



SWAN LAKE

The packed first night audience were riveted by the wonderful Odette, danced to perfection by Monica Perego. From her first fearful meeting with Prince Siegfried which softened to love, and then her performance of the cunning Odile. Her swan-like fluid harms will stay in the memory for ever as she fluttered so sensitively on the stage. As Odile it was hard to believe it was the same dancer. Gone was the timidity and here was a self-confident woman who knew what to do to fool the Prince. Her wonderful classical dancing was warmly received by the audience.

"www.nowt2do.co.uk/swan_lake.htm" Marilyn Difford

The evening belongs to Monica Perego who as the enchanted swan Odette has a strange worldly presence and her dancing seems an astonishing mix of tension and fluidity. But her Odile's knowing and seductive and her dancing becomes truly electrifying.

"Western Daily Press" Helen Reid

The jewel in the crown was Monica Perego as Odette/Odile. Displaying great elegance and technical skills, she found to give the audience a little "lollipop" with a series of stunning spins which left them dizzy of admiration. Monica formed a passionate partnership with the talented Patrick Armand as Prince Siegfried.

"Bristol Evening Post" Gerry Parker

It is the performance of Monica Perego as swan Odette and Odile that steals the show with her greatful and seductive moves. Perego is complimented with a strong partner in the Prince, by Patrick Armand.

"Bristol Observer" Flavia Moon

THE NUTCRACKER

I enjoyed very much the appearances by Monica Perego as the Sugar Plum. Miss Perego is light, precise, charmingly secure in technique. What is so delightful about her Sugar Plum is the absence of mannerism. She sets out the dancing with a touch of appreciation of what the choreography is doing: you sense that she knows exactly its message and is not going to interpose her own “voice“ to cloud the issue. There results a reading delicate, musical. Hers is dancing of distinction, and reminds us of what the Nutcracker should be.
“Financial Times” Clement Crisp

The pleasure of the occasion came from the dancing of Monica Perego and Jan-Erik Wikstrom in the great pas de deux. Perego has the presence to make sense of the ravishing choreography. Her fluent technique and lightness, her appreciation of the dance’s shape, brought a dignity to this non-existent role. Perego knows that the Sugar Plum calls for ballerina assurance.
“Financial Times” Clement Crisp

Another find was Monica Perego as the Sugar Plum Fairy, a self-efficient dancer whose winning personality complements the abundant charms of Tomas Edur. The pair are good-natured about the undiluted trickery that passes for choreography – massive turning circles, whipping turns; anything with a high gasp is factor is there.
“Evening Standard” Anne Sacks

But the highlight of the evening is the dance of the Sugar Plum Fairy and Monica Perego dances with gentle and skilful perfection, expertly partnered by Tomas Edur.
“The Evening Post” Anne Patch

CINDERELLA

Monica Perego who made her London debut in Cinderella is a lovely dancer, very soft of lines and pleasingly rounded in her physical responses to Prokofiev's lush musical writing. Her Cinderella was winsome and vulnerable.

"The Times" Debra Craine

I saw an excellent young couple, both Italian: Monica Perego, refined in line and overflowing with soul and Giuseppe Picone, who pauses in the air when he jumps and is indecently good looking.

"The Daily Telegraph" Ismene Brown

COPPELIA

Swanilda is a role for a young dancer, and no less for the greatest ballerina. For Monica Perego the role is a jewel which she wears with style. She can smile and be pout with the best, be naughty or sad (I still feel a wrench in my heart when the ear of corn test fails), and she dances with a delicious verve.

"Financial Times" Clement Crisp

In Monica Perego ENB have a joy of a heroine. Fiery, impish, witty, she brings technical dazzle and a brimming spontaneity to the stage, her spicy Italian hands make perfect sense of the mime, daintily whipping through Swanilda's pyrotechnic with a quick body and the prettiest feet in London. She pushes Swanilda's mischievousness to the edge, but when she suddenly feels remorse for old Dr. Coppélius, you believe it. She looks like a young Sophia Loren too, lucky girl.

"The Daily Telegraph" Ismene Brown

Monica Perego as the doubtful fiancée Swanilda, she infuses the character with playfulness and a touch of pathos and holds the production together with her charm and artistry.

"The Evening Standard" Anne Sacks

The credit must go to Monica Perego whose sparkling Swanilda gave another lovely thread. Perego has a lovely emotional range with dancing to match: the playful girl, the offended fiancée, the strong woman determined to rescue her wayward man and the tender lover.

“The Daily Echo” Annie Bullen

THE SLEEPING BEAUTY

The pas des deux from Sleeping Beauty was performed by Monica Perego and Roman Rykin, their dancing was faultless.

“Gazette” Lucy Ferguson

RAYMONDA

The Grand Pas Classique from Raymonda was redeemed by Monica Perego in the title role, who dances with assurance and understanding of the grandeur the role requires.

“The Dancing Times” Patricia Daly

ETUDE

Monica Perego was on sparkling form, squired by Yosvani Ramos and Yat Sen Chang, who relished big leaps and twinkle-toes jumps. The applause began the very second they stopped dancing and the Empire Theatre’s audience went suddenly and gratefully bonkers.

“Sunday Telegraph”

With Jat Sen Chang showing tremendous athleticism hotly pursued by Yosvani Ramos and the fiery elegance of Monica Perego, Etude ended this contrasting programme.

“Western Daily Press” Richard Adams

WHO CARES?

In *Who Cares?*, Balanchine's effervescent jazz-classical tribute to Gershwin, tarring the elegant Greg Horsman and fabulously-fouetteing Monica Perego.

"Two Timers" David Dougill

Monica Perego whips off a scorching solo with chutzpah.

"The Evening Standard" Luke Jennings

TARANTELLA

The loudest cheers were for that seasoned scene-stealer Irek Mukhamedov who bonded thrillingly with English National Ballet's Monica Perego in Balanchine's *Tarantella*. Mukhamedov's rapacious charm, Perego's bright technique and Balanchine's fabulous choreography were a welcome glimpse of the premier league.

"The Evening Standard" Louise Levene

IMPROMPTU

Derek Deane's romantic pas des deux *Impromptu*, created for the talents of Antoinette Sibley and David Wall for a Royal Ballet gala in 1982, showed that it has stood the test of time well with Monica Perego's warmth and femininity conveying the many change of moods.

"The Dancing Times" Patricia Daly

DOUBLE CONCERTO

Monica Perego and Jan Erik Wikstrom lead the revels, admirable in skill, with soloists and corps de ballet buoyantly on their heels. It is a pleasure to watch.

“Financial Times” Clement Crisp

Monica Perego and Jan Erik Wikstrom displays excellent talents in richly interesting leading roles. Not only does Hampson create fast steps and thrilling climaxes, but the ballerina has a lovely, still solo, uncovering dreams among the bustle.

“The Telegraph” Ismene Brown
