

**NEBT**

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**NEW ENGLISH BALLET THEATRE**

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**Tolstoy's Kreutzer Sonata  
and an evening of new ballets**

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## SUMMER TOUR

**JULY 5TH**

*Tolstoy's Kreutzer Sonata and an evening of new ballets*

Cheltenham Music Festival, Everyman Theatre  
[www.cheltenhamfestivals.com](http://www.cheltenhamfestivals.com)

**JULY 7TH**

*Tolstoy's Kreutzer Sonata and an evening of new ballets*

Richmond Theatre  
[www.atgtickets.com/venues/richmond-theatre](http://www.atgtickets.com/venues/richmond-theatre)

**JULY 9TH**

*Tolstoy's Kreutzer Sonata and an evening of new ballets*

Wycombe Swan Theatre  
[www.wycombeswan.co.uk](http://www.wycombeswan.co.uk)

**JULY 17TH & 18TH**

*Taking Chances*

Works in progress on the Southbank  
Rambert Studio Performance

**JULY 22ND**

*Mixed Bill*

Canary Wharf Summer Sessions at Canada Square Park

**JULY 24TH & 25TH**

*Mixed Bill*

Lyric Hammersmith Studio Performance

**AUGUST 20TH - 22ND**

*Dancing for Nepal*

A series of fundraising performances by NEBT and Special Guests  
in aid of the Nepal Earthquake Recovery Appeal 2015  
St. James Theatre



NEBT is an exciting company which is a refreshing addition to the UK dance and art scene.

I feel that it is very important to help our young professional artists as they develop their careers and especially important to support new works across the arts. The New English Ballet Theatre seeks to do just that, and I am proud to be its patron.

Thank you for your support and I hope that you too will believe in this company and its young artists as much as I do,

Yours sincerely,

Darcey Bussell, CBE

# NEBT

NEW ENGLISH BALLET THEATRE

## ABOUT US

**NEW ENGLISH BALLET THEATRE** is thrilled to bring its popular programme of five outstanding new ballets – which premiered at the Peacock Theatre in 2014 - to the Cheltenham Music Festival, Richmond and High Wycombe this July. **Tolstoy's Kreutzer Sonata and an evening of new ballets** features five works by individual choreographers performed by 14 dancers. Music for two of the pieces will be performed live onstage.

**NEBT** Founder and Artistic Director **Karen Pilkington-Miksa**: “The pieces in our summer programme have been made by five distinctive choreographic voices. I’m delighted to be working with these fast rising young people and to have such a superb cast of dancers performing for New English Ballet Theatre. It’s been my dream for a long time to create opportunities for new professionals to practise their craft and I’m thrilled to be working with extremely creative dancers, choreographers, musicians, and designers.”

### NEBT dancers and their achievements

At NEBT, we are proud of the dancers we recruit but it is equally important to us that these dancers succeed in finding exciting and fulfilling work in their ongoing careers.

*“I really enjoyed working with NEBT - it’s an environment where you really get to experience the ballet network and meet so many helpful people. For me, the best things were making new friends, new connections and working with new choreographers. It was my performance in Andrew McNicol’s Kreutzer Sonata with NEBT that basically got me accepted into The Royal Ballet.”*

**- Isabella Gasparini - Artist of The Royal Ballet**

*“The time I spent with the company was incredible, the dancers, staff and technicians were all incredibly talented in their field and so encouraging and supportive. During my time with NEBT I felt I grew not just as a dancer, improving my technique, but as an artist as well. Andrew McNicol’s - ‘The Kreutzer Sonata’ was a very challenging piece both technically and artistically and trying to get the emotions and the intense story across was a great challenge.*

*The company is an incredible platform for young dancers, the connections that Karen and her staff have are fantastic, there are always people watching class and rehearsals and sometimes it just takes one person to see you and a full time contract can arise.*

*I was very lucky during my time there I was invited to audition for Rambert, the ballet staff from the company also came to the see the gala performance and I was offered a full time contract with the company afterwards. If it wasn’t for Karen and NEBT that opportunity may not have come around.*

*I am very grateful to Karen and the rest of the company for all of their continued support, I think the company is a fantastic place to work and I am looking forward to getting into the studio and passing on some of the work that I created to the new dancers.*

*I would like to wish them all the very best for the forthcoming season and I hope the company’s future continues in this positive direction.”*

**- Joshua Barwick - Rambert**



Orbital Motion © Dave Morgan

Let us know what you thought of the show by following us on Twitter **@NEBT\_tweets** and using **#NEBTSummer**



Mad Women © Thierry Fonteyne



Wundarra at Ignition Dance Festival 2015; co-produced by Kingston Council and Dance West © Gigi Giannella

# NEBT

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## PROGRAMME

### TANGENTS

Choreography: **Daniela Cardim Fonteyne**  
Music: **Modest Mussorgsky**

### ORBITAL MOTION

Choreography: **Valentino Zucchetti**  
Music: **Philip Glass**

### TOCA

Choreography: **Érico Montes**  
Music: **Heitor Villa-Lobos**

# NEBT

NEW ENGLISH BALLET THEATRE

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## MAD WOMEN

Choreography: **Kristen McNally**  
Music: **Popular Melodies**

INTERVAL  
20 minutes

## KREUTZER SONATA

Choreography: **Andrew McNicol**  
Music: **Ludwig Van Beethoven and Leoš Janáček**

The performance will last approximately 2 hours including the interval.

