



REMEMBRANCE

THE FOUR SEASONS

NEBT
NEW ENGLISH BALLET THEATRE



BIRCHAM DYSON BELL



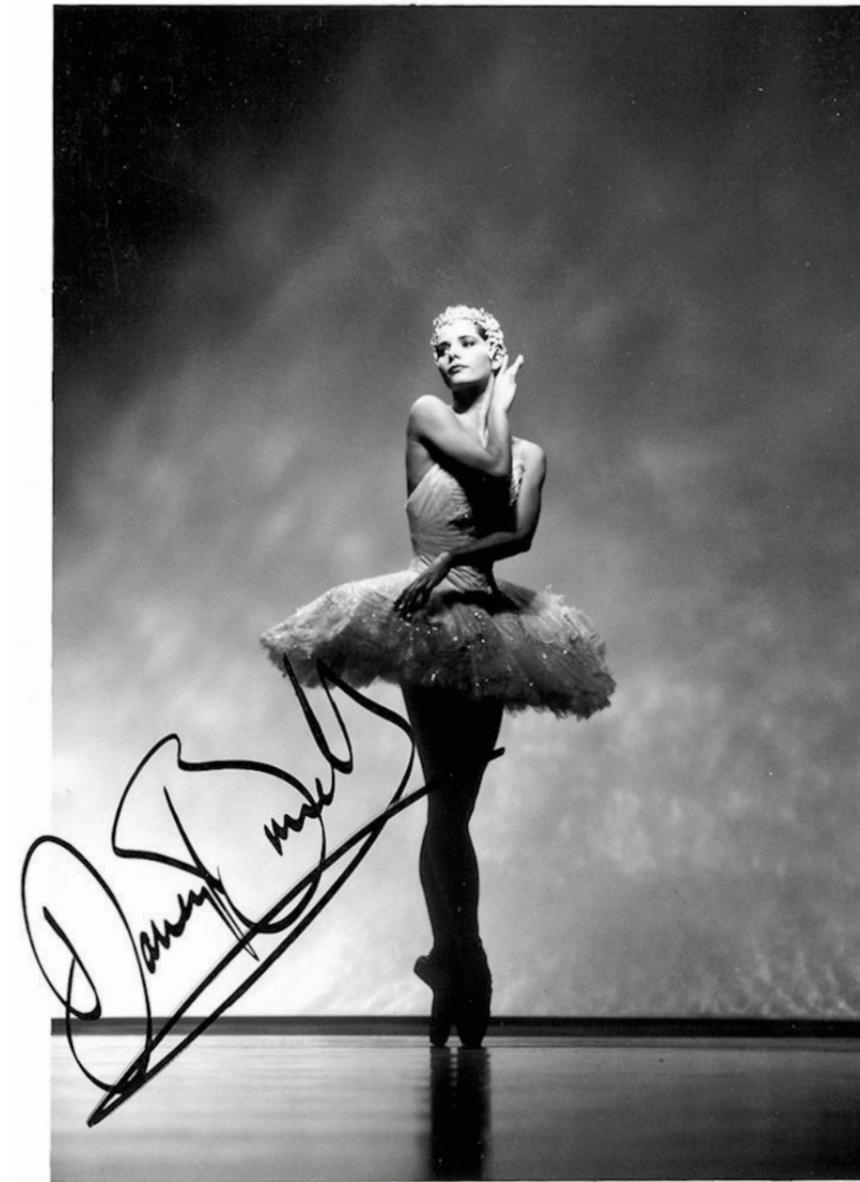
BIRCHAM DYSON BELL

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A WELCOME FROM OUR PATRON

New English Ballet Theatre is an exciting company that creates refreshing new work within the UK dance and art scene.

I feel that it is very important to encourage and nurture our professional artists as they develop their careers and especially important to support the innovation and development of new works across the arts. NEBT does just that and I am proud to be its patron.

We hope you enjoy the performances this evening and I hope that you too will believe in this company, its artists and new ballets as much as I do.

Yours sincerely,

Dame Darcey Bussell, DBE
Patron, NEBT



photography Paul Taylor

WELCOME TO OUR WONDERFUL AUDIENCE

Welcome to New English Ballet Theatre's 7th season of new works, touring from Shrewsbury to Thurrock, London and Birmingham. This year we are delighted to present Wayne Eagling's new ballet *Remembrance*, set to Handel's *Ode for St Cecilia's Day* to mark the centenary of the armistice which silenced the guns of the Great War 100 years ago.

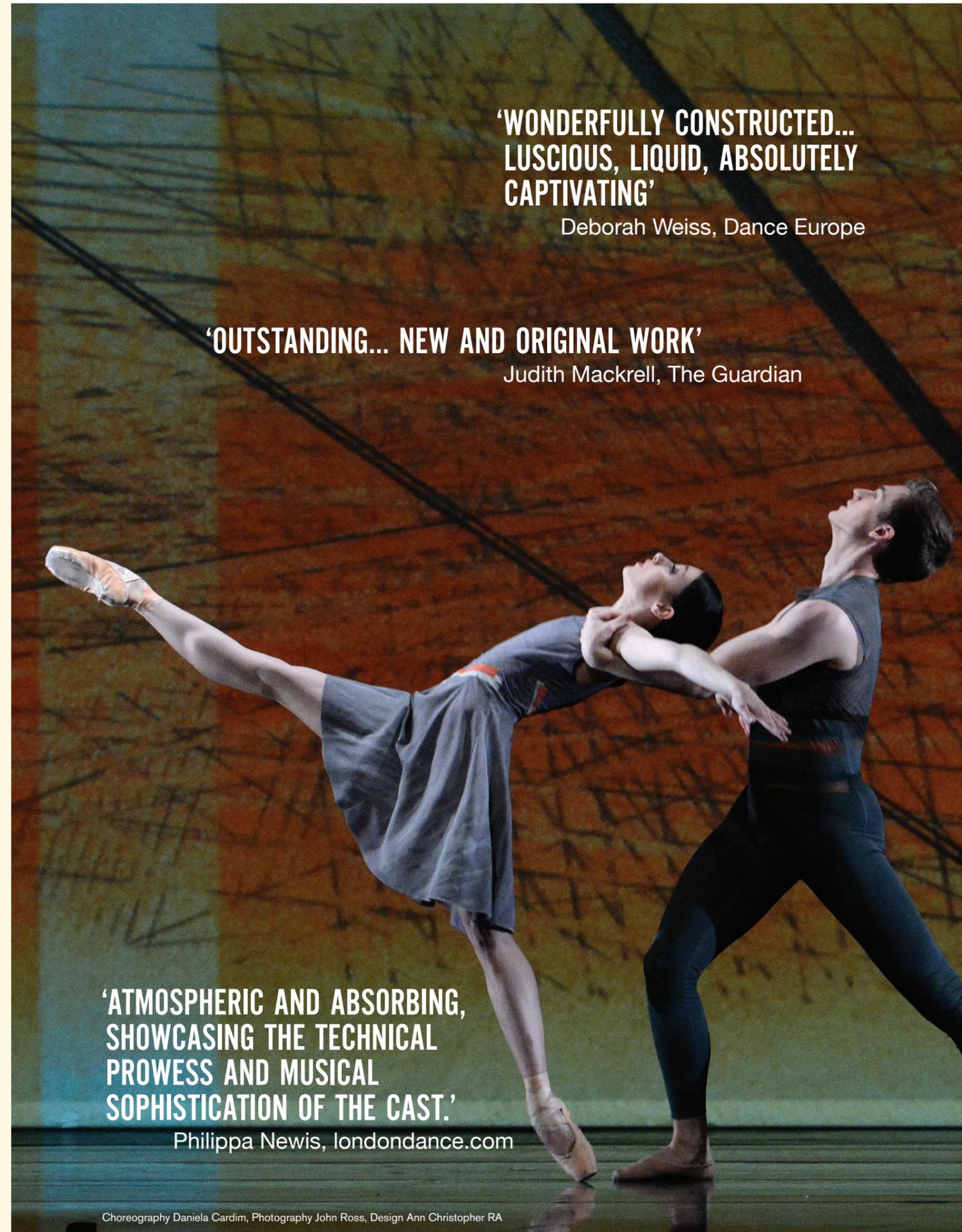
Based upon the 1918 experiences of dance pioneer Marie Rambert and her conscripted husband Ashley Dukes and their companions, this ballet depicts the great stoic suffering of those momentous times and the bravery with which whole communities confronted their loss and found the strength to carry on. It has been a very moving experience for all the creative team researching and making this ballet and we hope it will prove moving for you, our audience also.

