he made both arts patrons and supporters friends, some of whom opened the doors to London society for the young de Warrens.

He was coached by Tamara Karsavina, from Sergei Diaghilev’s Ballets Russes, in pantomime and expression, and danced with Dame Markova, French prima ballerina Yvette Chauviré, and many other great dancers of the day.

In Germany, de Warren was a **principal dancer at Stuttgart Ballet** where he performed the prized male role of Prince Siegfried in *Swan Lake* and worked with John Cranko. At the Berlin Opera Ballet, he partnered Karin von Aroldingen, before her NYCB years, and other world-class dancers. He visited Serge Lifar, the Russian-born Paris Opera Ballet choreographer, in Paris and welcomed his artistic advice.

Setbacks

Just as his career was taking off, de Warren returned to London and was dealing with the onset of arthritis in his feet, which starting taking a toll, and at times, made walking difficult. A doctor’s dismal opinion that the arthritis was so severe, he’d never dance again led to a failed suicide attempt followed by a bout of depression. (Another doctor accurately diagnosed his medical condition and surgery reversed the problem.)

By 30, de Warren's dance career was over, but new doors opened to the next phase of his life. Working for the Arts Council of Great Britain was an experience that later became invaluable for his artistic director career.

New Opportunities

In 1965, he was asked to become the Iranian National Ballet's artistic director, resident choreographer and head of the costume, lighting and publicity departments. De Warren had great success building the national troupe based in Tehran into a world-class company by presenting classics and delving into Persian culture as inspiration. He invited top artists as guest performers including **Fonteyn and Nureyev**, the ballet darlings of the world at the time. The de Warrens stayed in Tehran until 1976 before the Shah of Iran's fall.

Returning to England that year, de Warren took over as **artistic director of the Northern Dance Theatre** in Manchester, which he renamed **Northern Ballet Theatre (now the Northern Ballet)**. He breathed new life into the company by bringing in fresh choreography, reviving existing ballets and downsizing full-length classics. The company expanded and performed 200 shows a year. Smartly, he got Princess Margaret, the younger sister of England's Queen Elizabeth II, to become the company's royal patron. And he attracted **Nureyev, perhaps the most significant male dancers of the 20th century**, to become a regular guest artist and its **Artist Laureate**.

Nureyev, who popularized ballet, was known as an artistic genius without tolerance for imperfection. Despite his reputation, de Warren compassionately catered to pleasing Nureyev when they worked together, learning the ballet star's idiosyncrasies, including the precise way he insisted his tea be prepared.

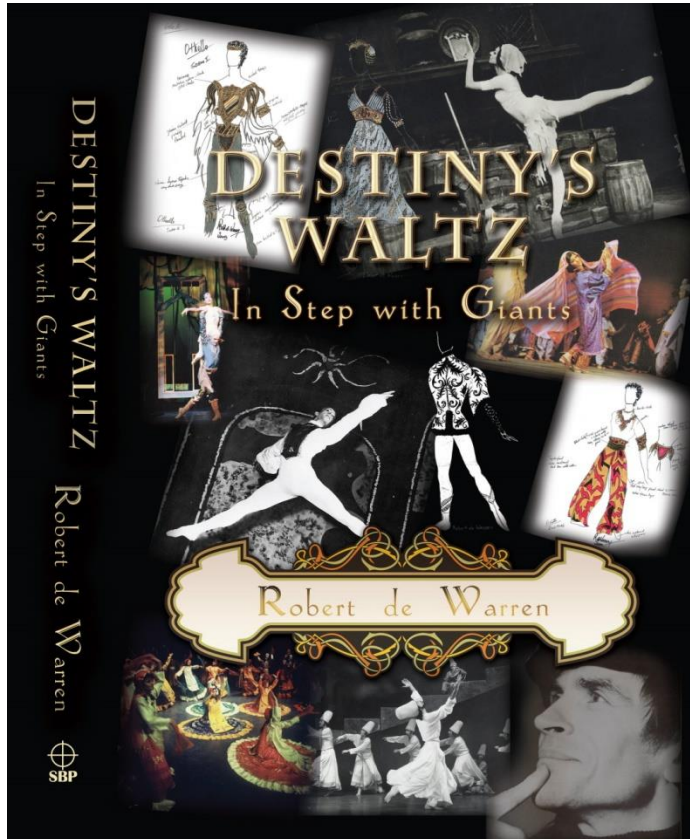
Their friendship continued even after de Warren left the company in 1987 to direct La Scala Ballet in Milan at Nureyev's recommendation. (De Warren first met Nureyev in 1962 shortly after his defection.)