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**Karen Pilkington-Miksa**  
Artistic Director

**Daniela Cardim Fonteyne**  
Company Manager/Ballet Mistress

**Jessica Edgley**  
Ballet Mistress

**Richard Blackford**  
Music Director

**Allie Duthie**  
Operating Officer

**David McDade**  
Technical Director

**Great Leap Forward**  
Programme Consultant

**Lincoln Seligman**  
Visual Art Advisor

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**Patrons**

**Carlos Acosta CBE**

**Mara Galeazzi**

**Ria Peri**

**Richard Blackford**

**Melissa Hamilton**

**Anya Sainsbury CBE**

**Don Boyd**

**Rosamund Horwood-Smart QC**

**Lincoln Seligman**

**Federico Bonelli**

**Nehemiah Kish**

**Wayne Sleep OBE**

**Darcey Bussell CBE**

**Patricia Leigh-Wood**

**Thiago Soares**

**Nina Campbell**

**Brenda McCarthy**

**Erina Takahashi**

**Michael Corder**

**Josephine Miller**

**Slavica Waite**

**Olivia Cowley**

**Sienna Miller**

**Janet Viola**

**Damon de Laszlo**

Film Ambassador

**Doreen Wells**

**Viviana Durante**

**Marianela Nuñez**

**Marchioness of Londonderry**

**Wayne Eagling**

**Ashley Page**

**Valentino Zucchetti**

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# TANGENTS

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Choreography

**Daniela Cardim Fonteyne**

Music

**Modest Mussorgsky**

*Pictures at an Exhibition*

Pianist

**Anne Lovett**

Design

**Daniela Cardim Fonteyne**

“*Tangents* is an abstract investigation into relationships and how people interact within them. There are different types of relationship but there’s a main path that more or less every couple goes through. Everyone travels that path in various ways but there are certain situations we all recognise and go through as a community.

The ballet was mainly inspired by the music which is often the case with me. The separate movements of Mussorgsky’s *Pictures at an Exhibition* are deliberately very different because they’re the composers’ take on a series of individual paintings. I’ve tried to reflect the music’s drastic changes of mood in my choreography while making a visual and emotional connection between them.”

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**Daniela Cardim Fonteyne, Choreographer**



Tangents © Dave Morgan

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**Music: Modest Mussorgsky (1839-1881)**

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Born into an aristocratic family with military traditions, Mussorgsky is best known as a composer who strove to achieve a nationalistic musical identity, inspired by Russian history and folklore.

*Pictures at an Exhibition*, written in 1874, was inspired by a posthumous exhibition in St.Petersburg of some 400 of the paintings of Victor Hartmann, an artist and architect who was a friend of Mussorgsky and who had died of an aneurism at a young age the previous year. The work is in ten movements, plus a reprise of the opening theme, *Promenades*, which depicts the composer wandering through the gallery.

*Tangents* features five of the movements including *Promenades*, *The Old Castle*, *Marketplace at Lourdes*, *Catacombs/Con mortuis in lingua mortua* and *The Ox Cart*.

# ORBITAL MOTION

## Music

**Philip Glass *Violin Concerto No.1*©  
1987 Dunvagen Music Publishers  
Inc. Used by Permission**

## Choreography

**Valentino Zucchetti**

## Orchestration

**Philip Glass, Nigel Bates and  
Barry Wordsworth**

## Recording

**Takuo Yuasa (conductor),  
Adele Anthony (Soloist),  
The Ulster Choroester licensed  
courtesy of Naxos**

## Set and costume designs

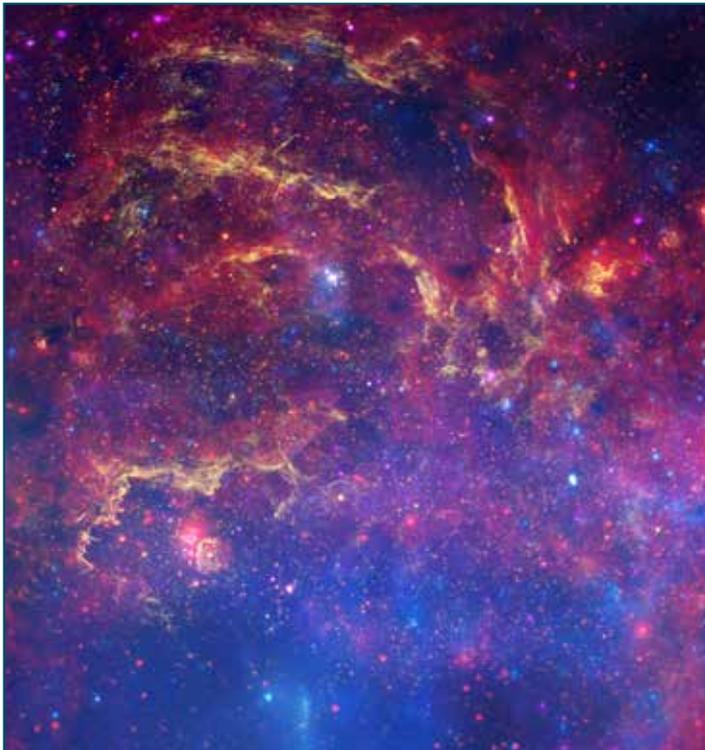
**Emma Bailey,  
Karen Pilkington-Miksa  
and Valentino Zucchetti**

“*Orbital Motion* was originally choreographed in February 2013 for The Royal Ballet’s *Draft Works*, an annual event which that year had the audience surrounding the stage from all angles.