Our programme this season also features the dynamic and powerful *The Four Seasons* choreographed by Jenna Lee to Max Richter's recomposition of Vivaldi's masterpiece – I guarantee you will hear the music afresh and literally see it come alive with vivacious and daring dancing.

It has been a very special year and I would like to thank all of our supporters, both individuals and the Trusts and Foundations who have helped us get to where we are today. A particular thanks to The Royal British Legion for their help with the Gala Performance and The English Concert for their collaboration in the London performances. To work with two great charities has been an honour.

A special thank you to our dancers who have worked so hard to perfect their performances in tonight's show and Bravo! to the creatives for their inspiring work. To you, our audience, thank you for joining us for this performance, we hope you enjoy it.

Karen Pilkington-Miksa
Artistic Director



**'WONDERFULLY CONSTRUCTED...
LUSCIOUS, LIQUID, ABSOLUTELY
CAPTIVATING'**

Deborah Weiss, Dance Europe

'OUTSTANDING... NEW AND ORIGINAL WORK'

Judith Mackrell, The Guardian

**'ATMOSPHERIC AND ABSORBING,
SHOWCASING THE TECHNICAL
PROWESS AND MUSICAL
SOPHISTICATION OF THE CAST.'**

Philippa Newis, londondance.com

Choreography Daniela Cardim, Photography John Ross, Design Ann Christopher RA

THE FOUR SEASONS

Recomposed: Vivaldi, *The Four Seasons* by British composer Max Richter forms the basis of this dynamic ballet. In this powerful, abstract piece Jenna Lee rejuvenates these much loved classical compositions by Vivaldi with the dancers shifting effortlessly from spring, summer, autumn to winter.

Jenna Lee on *The Four Seasons* ballet

"I discovered Max Richter's version of Vivaldi's *The Four Seasons* in 2014 when I was looking for a piece of music to choreograph a pas de deux for former English National Ballet dancers Nancy Osbaldeston and Esteban Berlanga. I fell in love with this wonderfully re-imagined masterpiece and ever since I have been yearning to choreograph a piece to the full concerto. I really enjoy how familiar melodies do unexpected things, constantly taking you in different directions. Choreographically, I tried to show this with the dancers being swept from side to side, barely pausing for breath.

The texture in the music perfectly represents each season. The high-pitched plucking from the strings that sound like cold icy rain in winter contrasts beautifully with the balmy music representing a warm August evening.

I hope that this reinterpretation of a familiar work will lead existing audiences and new ones to engage and connect with the beauty of the ballet art form. Neoclassical in its ballet vocabulary, *The Four Seasons* will take the audience on a stylish journey; I think it's a bold ballet and I'm very proud of it! It'll look amazing with stunning costume designs by April Dalton and the wonderful, familiar music that has been featured in numerous films and TV commercials but that has been re-imagined with vibrancy and flare for today's modern audiences."

***The Four Seasons* was made possible by the generous philanthropic support of Rosemary Burr in memory of her parents Bernice and Reg Burr.**

Choreography

Jenna Lee

Music

Recomposed by Max Richter: Vivaldi, *The Four Seasons*

Costume Design

April Dalton

Lighting Design

Andrew Ellis



VIVALDI'S THE FOUR SEASONS



Spring

Giunt' è la Primavera e festosetti

*La Salutan gl' Augei con lieto canto,
E i fonti allo Spirar de' Zeffiretti
Con dolce mormorio Scorrono intanto:
Vengon' coprendo l' aer di nero amanto
E Lampi, e tuoni ad annuntiarla eletti
Indi tacendo questi, gl' Augelletti;
Tornan' di nuovo al lor canoro incanto:*

*Largo
E quindi sul fiorito ameno prato
Al caro mormorio di fronde e piante
Dorme 'l Caprar col fido can' à lato.*

*Allegro
Di pastoral Zampogna al suon festante
Danzan Ninfe e Pastor nel tetto amato
Di primavera all' apparir brillante.*

Springtime is upon us.

The birds celebrate her return with festive song, and murmuring streams are softly caressed by the breezes. Thunderstorms, those heralds of Spring, roar, casting their dark mantle over heaven, Then they die away to silence, and the birds take up their charming songs once more.

Largo
On the flower-strewn meadow, with leafy branches rustling overhead, the goat-herd sleeps, his faithful dog beside him.

Allegro
Led by the festive sound of rustic bagpipes, nymphs and shepherds lightly dance beneath the brilliant canopy of spring.



Summer

Sotto dura Staggion dal Sole accesa

*Languie l' huomo, languie 'l gregge,
ed arde il Pino;
Scioglie il Cucco la Voce, e tosto intesa
Canta la Tortorella e 'l gardelino.
Zeffiro dolce Spira, mà contesa
Muove Borea improvviso al Suo vicino;
E piange il Pastorel, perche sospesa
Teme fiera borasca, e 'l suo destino;*

Adagio e piano - Presto e forte
*Toglie alle membra lasse il Suo riposo
Il timore de' Lampi, e tuoni fieri
E de mosche, e mosconi il Stuol furioso!*

Presto
*Ah, che pur troppo i Suo timor Son veri
Tuona e fulmina il Ciel e grandinoso
Tronca il capo alle Spiche e a' grani alteri.*

The Four Seasons (Italian: *Le quattro stagioni*) is a group of four violin concerti by Italian composer Antonio Vivaldi, each of which gives musical expression to a season of the year. They were written around 1721 and were published in 1725 in Amsterdam, together with eight additional violin concerti, as *Il cimento dell'armonia e dell'inventione* ("The Contest Between Harmony and Invention").

The Four Seasons is the best known of Vivaldi's works. Though three of the concerti

Under a hard season, fired up by the sun

Languishes man, languishes the flock and burns the pine We hear the cuckoo's voice; then sweet songs of the turtledove and finch are heard. Soft breezes stir the air, but threatening the North Wind sweeps them suddenly aside. The shepherd trembles, fearing violent storms and his fate.