Perhaps one of the most interesting parts of the book is de Warren's close relationship with Nureyev in his final years. In one poignant scene, he describes visiting Nureyev, in declining health, at his home along with several friends, who were invited for lunch. Midway through the meal, which Nureyev had no appetite for, he slowly moves from the table to a recliner. De Warren describes how his crippling illness ravaged the dancer's once herculean body. "His hair, an unruly mop waved slightly in the breeze, his eyes were lowered to the ground as he took each foot a step further on his way his waist wrapped towel slipped off," he writes. "We were transfixed and silent as we observed him. He was the Adonis he'd always searched for. In those seconds when an air of defeat swept over him, he was as an archaic nude of a long lost god."

Nureyev died in 1993 from AIDS. (continued)

Destiny's Waltz – In step with giants - memoir

Contact: Ellen Green, Press Manager, Strategic Book Group -
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De Warren's Memoir Honors the World's Greatest Dance Giants

Born in Uruguay to an Anglo/Irish father and British/Italian mother, Robert de Warren spent his childhood in Argentina under the Peron regime. His fascinating memoir, *Destiny's Waltz: In Step with Giants*, recounts his life and career as a distinguished ballet dancer, director, choreographer and designer. His art opened doors that most will never see.

After a career with the Royal Ballet in London, an unexpected opportunity brings Robert to Iran, where he is director of dance under the Shah. There he discovers a new world of Persian ethnic, mystic and courtly dances. But revolution forces him to return to the United Kingdom, where he fulfills his life's destiny as a director and choreographer.

Destiny's Waltz tells how Robert came to know Rudolf Nureyev, first as an acquaintance, then as a collaborator, and ultimately as a true friend. From Nureyev's performances with Margot Fonteyn in Iran at Robert's invitation, through the great dancer's final years, theirs was a deep and lasting bond. The author has met over 50 heads of state and celebrities from the world. Throughout it all, he has retained a childlike joy, one that he shares in Destiny's Waltz.

"A memoir, by a great ballet director and friend. His insight into the many unusual personalities he has worked with, foremost Rudolf Nureyev, and the deep understanding of the different cultures that inspired him, make this a fascinating account of an extraordinary life." – **Flemming Flindt**, International Choreographer, former Director, Royal Ballet, Copenhagen, 2008

"My faith in you has always been rewarded as I have watched the way you have developed the Ballet at La Scala, Milan, and raised the standards of performance higher than ever before ... a token of friendship and thanks." – **Rudolf Nureyev**, Positano, 1992

Watch the video at: <http://www.youtube.com/watch?v=eUBmhxwRqKA>

About the Author: Robert de Warren lives in Sarasota, Florida, with his wife of 50 years, Jacqueline. He is currently writing a book that focuses exclusively on his years in Iran and relating them to current geopolitical problems. His new Carreño Dance Festival in partnership with American Ballet Theatre star, José Manuel Carreño, has garnered wide support from the cultural community and international dance magazines. For more information visit <http://www.destinyswaltz.com/>.

DESTINY'S WALTZ: IN STEP WITH GIANTS (e-Book ISBN: 978-1-61897-582-9, Kindle

ISBN: 978-1-61897-583-6) is available at:

Amazon/Kindle: <http://www.amazon.com/Destinys-Waltz-Step-Giants-ebook/dp/B0072ZLXCU/>

Barnes & Noble/Nook: <http://www.barnesandnoble.com/w/destinys-waltz-in-step-with-giants-robert-de-warren/1018628246?ean=2940014066266> and in multi-formats for other e-Readers through numerous vendors online.

The hard cover (ISBN: 978-1-60860-457-9 , \$36.50) can also be ordered through the publisher's website: <http://www.strategicpublishinggroup.com/title/DestinysWaltz.html> or at www.amazon.com or <http://search.barnesandnoble.com>.