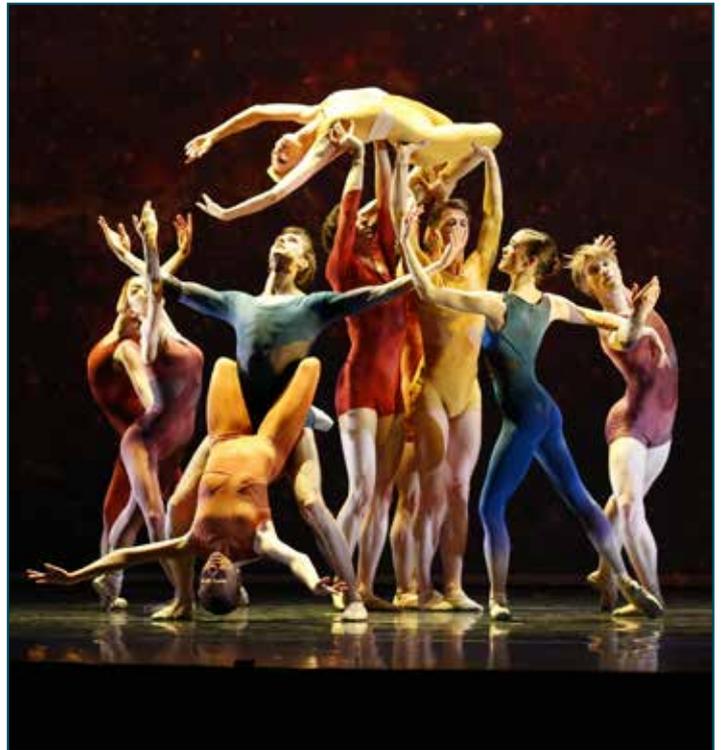
When I started choreographing the piece the general idea was to give the audience from every side a facade of the choreographic patterns and aesthetic lines. This train of thought introduced a circular motion throughout the piece in order to have most of the choreography facing outwards towards the audience. Near the end of the process I couldn’t help but see that I was accidentally mimicking the orbital motion of planets circling around the sun which is where the title and idea started to develop.

For *Draft Works* I only had time to present one movement but my original idea was always to use the whole concerto. With the help of award-winning designer Emma Bailey and the belief of director Karen Pilkington-Miksa, I’ve expanded *Orbital Motion* specially for NEBT, a really dynamic company with great ambitions and adventurous aspirations towards new work.”

**Valentino Zucchetti, Choreographer**



Hubble Space Telescope image of nebulae



Orbital Motion © Thierry Fonteyne

“Clearly Philip Glass composed his violin concerto to what he deemed was the right length for the piece. However, Valentino needed the running time for *Orbital Motion* to be slightly shorter so he came to see Barry Wordsworth (Music Director of The Royal Ballet) and myself to seek advice about how the score might be reduced. We were able to get in touch with Philip Glass and asked him if it would be possible to make a small reduction of it. And the answer came back yes, that would be fine.

A crucial aspect of the editing was to retain the swelling arc of the composition so Barry and myself edited out some of the repeats while being careful to maintain the balance of the musical structure. It was very much a labour of love to work on this and I really enjoyed delving right into the construction of the piece with Valentino. It was particularly satisfying when Philip Glass let us know that he was happy with the results!”

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**Nigel Bates, Audio Producer**



Orbital Motion © Dave Morgan

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## Philip Glass (1937–)



The US composer Philip Glass (born 1937) has written music in all the classical formats (multiple symphonies, concertos, operas, chamber music and film music), blending in influences as diverse as rock, electronic, world music and poetry. Once labelled a “minimalist”, he prefers to think of himself as a “classicalist” and a writer of “music with repetitive structures”. He also describes himself as “Jewish-Taoist-Hindu-Toltec-Buddhist”, which may give some clue as to the diversity of the sources of his inspiration.

The *Violin Concerto No. 1*, premiered in New York in 1987, is a glorious work that gives the lie to the notion that modern “classical” music has to be difficult, dissonant and unapproachable.

Choreography  
**Érico Montes**

Music  
**Heitor Villa-Lobos *Études 11 and 10***

Recording  
**Licensed courtesy of Naxos**

Design  
**Érico Montes**

“I originally made *Toca* for NEBT’s first season in 2012 but only the first part was performed so I’m really happy the audience is going to see it all this time!

It’s inspired by *The Maias*, a novel by the great Portuguese author Eça de Queiroz. It’s a story about a brother and sister that were split up when they were very young. They meet as grown-ups, unaware they’re siblings, and fall in love with each other. The story is very long, dramatic and full of detail but I’ve stripped it right down to the essence of the relationship between the two central characters.

For *Toca* I actually chose the music first and then tried to find a story that would fit. *The Maias* came to mind and I think it works really well within the music; it’s almost like they were made for each other.”

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**Érico Montes, Choreographer**



Toca © Kristyna Kashvili

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## Heitor Villa-Lobos (1887–1959)

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For *Toca*, Montes has chosen two of the *12 Etudes for Solo Guitar*. These were composed by Brazilian composer Heitor Villa-Lobos in 1929 on the second of his long sojourns in Paris. These pieces were described by the great guitarist Andrés Segovia as “unplayable”, however he eventually assimilated them and, when they were formally published in 1953, the composer dedicated them to Segovia.

As in so much of Villa-Lobos’s vast oeuvre, the *Etudes* combine the soul and rhythm of Brazilian folk music with a European compositional basis. With these challenging works for the guitar, the composer echoes Chopin whose own *Etudes* for piano took the technical and sonic abilities of that instrument to new heights.

# MAD WOMEN

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Choreography  
**Kristen McNally**

Music

**Ablebodied Seamen (Greenwood/  
Richard) © C E G Rights BV, Get  
thee behind me Satan (Berlin) ©  
Universal Music,  
Camel cigarettes advertisement  
from Old Time Radio commercials,  
Smirnoff Applebite Music  
by Smith and Elms at Eclectic Music.  
All used by kind permission**

Costume

**Kristen McNally and Tour de Force**

“I was inspired by an exhibition of photographs by Miles Aldridge at Somerset House in London. He created a dream world populated by modified women who are visually perfect objects of desire. These women have evolved into flesh and blood Stepford wives and men are assumed to be their consumers. *Mad Women* is me wanting to comment that this isn't a man's world, it's very much a woman's one. These super-human, exotic hybrids are women taking power for themselves to get what they want!

I've always liked to create musical montages for my works, which makes me feel, in a very loose sense, like my own composer. More recently I tried using a piece of music in its entirety but I felt I was starting to stray away from what I enjoyed most about choreography. For this work I've gone back to taking things from various sources and editing them together myself.”