Adagio e piano - Presto e forte
The fear of lightning and fierce thunder
Robs his tired limbs of rest
As gnats and flies buzz furiously around.

Presto
Alas, his fears were justified
The Heavens thunder and roar and with hail
Cut the head off the wheat and damages the grain.



Autumn

Celebra il Vilanel con balli e Canti

*Del felice raccolto il bel piacere
E del liquor de Bacco accesi tanti
Finiscono col Sonno il lor godere.*

Adagio molto
*Fà ch' ogn' uno tralasci e balli e canti
L' aria che temperata dà piacere,
E la Staggion ch' invita tanti e tanti
D' un dolcissimo Sonno al bel godere.*

Allegro
*cacciator alla nov' alba à caccia
Con corni, Schioppi, e cani escono fuore
Fugge la belva, e Seguono la traccia;
Già Sbigottita, e lassa al gran rumore
De' Schioppi e cani, ferita minaccia
Languida di fuggir, mà oppressa muore.*

are wholly original, the first, "Spring", borrows motifs from a Sinfonia in the first act of Vivaldi's contemporaneous opera *Il Giustino*. The inspiration for the concertos was probably the countryside around Mantua, where Vivaldi was living at the time. They were a revolution in musical conception: in them Vivaldi represented flowing creeks, singing birds (of different species, each specifically characterized), a shepherd and his barking dog, buzzing flies, storms, drunken dancers, hunting parties from both the

hunters' and the prey's point of view, frozen landscapes, and warm winter fires.

Unusually for the period, Vivaldi published the concerti with accompanying sonnets (possibly written by the composer himself) that elucidated what it was in the spirit of each season that his music was intended to evoke. The concerti therefore stand as one of the earliest and most detailed examples of what would come to be called program music—i.e., music with a narrative element.

Celebrates the peasant, with songs and dances,

The pleasure of a bountiful harvest. And fired up by Bacchus' liquor, many end their revelry in sleep.

Adagio molto
Everyone is made to forget their cares and to sing and dance
By the air which is tempered with pleasure
And (by) the season that invites so many, many
Out of their sweetest slumber to fine enjoyment

Allegro
The hunters emerge at the new dawn, And with horns and dogs and guns depart upon their hunting
The beast flees and they follow its trail; Terrified and tired of the great noise
Of guns and dogs, the beast, wounded, threatens
Languidly to flee, but harried, dies.



Winter

Aggiacciato tremar trà nevi argenti

*Al Severo Spirar d' orrido Vento,
Correr battendo i piedi ogni momento;
E pel Soverchio gel batter i denti;*

Largo
*Passar al foco i di quieti e contenti
Mentre la pioggia fuor bagna ben cento*

Allegro
*Caminar Sopra il ghiaccio, e à passo lento
Per timor di cader girsene intenti;
Gir forte Sdruzziolar, cader à terra
Di nuove ir Sopra 'l ghiaccio e correr forte
Sin ch' il ghiaccio si rompe, e si disserra;
Sentir uscir dalle ferrate porte
Sirocco, Borea, e tutti i Venti in guerra
Quest' é 'l verno, mà tal, che gioja apporte.*

To tremble from cold in the icy snow,

In the harsh breath of a horrid wind; To run, stamping one's feet every moment, Our teeth chattering in the extreme cold

Largo
Before the fire to pass peaceful, Contented days while the rain outside pours down.

Allegro
We tread the icy path slowly and cautiously, for fear of tripping and falling. Then turn abruptly, slip, crash on the ground and, rising, hasten on across the ice lest it cracks up. We feel the chill north winds course through the home despite the locked and bolted doors... this is winter, which nonetheless brings its own delights.

photography Alexander Yip

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REMEMBRANCE

photography Sasha Gusov

Choreography
Wayne Eagling

Music
George Frideric
Handel, *Ode for
St Cecilia's Day*

Original Concept
Greg Billingsley

Set Design
Nina Kobiashvili

Costume Design
April Dalton

Lighting Design
Andrew Ellis

REMEMBRANCE

Marie Rambert met Ashley Dukes, a playwright and drama critic, while he was home on leave from WWI in 1917. During a romantic period where they had breakfast, lunch and dinner together each day, they quickly fell in love. After four days of meeting in person and seven months of writing to each other, the couple were married on 7 March 1918.

Our story starts in April 1918, London and the couple have just returned from their honeymoon.

April 1918 **Serafina Astafieva's Dance Studio**

At Serafina Astafieva's dance studio in Chelsea, Marie is taking the lead role with her partner Jean Varda and Ashley has come to watch his new bride dance. Once all the dancers have left for the day, Marie and Ashley take the time to laugh and dance with each other. A courier appears in the studio asking for Ashley. As Ashley reads his telegram and realises he has been recalled urgently to the War, he tries to hide the truth from Marie but does not succeed.

London Waterloo Train Station

The day has come where Ashley must leave, and so Marie and their friends accompany him to the train station to say goodbye. There they are joined by other soldiers other soldiers returning to war and other couples parting.

August 1918 **Ashley at War, on the edge of the battlefield**

Second battle of the Somme

In a village in France, just behind the front line, we find Ashley writing a letter to Marie. His fellow soldiers are bracing themselves for the return to battle outside a tavern. All too soon the reality of their situation is brought home to them as injured soldiers are stretchered to the village for care.

November 1918 **In the streets of London Marie sees Ashley everywhere**

As time passes Marie waits anxiously in London for Ashley's letters. In her mind she imagines receiving a telegram announcing his death. In her apprehension she sees his face appearing everywhere.

The London Studio, a vision of Ashley's death

She runs to the dance studio to dance away her pain and there she feels Ashley's spirit with her. She is unsure if this Ashley is real or a vision, but as he fades away she realises he is not there.

London, dance of the grieving

In her heightened state, Marie is joined by her fellow dancers who become communal symbols of the loss suffered by the nation.

Armistice

Marie and her friends are joined by returning soldiers symbolic of the signing of the Armistice and silencing of the guns. The grieving search for their lost loved ones and the walls of sorrow are pushed back by communal stoicism and shared suffering.

ODE FOR ST CECILIA'S DAY JOHN DRYDEN'S LIBRETTO

SCENE 2 *'Sharp violins proclaim*

Tenor
*Their jealous pangs and desperation,
Fury, frantic indignation,
Depth of pains, and height of passion,
For the fair, disdainful dame.'*

SCENE 4 *'From harmony, from heavenly harmony*

Tenor
*This universal frame began;
When nature underneath a heap
Of jarring atoms lay,
And could not heave her head,
The tuneful voice was heard from high,
'Arise, ye more than dead!'
Then cold, and hot, and moist, and dry,
In order to their stations leap,
And Music's power obey.'*

SCENE 5 *'From harmony, from heavenly harmony*

Chorus
*This universal frame began.
From harmony to harmony
Through all the compass of the notes it ran,
The diapason closing full in Man.'*

SCENE 6 *'The trumpet's loud clangour*

Tenor and
chorus
*Excites us to arms,
With shrill notes of anger
And mortal alarms.
The double double beat
Of the thundering drum
Cries, 'Hark, the foes come;
Charge, charge, 'tis too late to retreat!'*