**Kristen McNally, Choreographer**



Mad Women © Dave Morgan

# KREUTZER SONATA

Choreography  
**Andrew McNicol**

Music:  
**Ludwig Van Beethoven,**  
*Violin Sonata No. 9 Op. 47,*  
**“Kreutzer Sonata”**

**Leoš Janáček, String Quartet No.1,**  
**“Kreutzer Sonata”.**

Libretto  
**Garth Bardsley**

Costumes  
**Emma Bailey**

Artwork  
**Lincoln Seligman**

String Quartet  
**Gildas Quartet**

Piano  
**Anne Lovett**

Violin  
**Andrew Harvey**

## Synopsis

Inspired by the Tolstoy novella set in Russia in 1889, *Kreutzer Sonata* explores the rich complexities of love, sex and obsession where men see women as nothing more than objects of desire and women have little power other than that which their own sexuality can acquire.

Pozdnyshv is introduced to a beautiful woman whom he is infatuated by and who he believes would be his perfect wife. Marriage soon follows but it is lust rather than love that defines their relationship, which becomes increasingly violent and dysfunctional.

The violinist Trukachevsky, accepting Pozdnyshv's invitation to visit their house, brings some relief to the wife, a talented amateur pianist, as she rediscovers her younger, happier self when they join forces to perform a recital of Beethoven's *Kreutzer Sonata*.

As Pozdnyshv watches his wife and Trukachevsky play the work with a fiery passion, his imagination is plagued by jealous fantasies and he becomes convinced that his wife is betraying him. It is the music itself, the infamous aphrodisiac, that suggests to the husband that the two performers are lovers.

Later on, Pozdnyshv discovers the violinist visiting his wife, a scene that triggers his jealous rage to a tragic, violent conclusion.



Kreutzer Sonata © Dave Morgan

“After hearing a powerful performance of Beethoven’s *Kreutzer Sonata* in his Moscow home Tolstoy was inspired to write his novella. Janáček in turn composed his version in response to the novella thirty four years later. Interestingly, Tolstoy originally intended it to be part of a performance event, which solidified my belief and desire to translate it into a new dramatic ballet.

After researching and devising the narrative with dramaturge Garth Bardsley, we decided to create a direct and succinct structure that would mirror that of the novella. Juxtaposing the Janáček and Beethoven enabled us to do this in a way that provides two very distinct sound worlds. The music both inspired the narrative and was created in response to it, meaning that the action and psychological depth of the complex characters are deeply imbedded within it.

It has been a pleasure working with dramaturge Garth Bardsley, ballet mistress Jessica Edgley, all the dancers and the designer Emma Bailey. I do hope more opportunities like this arise in the future.”

**Andrew McNicol, Choreographer**

“My jumping off point for the costumes were the modern day fashion shows of designers such as Miu Miu and Dolce & Gabbana. Over the years they’ve all turned to Russia for inspiration, taking the folk embroidery, shape and texture and giving it a new twist. I then rewound to 1890 by looking at photographs and etchings that captured the corseted silhouette of late nineteenth century formal attire. Finally, paintings by Walter Sickert and Edouard Vuillard provided a rich palette for the colour and helped bring a darker texture to the costumes.”

Andrew and I collaborated right from the start, both of us informing each other’s process. I also really enjoyed working with Trish Hopkins, my seamstress, who brought each of the costumes to life from my drawings.”

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**Emma Bailey, Costume Designer**

“Beethoven’s *Kreutzer Sonata* is incredibly challenging for both instruments in equal measures - Beethoven titled the sonatas for “Piano and Violin” and not the usual “Violin and Piano”. It’s one of Beethoven’s masterpieces, challenging both performers to the highest of their technical ability while bringing out their upmost in terms of emotional and musical expression.”

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**Anne Lovett, Pianist**

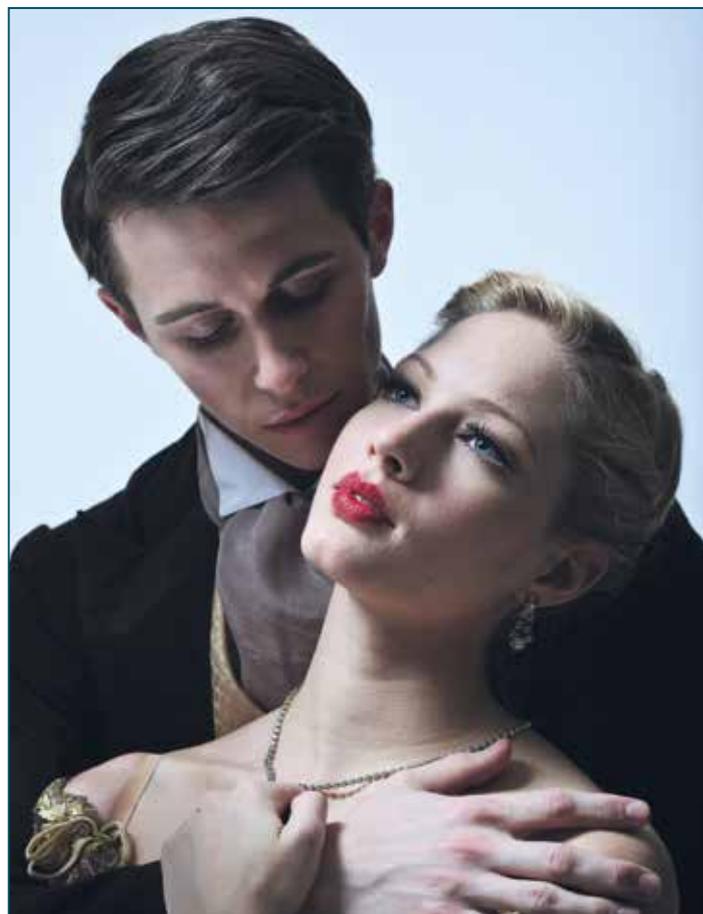
“I spent two months working with Andrew to create the role of the Wife. It was great because I’d never had anything created on me before and I had to use everything I’d learned in my training and career to portray the role, especially my acting skills. But then trying to make a character realistic and convincing for the audience is what I enjoy the most.”

Andrew helped all the cast get into their characters and was constantly giving us feedback. He knew what he wanted but he left it up to us to create our own interpretation.

I learned from him the importance of musicality, of how just listening to the music can give you the inspiration that you need, especially for the frequent changes of emotions. It was a real pleasure to be part of it and an amazing role to play.”

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**Isabella Gasparini, former dancer at NEBT,  
now Artist of The Royal Ballet**



Kreutzer Sonata © Hugo Glendinning

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**Ludwig Van Beethoven (1770–1827),  
Leoš Janáček (1854–1928)**

This may be the only example of a composition that was inspired by a literary work which, itself, was based on an earlier musical opus. Such is the strange history of Janáček’s *String Quartet No. 1*, composed in 1924, inspired by Leo Tolstoy’s dark and disturbing novella written in 1889, which itself was based around perhaps the greatest of Beethoven’s violin sonatas composed in 1803.

Rodolphe Kreutzer, who was not even the original dedicatee of the Beethoven sonata, was a Frenchman who, although considered to be one of the finest violinists of the day, never performed the piece, declaring it to be “outrageously unintelligible”. Indeed it is considered to be one of the most technically demanding works for the violinist, especially the first movement with its furious presto section.

Janáček, himself in an unconsummated love affair with a married woman half his age, Kamila Stösslová, confided to her that Tolstoy’s novella had been the inspiration for his first string quartet, writing “I was imagining a poor woman, tormented and run down, just like the one that Tolstoy describes in his *Kreutzer Sonata*”. Although the music is not strictly programmatic, it tells the story by taking the listener on a rollercoaster of jagged emotional outbursts, occasional lyrical interludes and a rush towards a searing final catharsis.

# CREATIVES



**KAREN PILKINGTON-  
MIKSA B.ED., ARAD**  
Founder and Artistic Director

Karen Pilkington-Miksa B.Ed., ARAD grew up in England and Washington D.C. She trained as a classical dancer, received a B.Ed. in dance and 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 in 1979.

Her work in mounting ballet led Karen to design her own ballets and 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, which reflect a fascination with the human figure and dancers in motion and performance, have been exhibited in the US and UK and are found in many private collections.

In 2010, Karen founded The New English Ballet Theatre to showcase new choreography and in order to support the careers of emerging dancers, artists, designers and choreographers.



**RICHARD  
BLACKFORD**  
Music Director

The internationally acclaimed composer and conductor Richard Blackford was the first Director of Music at The Royal Ballet School, during which time he conducted in a Gala for Ninette de Valois at the Royal Opera House. His many credits include productions at the Royal National Theatre, Brno Philharmonic (where he was Composer/Conductor-In-Residence), Cheltenham Festival, BBC and Classic FM broadcasts. His works have been recorded on the Decca, Warner, Sony and Nimbus labels. As well as works for the concert hall he has composed the music for over two hundred film scores, many of which have won international awards.



**JESSICA EDGLEY**  
Ballet Mistress

Born in Canada, Jessica trained at Vancouver Goh Ballet Academy and America's Pacific Northwest Ballet School on full scholarship, learning a variety of techniques including RAD and with heavy focus on Vaganova and Balanchine. She also danced with Pacific Northwest Ballet company before embarking on a 12 year career, dancing leading and soloist roles for companies such as English National Ballet, National Ballet of Ireland and Norwegian National Ballet, where she also choreographed for their Ballet Lab.

Jessica then went on to receive her teaching diploma (PDTD) from the Royal Academy of Dance in 2009 and has since become Ballet Mistress for and choreographed for The New English Ballet Theatre as well as teaching at various schools including Royal Academy of Dance (BA hon's Ballet Education

programme), North London Ballet Academy, Central School of Ballet and London Studio Centre. She has also appeared as a guest teacher for schools across Europe and Canada.

As Ballet Mistress for New English Ballet Theatre, Jessica has worked with a variety of choreographers such as Wayne Eagling, Michael Corder, Ernst Meisner, Kirsty McNally and George Williamson.



**DANIELA CARDIM  
FONTEYNE**  
Company Manager

Daniela Cardim Fonteyne danced with the main company in Rio de Janeiro as a soloist for 5 years. In 1999, she joined the Dutch National Ballet in Amsterdam, where she danced for 11 years, while also developing as a choreographer. She was commissioned by Dutch National Ballet to create choreographic works for the company in three occasions, receiving very positive reviews. In 2008, she was selected to make a piece for the School of American Ballet as part of the New York Choreographic Institute. She also created pieces for the São Paulo Companhia de Dança and Dutch National Ballet's School. She has been a guest teacher with New English Ballet Theatre, English National Ballet and Rambert Dance Company. Daniela holds a first class degree in Arts Management.



**EMMA BAILEY**  
Designer

Emma trained at the Motley Theatre Design Course and previously completed a BSc in Architecture from the Bartlett School UCL. She won the Linbury Prize 2011 for the Royal

# CREATIVES

Opera House Linbury Studio with *Roy Orbison in Clingfilm*.

Theatre and opera credits include *Lia's Guide to the National Lottery* at the Bridewell Theatre, *Sevastopol* at ROH2, *Song of Songs* at the Swan Theatre RSC and *Overruled* at the Old Red Lion.

Emma has assisted designers in opera, theatre and film such as Tom Piper, David Fielding, Tom Cairns and Charles Edwards.

Whilst currently working on the *Kreutzer Sonata* for the NEBT she is also designing a verbatim piece *Listen, we're family* at JW3. Emma also continues her fascination with 2D and 3D design and performance by teaching as part of ADA Collective.