SCENE 7 *'The soft complaining flute*

Soprano
and chorus
*In dying notes, discovers
The woes of hopeless lovers,
Whose dirge is whispered by the warbling lute.'*

SCENE 8 *'What passion cannot Music raise and quell?*

Soprano
*When Jubal struck the chorded shell,
His listening brethren stood around,
And, wondering, on their faces fell
To worship that celestial sound:
Less than a God they thought there could
not dwell
Within the hollow of that shell
That spoke so sweetly, and so well.
What passion cannot Music raise and quell?'*

SCENE 9 *'But oh! what art can teach,*

Soprano
*what human voice can reach,
the sacred organ's praise?
Notes inspiring holy love,
notes that wing their heavenly ways
to join the choirs above.*

SCENE 10 *'Orpheus could lead the savage race,*

Soprano
*And trees uprooted left their place
Sequacious of the lyre:"
"But bright Cecilia raised the wonder higher:
When to her Organ vocal breath was given
An Angel heard, and straight appeared –
Mistaking Earth for Heaven."*

SCENE 11 *'As from the power of sacred lays*

Soprano,
Tenor and
Chorus
*The spheres began to move,
And sung the great Creator's praise
To all the blest above;
So when the last and dreadful hour
This crumbling pageant shall devour,
The trumpet shall be heard on high,
The dead shall live, the living die,
And music shall untune the sky'*

WAYNE EAGLING ON REMEMBRANCE

“Marie Rambert’s experience was similar to many women’s experiences during the war, although her story had a happy ending. I wondered what it must have been like for those separated by the war, the lack of communication, the dread of opening the door and being handed a telegram containing bad news. While *Remembrance* isn’t a strictly a biography, I hope audiences will engage with the story and enter into a tiny slice of history while enjoying the performance of our beautiful dancers. The piece is set to Handel’s *Ode for St Cecilia’s Day*, which is quite a difficult piece of music to make a narrative ballet to; it has moments that are inspiring and beautiful and whenever you use really good music, that inspires you to greater things in your choreography.

In our Ballet, Marie Rambert is representing women whose men went to the front; so although she’s Marie, it could be anyone. We’re using Marie and her story as a place setting and a time setting because she was in London at that time and her husband went to war and of course, didn’t die. So that makes it different from what the original *Remembrance* story was. Originally it was about the death, but I would have thought she’d like the idea.

It’s important to say it’s not a biography, it’s about a feeling and she represents a time and place and a name that was there, but I can’t pretend to know what Marie Rambert felt, I’m just hoping to be able to show, as a choreographer, what I think the feelings would be those of every woman and the community at the time.

Through the music, the dancing, the story and design I’m hoping that it will make people think what sacrifices people have made that allow us to live our life how we live it now, and how many people sacrificed themselves, and how brave people were.

I’m not sure if our generation would have been able to do what that generation did. Just the fact of being in a trench and someone blowing a whistle and you get up and run towards machine guns. I don’t think my generation really understands the kind of bravery that took. I’m hoping they will get some nostalgic feeling of thanks.”

This interview was printed with the kind permission of the British Theatre Guide.



photography Sasha Gusov



photography Peter Leung



GREG BILLINGSLEY ON HIS ORIGINAL CONCEPT FOR REMEMBRANCE

What inspired me to develop the original concept for the ballet was hearing ‘What passion cannot Music raise or quell’ from Handel’s *Ode for St Cecilia’s Day* for the first time. It was a pivotal moment for me. The purity and beauty of the piece brought clear imagery of how it might look if it were danced to.

I started to develop this ballet in 2013, firstly writing the concept for a pas de deux for this piece only seeing it initially

as a stand-alone work. Taking the music bar by bar and examining the emotions conveyed in each part lead naturally to developing a full story.

Having one of the world’s leading classical ballet choreographers Wayne Eagling to create the ballet was a great privilege. The collaborative way in which Wayne works, bringing influence from those around him has created a true team built production. Working with Karen and her team has also been a great privilege. NEBT’s work promoting young dancers, and choreographers and their dedication to excellence and beauty in ballet made them the ideal partners in this vision.

Remembrance is not just about Marie Rambert, it’s about human resilience and the strength to emerge out of tragedy and grief. The spirit of the public during the War, and their ability to keep on with their lives, and to begin all over again, is the true inspiration behind this.



Set designs Nina Kobiashvili

With special thanks to Lincoln Seligman for his original artwork which is used in the backdrop of ‘Ashley at war, on the edge of the battlefield’



NINA KOBIASHVILI’S INSPIRATION

Remembrance is a story of love and loss set against the backdrop of the First World War. I felt that the piece draws parallels to the present day with all its chaos and misunderstanding, so I have deliberately designed the set to have some ambiguity.

At the start of the design process, I researched locations from the archives of Rambert dance company and decided to combine realistic and abstract elements in the set. The key settings are Serafina Astafieva’s dance studio, a railway station, a village tavern in France, the brutal remains of a battlefield, London streets, a graveyard and the symbol of remembrance, a poppy field.

The timeless music of Handel’s *Ode for St Cecilia’s Day* takes us through the story, and in the design of the set I have conveyed this using archive images of the First World War and fine art and architecture created to be as fluid and sensual as the dancing on the stage. I wanted the colour scheme to reference the turn of the century and the backdrop of projected

images to emphasise the emotion of the scene, rather than indicating where it takes place.

A main feature of the dance studio is the beautiful arched windows which I transform into the stained glass windows of a church. Through these windows, the spectator is taken into the past seeing the ruins of the battlefield and Marie Rambert’s vision of Ashley Dukes.

I wanted to suggest with the design that the railway station was universal, a departure point for all the unknown soldiers throughout the ages. The tavern scene develops from the joy of rest and celebration to the blood on the painting of a battlefield with a solitary tree. I worked closely on the design for the tavern scene with artist Lincoln Seligman who took inspiration from the work of war artist, Paul Nash. I wanted to symbolise a destroyed physical and emotional landscape when Marie is lost in the city, and utilised cutouts of prominent London architecture to create this effect.



Personal photograph of Marie Rambert and Ashley Dukes in London in 1918 courtesy of the Rambert Archive



Drawings April Dalton



Drawings April Dalton

MARIE RAMBERT

Marie Rambert was born in Warsaw in 1888. She quickly became nicknamed 'Quicksilver' for her perpetual movement and at age 18, she moved to Paris to stay with her aunt to study.

In Paris she attended many salon dances and saw Sarah Bernhardt perform. She was very much taken with Isadora Duncan and this inspired her determination to 'be a dancer'. She joined the Jaques Dalcroze Institute and went with him to Russia to perform, here she met Serge Diaghilev who hired her for his Ballet Russes as a eurythmics advisor, with Nijinsky as a corps de ballet dancer.

She trained with the great Cecchetti with Nijinsky giving her private lessons. She witnessed and danced in all the great productions of the Diaghilev season, including the riotous *Le Sacre du Printemps* in 1913.

'and now in Paris in 1913 at the final sounds of the music, shouts and hissing started in the audience and it was very difficult for us on the stage to hear the music, the more so as part of the audience began to applaud in an attempt to drown the hissing. We all desperately tried to keep time without being able to hear the rhythm clearly. In the wings, Nijinsky counted the bass to guide us. Pierre Monteux conducted undeterred, Diaghilev having told him to continue to play at all costs.'