## GARTH BARDSLEY Librettist

Born in Stockport, Garth studied at St John's College, Cambridge, and at the RNCM. He made his operatic debut with the D'Oyly Carte Opera Company, was a soloist for various opera companies and starred in the West End productions of Jerry Herman's *The Best of Time* and in *The Phantom of the Opera*. He has extensive experience in musical theatre, especially in the works of Stephen Sondheim.

His first book, *Stop the World - The Biography of Anthony Newley*, was serialised in The Daily Mail, and garnered 5\* reviews from the

national press. He has written several plays and, as a poet and lyricist, collaborates with British composer Ben Parry. Their numerous works have been performed and broadcast across the UK and America including the RAH, Christmas at Kings, Sage Gateshead, Washington DC's National Cathedral and The Kennedy Center. Their *Seven Goodly Reasons to Sing* was premiered at St Alban's Abbey in March. Garth also writes with American composer Gregory Wanamaker and their symphonic choral work, *Adirondack Songs*, has been recorded on the Naxos label by Crane School of Music in New York where Garth enjoyed a visiting professorship as Director of Opera.

He has directed for Buxton Opera Festival, Battersea Opera, Lichfield International Festival, East 15, The Royal Academy of Music, Bath Spa University and University of Chichester. Since 2005, Garth has been a senior lecturer at the RNCM, specialising in opera, acting, musical theatre, stagecraft and performance practice. His production of Sondheim's *Company* for the RNCM last summer was nominated for a MEN CityLife Award for Best Musical 2014.



## LINCOLN SELIGMAN Artist and Visual Art Advisor

Lincoln read law at Balliol Oxford but after several years working as a shipping lawyer in London and Hong Kong he jumped ship to

become an artist. Initially he worked mainly on large murals around the world but more recently has devoted much of his time to large scale suspended sculptures and mobiles for high profile atrium spaces, including *Phoenix City* in Beijing for the Chinese government. He also has regular exhibitions of his paintings in London and New York and is delighted to have the opportunity to extend his work to include music and dance.

## GERARD DAVIS Programme Consultant

Gerard is a London-based dance writer. He has written the programme notes for several Royal Ballet productions, including Carlos Acosta's *Don Quixote*, Wayne McGregor's *Raven Girl*, Christopher Wheeldon's *Aeternum*, Alexei Ratmansky's *24 Preludes* and the interdisciplinary *Metamorphosis: Titian 2012* that closed Monica Mason's tenure as Artistic Director.

He is also a regular contributor to Dance Europe and Dance International magazines and has interviewed a wide spectrum of people from the arts, including Tamara Rojo (Director of English National Ballet), Mikko Nissinen (Director of Boston Ballet), various members of Tanztheater Wuppertal Pina Bausch, Audrey Niffenegger (author of *The Time Traveler's Wife*), Gabriel Yared (composer of *Raven Girl* and films such as *The English Patient*), Mark-Anthony Turnage (composer of the opera *Anna Nicole*), Turner Prize winning artists Chris Ofili and Mark Wallinger, Es Devlin (Designer of London 2012 Olympic Games Closing Ceremony) and many more.

## CRYSTAL BALLET

Crystal Ballet was founded to explore new frontiers in dance, and to revolutionise the way that people experience first-class ballet. Chaired by Gary Avis, it creates unique pieces designed specifically to be downloaded onto mobile devices, allowing you to view the highest-quality dance at a place and time to suit you.

Crystal Ballet's first film, *Genesis*, features dancers such as Alina Cojocaru, Steven McRae, Sarah Lamb and Vadim Muntagirov, and was choreographed by multi-award winner Kim Brandstrup and former Royal Ballet dancer Ernst Meisner. Featuring female and male solos as well as pas de deux, free from the distraction of lavish sets, *Genesis* explores the full circle

of human relationships, from the passionate exuberance of youth to their heartbreakingly inevitable end. The film reached the top of the iTunes chart when it was released in 2013, and you can download it for yourselves at: [http://www.crystalballet.com/?page\\_id=51](http://www.crystalballet.com/?page_id=51)

Given the exceptionally high production values in their film, Crystal Ballet has since been approached by many of the UK's leading ballet companies to preserve their works for future audiences. The company is delighted to be working with the New English Ballet Theatre to record a high-definition digital memory of tonight's performance.

Crystal Ballet was founded by Henry St Clair and Mark Handford to realise their dream of creating beautiful dance pieces on a

digital medium. Henry joined the Royal Ballet School in 1987 and subsequently danced with English National Ballet, Theater Hof and The Royal Ballet Company, performing many of the major classical roles. After retirement, he gained qualifications in both physiotherapy and economics, and continues to run sought-after ballet classes. Mark's background is in IT and financial consulting, a career which led him to work with industry leaders such as HSBC, BP and JPMorgan, to name just a few. Mark saw his first ballet seven years ago, from which point he developed a love of the artform that compelled him to work in the industry.

To learn more about Crystal Ballet, visit [www.crystalballet.com](http://www.crystalballet.com) or follow @crystalballet on Twitter.

# CHOREOGRAPHERS



## DANIELA CARDIM FONTEYNE

Daniela Cardim Fonteyne danced with the main company in Rio de Janeiro as a soloist for 5 years. In 1999, she joined the Dutch National Ballet in Amsterdam, where she danced for 11 years, while also developing as a choreographer. She was commissioned by Dutch National Ballet to create choreographic works for the company in three occasions, receiving very positive reviews. In 2008, she was selected to make a piece for the School of American Ballet as part of the New York Choreographic Institute. She also created pieces for the São Paulo Companhia de Dança and Dutch National Ballet's School. She has been a guest teacher with New English Ballet Theatre, English National Ballet and Rambert Dance Company. Daniela holds a first class degree in Arts Management.



## ÉRICO MONTES

Born in Brazil, Érico trained at The Royal Ballet Upper School and joined the Company in 2004. He created his first work for *First Drafts* in 2005 and has choreographed several pieces for the Clore Studio Upstairs. In 2010, he choreographed *Hallelujah Junction* for *New Works* in the Linbury. He has also choreographed a short film *Rapunzel*, directed by Pietra Mello-Pittman, and created works for the Ashanti Development annual charity gala organised by Henry Roche.



## KRISTEN MCNALLY

Born in Liverpool, Kristen trained with Elizabeth Hill before joining The Royal Ballet Upper School in 1999. She danced in Christopher Wheeldon's *Souvenirs* and Steven Greenston's *Interpretations* for the school's annual performance before joining the Royal Ballet in 2002. She was promoted to First Artist in 2007 and then Soloist in 2009. Her repertory includes *Swan Lake*, *Manon*, *Romeo and Juliet*, *Ballet Imperial*, *Les Rendezvous*, *Gong*, *La Valse*, *Daphnis and Chloë*, *Onegin*, *The Lesson*, *The Seven Deadly Sins* and *Carmen*.

An increasingly successful choreographer, her previous choreographic achievements include *Yes We Did* and *Don't Hate the Player*, *Hate the Game* both of which were created for the *New Works* performances at the Linbury Studio Theatre in the Royal Opera House. Her ballet *Lonesome Gun* was performed to great audience acclaim in NEBT's debut season in 2012.



## ANDREW MCNICOL

Andrew McNicol is an emerging freelance British choreographer. His choreographic work began whilst studying at The Royal Ballet School, where he won the Kenneth MacMillan Choreographic Competition.

He received his Master of the Arts through Ballet Central's Professional Choreographic Programme and has been noted as 'a name to watch' and 'talented beyond his years'.

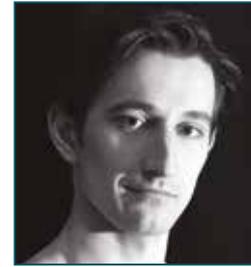
Already McNicol has choreographed in a range of contexts including for The Royal Ballet of Flanders, Northern Ballet, The London Olympics, New English Ballet Theatre, The Royal Ballet Upper School, National Youth Ballet, Ballet Central, Dance East and Juice Opera Trio.

Andrew has worked with Kim Brandstrup

through Dancelines, a Royal Opera House choreographic initiative and Jonathan Lunn through Dance East's ChoreoLab Project. In 2014, he was a nominee for the prestigious Rolex Mentor and Protégé Award.

This year, Andrew became the first invited choreographer to work with Northern Ballet on their inaugural choreographic project. Upcoming projects include choreographing for The Royal Ballet Flanders and The New York Choreographic Institute, an affiliate of The New York City Ballet.

[www.andrewmcnicol.co.uk](http://www.andrewmcnicol.co.uk)



## VALENTINO ZUCCHETTI

Born in Brescia, Italy, Valentino trained at La Scala Ballet School in Milan and The Royal Ballet School, London, where he graduated in 2007. He then worked with Heinz Spoerli's Zurich Ballet for two years and Norwegian National Ballet for one year before joining The Royal Ballet in 2010 where he was promoted to soloist in 2012. During his dancing career he has created roles in ballets by Heinz Spoerli, David Dawson, Liam Scarlett and Christopher Wheeldon while working with many other choreographers including Nacho Duato, Jiří Kylián, John Neumeier and William Forsythe.

Valentino's choreographic career started at the Royal Ballet School where he won the Ursula Moreton Choreographic Competition in 2006. Since then, he has created numerous pas de deux, solos and pieces for the Royal Ballet's *Draft Works* in 2011, 2012 and 2013.

# DANCERS

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## GYÖRGY BAÁN

György studied at the Hungarian Dance Academy (2000-2007) and in the Palucca Schule Dresden (2007-2009). He then danced with the Ballet der Oper Graz in Austria (2009-2011) and with the National Ballet of Portugal (CNB) (2011-2012). He has worked on numerous contemporary projects in Budapest during 2013 before joining NEBT.

*“I think I’m quite a lyrical and fluid dancer, but I always push and challenge myself to do new and different things. I love working in London; the dance heritage of this city is enormous.”*



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## NIKLAS BLOMQVIST

Niklas was born in Stockholm and trained at the Royal Swedish Ballet School. In 2010 he moved to Moscow and graduated from the Bolshoi Ballet Academy. Niklas has danced Peter Schaufuss Ballet, Royal Swedish Ballet, Ballet Ireland and NEBT. In 2014 he became Guest Artist with the Greek Northern Ballet.

*“It’s always fun to be on stage, and if you’re doing a good piece you want to show off a little! It’s been great working directly with choreographers making new work – it’s a rare opportunity for a young dancer.”*



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## CHLOÉ LOPES GOMES

Chloé Lopes Gomes was born in Nice, France, and started to train at the conservatory of Nice at the age of 8. At 12, she moved to Marseille to study at the school of the Opera of Marseille (Rolland Petit). At 16, she won a scholarship to study at the Bolshoi ballet Academy in Moscow dancing in Le Corsaire, Raymonda, Pacquita and more. She joined the Bolshoi as an apprentice and then the Ballet of Nice; in September 2015 she is joining Béjart Ballet in Switzerland.

*“Ballet is an ingredient, something that I need, a bit like the air that we breathe and the food that we eat. It is necessary and even essential to survive. Constantly working on myself allows me to continuously improve and always go the extra mile.”*



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## HAYLEY BLACKBURN

Hayley trained at The Royal Ballet School and joined Vanemuine Theatre Ballet performing roles such as Giselle, Raymonda and the Sugar Plum Fairy. She created the role of Aurora in Paar Isberg’s production of The Sleeping Beauty and the role of Belle in Silas Stubbs’ production of Beauty and the Beast.

*“Dance is important to me because it is an art which allows me to express emotions and ideas in a way that can’t be done with words.”*



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## IVÁN DELGADO DEL RÍO

Iván Delgado was born in Seville, Spain. He trained in the Conservatorio Profesional de Danza de Sevilla and in 2006, he won a one-year scholarship to the London Studio Centre. He has danced with the Scottish Ballet, Corella Ballet, Carmen Roche Ballet, New English Ballet Theatre, English National Ballet, and New Adventures performing Matthew Bourne’s Swan Lake.