Having danced and toured with the Ballet Russes, at age 26 and at the very beginning of 1914 Marie Rambert arrived in London. Here she stayed with her great friends the Muirheads throughout the war.

She rehearsed and took class at Serafina Astafieva's studio in The Pheasantry, taught dance classes and performed around London and then 1917 she met Ashley Dukes, drama critic and playwright, serving in the army and home briefly on a two day leave. They spent breakfast, lunch and dinner together and once he returned to the war, they corresponded by letter, mostly in French. He proposed to her by post from the front;

'These two-day leaves are no good. But if we get married I will get four weeks. What about it?'

'Hurrah!' She replied.

And thus, began one of the great theatrical alliances of the century.

After their honeymoon they returned to London where Marie was rehearsing, and that is where our story begins for *Remembrance*.



Drawings April Dalton



Alessia Lugoboni as Marie Rambert, photography Sasha Gosov

COMPANY



KAREN PILKINGTON-MIKSA ARTISTIC DIRECTOR AND CEO

Karen Pilkington-Miksa B.Ed., ARAD grew up in England and Washington D.C. She performed with the Seattle Ballet before moving to London to pursue her career as a freelance dancer and choreographer. She's choreographed for opera groups and BBC television, formed her own ballet company, Chelsea Dance, and she started the Knightsbridge Ballet School.

Her work in mounting ballet led Karen to a second career as a painter and sculptor. She subsequently studied at the Academy of Fine Art in New York and at Heatherley School of Fine Art in London. Karen's sculpture and paintings reflect a fascination with the human figure and dancers in motion and performance. In 2011, Karen founded NEBT to showcase new choreography and to support the careers of emerging dancers, artists, designers and choreographers.

NEBT has performed six critically acclaimed West End seasons and is currently running it's seventh.



DANIELA CARDIM COMPANY/GENERAL MANAGER

Daniela danced with the Dutch National Ballet in Amsterdam for 11 years and with Ballet do Teatro Municipal do Rio de Janeiro for 5 years. She was commissioned by Dutch National Ballet to create choreographic works for the company on three occasions. She also created works for São Paulo Companhia de Dança, Dutch National Ballet's School, School of American Ballet (as part of the New York Choreographic Institute) and the Liverpool Institute of Performing Arts.

In 2016 she created and choreographed two ballets which received critical acclaim: *Vertex* for NEBT, and *Uirapuru* for Ballet do Teatro Municipal do Rio de Janeiro. Daniela holds a first class degree in Arts Management. Daniela created works for NEBT in 2014, 2015 and 2016 and was cited as 'new name to watch' by Dance Europe Magazine's Critics' Choice for her works for NEBT in 2015.



RUTH SHEAVES DEVELOPMENT OFFICER

After completing a degree in Physical Geography from the University of Birmingham, Ruth started her career as an International Events Manager for corporate conferences and exhibitions. Throughout her life, and in conjunction with her career, Ruth has trained in ballet and musical theatre as well as competing in Ballroom and Latin dance. After several years working within the corporate environment, she decided to follow a life-long love of ballet and dance and move into the arts sector. In 2017 Ruth completed a Master's in Cultural Policy and Management graduating with distinction. She joined NEBT in 2017 as part of a placement for her Master's and was soon hired as Development Assistant, since then she has progressed to Development Officer.



BINITA WALIA MA RCA MARKETING AND COMMUNICATIONS

Binita works for NEBT two days per week and manages the marketing, social media and audience development for the 2018 season Remembrance | The Four Seasons.

She is a professional artist, experienced freelance arts marketer and communications consultant who enjoys working with clients in the arts and charity sectors. Binita has worked with Bloomsbury Festival, Entelechy Arts, Bedford Creative Arts and Yellow Earth Theatre.

More recently Binita has been working with a team to develop brand campaigns in the environmental sector, for funded projects in the Mediterranean such as biodiversity and wetlands.

She is an artist advisor for a-n, The Artists Information Company Artists Council and has been supporting the campaign for free movement of artists after Brexit.

thespaceinbetween.co.uk



WAYNE EAGLING

Wayne Eagling was born in Montreal and trained at the Patricia Ramsey Studio of Dance Arts and The Royal Ballet School. He joined The Royal Ballet in 1969 and became Principal in 1975. A favourite of Kenneth MacMillan, Eagling created numerous roles in his ballets. These included *Younger Brother in Triad*, (1972), *Woyzeck (Different Drummer, 1984)*, and roles in *Elite Syncopations* (1974), and *The Four Seasons* (1975). He retired from the Company in 1991 and became Artistic Director of Dutch National Ballet (1991–2003), where he created ballets including *The Nutcracker* and *The Mouse King* (with Toer van Schayk, 1996). He was Artistic Director of English National Ballet (2005–12) and choreographed a number of works for them, including *Resolution* (2008) and *Men Y Men* (2009).

Eagling has also created work for The Royal Ballet, including *Frankenstein*, the *Modern Prometheus* (1985). He has choreographed work for companies around the world, including *Alma Mahler* (La Scala Ballet, Milan, 1994), *Beauty and the Beast* (Kremlin Ballet Company, Moscow, 2012) and *The Sleeping Beauty* (New National Theatre, Japan, 2014). He is a trustee of Capital City Academy and a Patron of NEBT.



JENNA LEE

Jenna specialises in neo-classical collaborations and innovative choreographic pieces. She trained classically before dancing professionally as a Soloist with English National Ballet for 12 years. Jenna choreographed an acclaimed UK tour, collaborating with World Dance Champions, Flawless to create a fusion of ballet, breakdancing and acrobatics. In 2012 Jenna created *Classical Symphony* set to Prokofiev's score for NEBT's first season. Last year she choreographed a vibrant avant-garde *The Nutcracker & I*, with live music, ballet and digital animations, which premiered at Barbican Milton Court. Jenna's company JLee Productions provides innovative and bespoke entertainment for a variety of events. She has worked for Citroen, Sony, Harrods and her work has appeared on productions for Sky, ITV and Channel 4. Most recently Jenna choreographed a piece for the Classical Brit Awards that was performed at The Royal Albert Hall and was aired on ITV. Also a passionate teacher, Jenna offered her expertise as a ballet mentor to the finalists of the BBC's Young Dancer of the Year 2015. Jenna is presently working with Northern Ballet on a new production of *Puss In Boots* that she has directed and choreographed.

CREATIVES



GREG BILLINGSLEY

Greg Billingsley currently runs 4sight Ltd a creative agency in London. He has long had a passion for ballet, choral music and writing. He has sung with major London choirs including the Royal Choral Society and is a regular attendee of ballet. Greg is currently working on a new libretto and design project for Alexandra Palace telling the story of the Internees held there during the First World War, for the opening of their newly restored theatre.



NINA KOBIASHVILI SET DESIGN

Nina Graduated from Central Saint Martins College of Art & Design. She is an international stage designer whose projects range from theatre to global sporting events, films and TV. Projects include set design for the World Premiere Touring Production of the musical on ice *Romeo and Juliet* by Ilya Averbukh at the Verona Arena, Italy, 2018. Set design for the play, *The Audience* by Peter Morgan, at The Moscow State Theatre of Nations, Russia, 2017, Directed by Gleb Panfilov. Set design for the musical on ice, *Carmen* by Ilya Averbukh at the Olympic Park, Sochi, 2015. Set and costume design for the Cameron Mackintosh musical *Oliver!* by Lionel Bart for the Tbilisi State Opera and Ballet Theatre at the Shota Rustaveli State Drama Theatre, by David Sakvarelidze. Georgia, 2012. Set and costume design for the opera, *Mitridate, re di Ponto* by Wolfgang Amadeus Mozart for the Tbilisi State Opera and Ballet Theatre directed by David Sakvarelidze. Georgia, 2011.

CREW

Production Manager

Paul Godfrey

Stage Manager

Fodhla O'Brien

Projections

Cameron Affleck

Class pianists

Graeme Thewlis, Morgan Hayes, Anna Williams

Physiotherapists

Moira McCormack
Grainne Creegan

Promo Video and Film

Peter Leung

Wardrobe Mistress

Caroline Hagley

Costume Makers

Remembrance:
Kingsley Hall, Lucy Anderson
Lindsey Myers, Amy Barrett

The Four Seasons:

Anna Willets, Gregory Rostek
Clementine Greeley
Verity Finney-Green
Bryony Tayler

Guest Teachers

Jessica Edgley,
Hikaru Kobayashi, Itziar
Mendizabal, Matz Skoog
Valentino Zucchetti



NICKY HENSHALL REHEARSAL DIRECTOR

Nicky trained at The Royal Ballet Lower and Upper School and worked with English National Ballet upon graduation. After six years she left to become an independent dance artist working with choreographers such as Wayne McGregor, Akram Khan and Liam Scarlett amongst others. Nicky was part of the original West End cast of *An American In Paris* and worked with NEBT in 2016 as a dancer. Earlier this year she was assistant to choreographer George Williamson on his brand new commission *Embrace* for Birmingham Royal Ballet. Nicky has worked closely with Jenna Lee over the years assisting and performing in various projects.



APRIL DALTON COSTUME DESIGN

Set and Costume Designer April Dalton graduated from The Royal Welsh College of Music and Drama with a First Class (BA HONS) in Theatre Design, 2014, winning the 'Costume Design Award'.

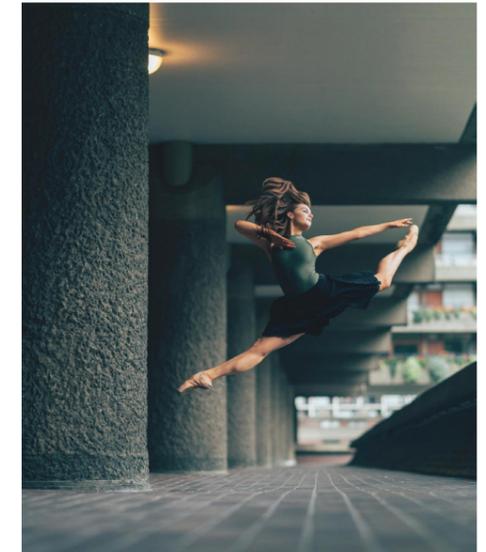
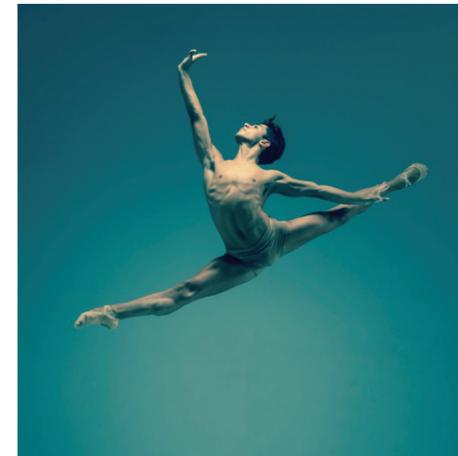
After graduating, April's work was shortlisted for the Linbury Prize for Stage Design, 2015 and the British Council Ukrainian Prize, 2015. Most notable design credits include *Konzert und Theater St. Gallen*, National Theatre Wales and Welsh National Opera. Other recent design credits include Set and Costume Design for *Dames* (Siberian Lights, Pleasance Theatre), *Dido and Aeneas* (Blackheath Halls Opera) and *Man-up* (Restoke). April also works as a Creative Associate for Red Oak Theatre Company and is currently working with them on designs for *Cardiff Boy*. Past work with New English Ballet Theatre includes *Land of Nod* and *Vertex*.



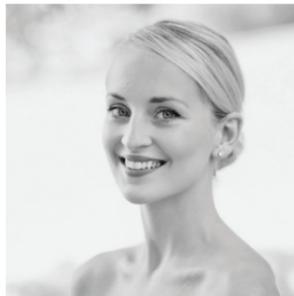
ANDREW ELLIS LIGHTING DESIGNER

Andrew trained at Royal Central School of Speech and Drama. He has created the lighting design for *Quintessential & Tryst* for New English Ballet Theatre (Peacock & Linbury), *Eugenius!* (The Other Palace), *Flashdance the Musical* for Selladoor (International Tour), *Savage & Lilith* for Chrysalis London (Platform Theatre & Stratford Circus), *Encore Dance Company & Images Dance Company* (Lilian Baylis & UK tour), *Time in Motion* for National Youth Ballet (Sadler's Wells), *Urinetown* for Trinity Laban (Stratford Circus), *TEN* for Ace Dance and Music (International tour), *Aladdin* (Theatr Clwyd), *Golden Gala* for Urdang Academy (Hackney Empire), *Kama Sutra* for BalletBoyz (Sky Arts), *Murmur* for Aakash Odedra Company (International tour), *Choreographics* for English National Ballet (Barbican).

andrewellisx.com @andrewellisx



DANCERS



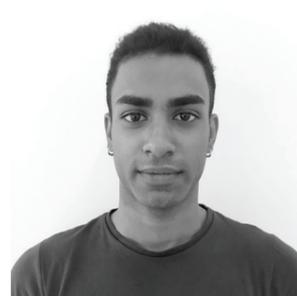
SOPHIE ALLNATT

Sophie graduated from the Royal Ballet School in 2011. Professionally she has performed with the Scottish Ballet, NEBT, Glyndebourne, and more recently with Ballet Magdeburg where she performed as Marie and the Sugar Plum Fairy in *The Nutcracker*, as Bluebird and Canary Fairy in *Sleeping Beauty* and Swanhilda's friend in *Coppelia*.



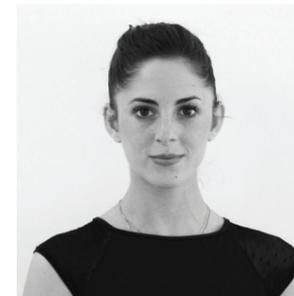
GIUDITTA BANCHETTI

Giuditta studied at Scuola Accademica Danza Sad, affiliated to the Académie de Danse Classique Princesse Grace. She then furthered her professional training at Foundation Marika Besobrasova, directed by Eliane Mazzotti. Her professional experience includes two years with Company Ariston ProBallet. In 2017 she danced with NEBT, performing *The Four Seasons* by Jenna Lee and *Vertex* by Daniela Cardim.



KEVIN BHOOROO

Kevin studied at Esprit Qui Danse from 2004 to 2010 after which he trained at Pavlova International Ballet School. He received scholarships in 2009, 2012 for summer dance intensives at Ariston ProBallet and Vancliffen Arts Foundation in Canada. In 2013 Kevin received a scholarship for workshops in Monte Carlo and to study at the Opus Ballet, with Patrick Armand. He has danced for Company Catapult on tour in Kuwait, Italy and Bermuda, Ballet-ex in Rome and All Crazy. He has performed as a soloist in the opera *Jerusalém* at the Teatro Regio di Parma as well as in various other dance productions in Italy.



CAMILLA CHIESI

Camilla has studied at ESDC Rosella Hightower, France, Accademia Nazionale di Danza di Roma, Italy, Movarte Dance School, Italy, and Scuola del Balletto di Roma. During her training, she performed in *Don Quichotte*, Mats Ek's *Giselle*, as Precious Stones in *Sleeping Beauty* and *Aida*. She danced with De Dutch Junior Dance Division Den Haag in the Netherlands during the 2016-17 and 2017-18 seasons in *Nutcracker*, as Blue Bird in *Sleeping Beauty* and *Alice in Winter Wonderland*.



LORENZO EPIFANI

Lorenzo trained at Accademia Teatro Alla Scala, Milano, and at English National Ballet School (ENBS), London. As part of his training with ENBS, he performed various works including *Two Symphonies in C*, *The Whisper* (main role), *Swan Lake*, *Lift me Up* and *My First Ballet: Cinderella* at the Peacock Theatre and Manchester Opera House. He also performed with English National Ballet in *Sleeping Beauty*, and *The Nutcracker* at the Coliseum and Mayflower Theatre.



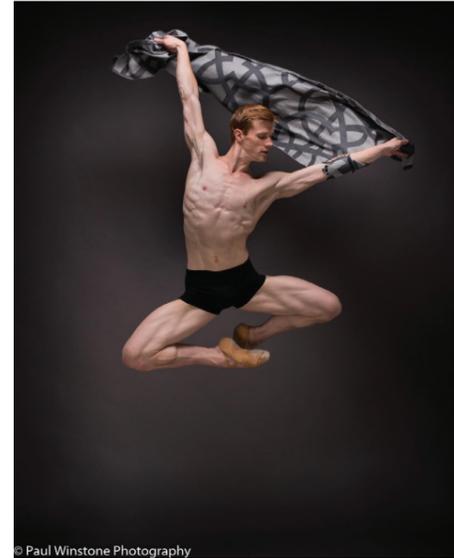
ERMELINDA GIACOMETTI

Ermalinda studied at Teatro San Carlo between 2013 and 2016 and at Autrand Ballet France in 2017 and 2018. She participated in national and international competitions such as Youth America Grand Prix in Paris in 2017, Tanzolymp International Ballet Competition in Berlin in 2018 and the Expression Dance Competition in Florence in 2018. She has won 1st prize at 'Anima and Corpo' competition and gala in honour of Carla Fracci. At Autrand Ballet, France, she performed in *Coppelia* and *Manteau Rouge* and as a soloist in *Paquita*, *Kitri* and *Esmeralda*.



CHRISTINA REBECCA GIBBS

Christina trained at The Tanya Pearson Classical Coaching Academy in Sydney, and then English National Ballet School. In 2012 she represented the UK at the World Ballet Championships in Orlando. Christina performed on board Cunard's Queen Mary 2 for two years. She also performed in the *Phantom of the Opera* production in Germany. In 2017 she performed at the Royal Opera House in the production *Les Vêpres Siciliennes*. During 2017 and 2018 she performed in The Johann Strauss Gala UK Tour.



DANCERS



BENJAMIN HOLLOWAY

Benjamin trained at Rambert School of Ballet and Contemporary Dance, London, and at Adele Taylor School of Dance, Huddersfield. As part of his professional training with Rambert School, he has performed in Itzik Galili's *A Linha Curva* with Rambert Dance Company in the 2017/2018 tour, and in Dan Wagoner's *White Heat* restaged by Paul Liburd MBE, performed at Lilian Baylis Theatre. In 2016 and 2017 he performed Richard Alston CBE's *Glint* at The Woking New Victoria Theatre and Sadlers Wells. He has choreographed and performed work in collaboration with the RADA Lighting Team in 2017.



ALESSIA LUGOBONI

Alessia trained at New Zealand School of Dance, English National Ballet School and is a former soloist of the Royal New Zealand Ballet. Career highlights include Dawson's *A Million Kisses To My Skin*, *Milagros and Banderillero* by Javier De Frutos, a stepsister in Hampson's *Cinderella*, Michaela in Veldman's *Carmen*, *The Most Incredible Thing* by the Pet Shop Boys and Javier De Frutos at Sadler's Wells and *Cabaret The Musical* at Savoy Theatre with Will Young. She has previously danced with NEBT in 2015 and 2016.



ANDREA MARCELLETTI

Andrea studied at the National Academy of Dance in Rome and at the English National Ballet School (ENBS) in London. As part of his training with ENBS he performed with English National Ballet in *The Nutcracker* at London Coliseum and in *Romeo and Juliet* at Bristol Hippodrome and the Royal Festival Hall. He performed various works with ENBS including *My First Ballet: Cinderella* at the Peacock Theatre in London and on tour, *The Sleeping Beauty* at the London Coliseum, *The Whisper* (main role) by Daniela Cardim, and his own choreography *Stabat Mater*.



ALEXANDER NUTTALL

Alexander was part of New English Ballet Theatre's inaugural year in 2012 before joining Estonian National Ballet to work with Thomas Edur and Agnes Oaks, where he danced roles in all of the major repertoire. Returning to London he worked with NEBT dancing works by Valentino Zucchetti, Marcelino Sambé, Kristen McNally and Daniela Cardim before pursuing other projects. His repertoire includes Cranko's *Onegin*, Edur's *Swan Lake*, *Sleeping Beauty* and *La Bayadere*, MacMillan's *Manon* and Hynd's *Coppelia*. Most recently, Alexander danced in *Project Polunin* at Sadlers Wells with Sergei Polunin and Natalia Osipova and has created roles in English National Opera's *Marnie* at the London Coliseum.



DEAN RUSHTON

Dean trained at Elmhurst School for Dance in association with Birmingham Royal Ballet. As a student, he performed with Birmingham Royal Ballet including *Aladdin* and *Sleeping Beauty* and at the Royal Opera House in the spring celebration of British dance. At Opera National Bucuresti from 2015 to 2016, he performed in *Don Quixote*, *La fille mal gardee* and *Snow White*. From 2016 to 2017 he was with Vienna Festival Ballet, performing *The Sleeping Beauty*, *Cinderella*, *Snow White*, *Swan Lake* and *The Nutcracker*. Dean Recently performed as Albrecht in *Giselle* with Ballet West.



AITOR VISCAROLASAGA LOPEZ

Aitor trained at CPD Carmen Amaya, Madrid and Central School of Ballet. In 2018 he toured with Ballet Central performing in Chris Marney's *The Nutcracker*, Matthew Bourne's *Sleeping Beauty*, Kenneth McMillan's *Valley of Shadows*, Christopher Gable's *Cinderella*, Wayne McGregor's *Far* and Jenna Lee's *Black Swan*. In 2017 he was a choreographer for a D4D collaboration with Central Saint Martins. In 2016 Aitor was selected in the Madrid Talent Contest and as a finalist in the International Competition Ciutat Dansa Barcelona.



ABOUT

Since launching in 2011, NEBT has gained respect, recognition and critical acclaim for its visionary, modern approach to ballet making. Each season the Company commissions, creates and performs brand new ballets for audiences around the UK.



photography Sasha Gusov

‘A REFRESHING ADDITION TO THE UK ARTS SCENE’

Patron Dame Darcey Bussell DBE



LEARNING AND OUTREACH

Bringing ballet and dance directly to new audiences and young people is a key aim of New English Ballet Theatre.



In **West London**, in partnership with the Lyric Hammersmith we deliver outreach activities in schools and at the Lyric, introducing dance and ballet to young people in the West London area. Our **introduction to ballet taster** has reached 270 children. We run **children's ballet classes** at the Lyric Hammersmith and in 2017 we launched two Saturday Ballet classes. We work closely with St. Stephen's CE Primary School to deliver **workshops in schools** to 120 children, focusing on dance through narrative in *The Four Seasons* and *The Nutcracker*.

In **Tower Hamlets** since 2016, we have been working with the Mulberry School for Girls. This year we will be delivering a 5 session workshop based on our new ballet *Remembrance* to explore the role of women during the war.

In **Thurrock** since 2017, we have been a company in residence at the Thameside Theatre in Grays to develop our close partnerships and presence in this area. This year we have delivered two workshops for children at the **Thameside Theatre**.

In 2017 we became a Cultural Partner Organisation with *Trailblazer*, a Royal Opera House outreach programme for the Thurrock area delivering workshops to primary and secondary schools. We ran **workshops in care homes** for older people at two care homes in Thurrock. We are also delighted to be performing a **Schools matinee** of *Remembrance* for 300 school children at Thameside Theatre.

"I was really impressed by what the children were able to achieve. For some of our pupils, this was a great opportunity to work with professionals from a discipline they may never otherwise have a chance to do. Some children overcame their fear of performing in front of their peers and some got to try something they had never done before. Working with the NEBT was a great opportunity."

Assistant Headteacher, Stifford Clays Primary School, 2018

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ORCHESTRA



The English Concert

LONDON PERFORMANCES

The English Concert loves music of the baroque and classical periods and believes that through their performances on original instruments, with styles of playing and singing appropriate to a composer or period, they can get to the essential core of the music.

Founded in 1973 by Trevor Pinnock, the orchestra boasts an award-winning discography of more than 100 titles. Now, Artistic Director Harry Bicket and a selection of guests, foremost among them Principal Guest Director Kristian Bezuidenhout, take up the baton in The English Concert's pursuit for excellence.

The orchestra continually seek new ways to tell a story, whether working with the likes of Tom Morris to stage Handel's *Messiah*, bringing its emotional and dramatic essence to the fore, or interacting in a more intimate way in Shakespeare's *Globe* or Sam Wanamaker Playhouse.

Central to their activities is a flourishing commission from Carnegie Hall to present one Handel opera-in-concert each year. Starting with *Radamisto* in 2013, subsequent performances of *Theodora*, *Alcina*, *Hercules*, *Orlando*, *Ariodante* and most recently *Rinaldo* have seen the orchestra in major concert halls across Europe and the US, alongside world-class singers such as Joyce DiDonato, David Daniels, Iestyn Davies and Sarah Connolly.

This season, Brenda Rae appears in the title role of *Semele*.

HARRY BICKET DIRECTOR/ HARPSICHORD

Harry Bicket is Artistic Director of The English Concert and Chief Conductor of Santa Fe Opera. He is especially noted for his interpretation of baroque and classical repertoire and is in demand worldwide as a renowned opera and concert conductor of distinction. Born in Liverpool, he studied at the Royal College of Music and Oxford University and is an accomplished harpsichordist.

FFLUR WYN

Welsh soprano Fflur Wyn is quickly establishing herself as one of the country's foremost young singers on the operatic and concert platform. Some of her most notable concert performances include Handel's *Jephtha* (Cappella Amsterdam); Haydn's *Harmoniemesse*, Handel's *Messiah* (Royal Northern Sinfonia); Mozart's *Exsultate Jubilate* (RPO); Poulenc's *Gloria* (LPO); Orff's *Carmina Burana* (The Chamber Orchestra of Wales); *Acis and Galatea* (La Nuova Musica); and Britten's *Les Illuminations* (Northern Chamber Orchestra).

JOSHUA ELLICOTT

Joshua Ellicott's sweet-toned, flexible yet powerful lyric tenor voice and versatile musicianship are apparent in the wide range of repertoire in which he excels, from song to opera to concert, and the list of conductors and ensembles with whom he works. He was described by the *Wiener Zeitung* as 'the magnificent tenor' for his performance with Nikolaus Harnoncourt in Purcell's *Fairy Queen*, and has previously performed Handel's *Messiah* with the English Concert.

Violin 1

Bojan Čičić (leader)
George Clifford
Kinga Ujszászi
Sarah Moffatt
Silvia Schweinberger

Violin 2

Alice Evans
Elizabeth MacCarthy
Kirra Thomas
Louella Alatiit

Viola

Alfonso Leal del Ojo
Louise Hogan

Violoncello

Joseph Crouch
Jonathan Byers

Double bass

Christine Sticher

Theorbo

David Miller

Organ

Tom Foster

Flute

Lisa Beznosiuk

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Bassoon

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Chris Mitchell
Will Wayne

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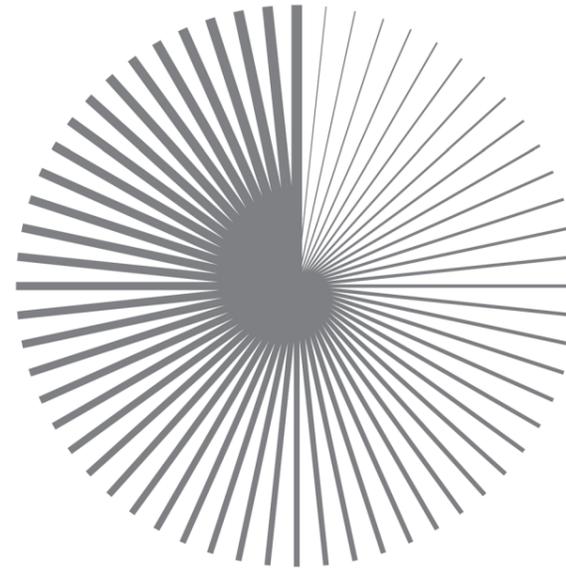
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TUES 18 SEPT

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FRI 21 SEPT

7.30pm, Thameside Theatre, Essex

THUR 27 SEPT, GALA PERFORMANCE

7.30pm, Peacock Theatre, London.

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FRI 28 - SAT 29 SEPT

7.30pm, Peacock Theatre, London

MON 1 OCT

Crescent Theatre, Birmingham

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NEBT

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Since launching in 2011, NEBT has gained respect, recognition and critical acclaim for its visionary, modern approach to ballet making. Each season, the Company commissions, creates and performs brand new ballets for audiences around the UK.

"A refreshing addition to the UK arts scene" Patron Dame Darcey Bussell DBE

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