*“I always wanted to be a dancer; I love to share my feelings through my movements and make people feel the same. I consider myself a very lucky person for living my dream; I just hope I never wake up!”*



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## CHANTELLE GOTOBED

Chantelle, who was born in Buckinghamshire, trained at the Royal Ballet School and performed with the Royal Ballet in London, Washington and Boston in 2006. In 2007 she joined Northern Ballet Theatre, performing in David Nixon’s A Midsummer Night’s Dream, Nutcracker and Hamlet. She has also performed with Ballet Black in works by Liam Scarlett, William Tuckett and had a pas de deux created for her by Christopher Marney. Chantelle recently completed a UK and international tour with Matthew Bourne’s Swan Lake.

*“Dance, for me, provides a freedom of expression, the opportunity to immerse myself in different characters and music. I love it!”*

# DANCERS

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## EMMA LUCIBELLO

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Italian-born Emma started dancing when she was only four years old; in 2009 she joined the school of the Teatro di danza dell'Opera di Roma, and was later offered a scholarship for Scuola del Balletto di Toscana directed by Cristina Bozzolini. In October 2012 she joined Yat-Sen Chang Dance Company (London), directed by Yat-Sen Chang (former Principal Dancer of English National Ballet).

*“In any performance you have to try and try until you deliver something that is invisible to eyes - what the audience feels when seeing you dance is the most important thing.”*



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## ARIANNA MARCHIORI

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Arianna was born in Padua, Italy. She started training when she was 10 with il Balletto di Castelfranco Veneto. At 16 she went to Boston Ballet and in 2013 she joined San Francisco Ballet. At 18 she came back to Europe and joined the Dortmund Ballet, Germany.

*“When I’m dancing, despite the pain or the tiredness I always have so much fun; the feeling and the adrenaline of when you are on stage is magical, special. I could never have enough of that.”*



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## ALEXANDRA CAMERON-MARTIN

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Alexandra received several scholarships during her time at the Australian Ballet School. After relocating to London in 2012 she has performed Swan Lake and Romeo and Juliet with the English National Ballet at the Royal Albert Hall. Most recently Alexandra was chosen by Constella Ballet & Orchestra to dance the title role in Stravinsky’s opera Renard choreographed by Erico Montes of the Royal Ballet.

*“My mother was a ballet dancer and taught my sisters and me the importance of music for a dancer, I think that without music there is no inspiration. For me, music is the soul of my dancing.”*



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## ABIGAIL MATTOX

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Californian-born Abigail trained at Nadezhda Russian Ballet School in Moscow, at the California Dance Theatre under Kim Maselli and in Cyprus at the Clea Pitsillidou School of Ballet. The New English Ballet Theatre is Abigail’s first opportunity to step into the professional ballet world.

*“I want to be a dancer that can captivate an audience through a single step and with passion that pours out of every movement. I’m thrilled to be making my professional debut with New English Ballet Theatre!”*



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## PAUL OLIVER

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Born in Warrington, Paul joined the Royal Ballet School at the age of 12. At 16 he moved to Elmhurst, school of the Birmingham Royal Ballet with whom he also performed. After graduating Paul joined Ballet Ireland for their Tour of Swan Lake, in the role of Prince Siegfried.

*“I love doing what I do. That feeling of pure ecstasy when you’re onstage, feeling strong and doing what you love is unlike no other feeling. It’s addictive.”*



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## MATTHIEU QUINCY

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Born in Paris, France, Matthieu started training at the Académie Besso in Toulouse. Here he completed his studies with great success, and he regularly danced on regional and national stages. After graduation he worked with New English Ballet Theatre for the season 2013/2014 and then joined the Vanemuine Theatre in Estonia.

*“For me dance starts where speech ends. It is the soul expressed through the body. Dance is a physical and intellectual fulfilment for me.”*

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# DANCERS

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## SILAS STUBBS

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Silas was born in Gloucestershire and trained at the Elmhurst School for Dance, where he worked with Birmingham Royal Ballet in Romeo and Juliet and the Sleeping Beauty. Silas currently works as a soloist in Estonia for the Vanemuine Theatre Ballet where he has performed lead roles in Giselle, Sleeping Beauty, Onegin and the Nutcracker.

*“Dance is important to me because it allows me to be creative and use my imagination.”*



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## JOSH WOODHAMS

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Josh was born in Hampshire and trained at The Royal Ballet School and Elmhurst School for Dance. After Graduating in 2012, Josh joined the Vanemuine Theatre Ballet and performed with them for three seasons in a variety of shows. Such as Nutcracker, Sleeping Beauty, Phantom of the Opera, and Cabaret to name a few. Now, Josh has returned to the UK and is looking forward to pursuing his career in London.

*“I enjoy the daily physical challenge of dancing, and hearing the applause after a performance makes all the hard work worth it.”*

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# PRODUCTION

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**PR & Marketing:** Judy Lipsey at Premier PR Ltd.

**Stage Manager:** Mary Kelly

**Lighting:** David McDade

**Original Lighting:** Malcolm Granville

**Costume Supervisor:** Allie Duthie

**Wardrobe Mistress:** Caroline Hagley

**Wardrobe Assistant:** Alex McCormick

**Props Hire:** A&M Hire

**Costume Hire:** NT Costume

**Guest Teachers:**

Denzil Bailey

Diane van Schoor

Raymond Chai

**Accompaniants:**

Juan José Ochoa Torres

Luis Serdoura

Graeme Thewlis

Morgan Hayes



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## ANDREW HARVEY

**Violin**

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Andrew Harvey is a British violinist who enjoys a busy and varied career as a soloist, chamber and orchestral musician. He studied in London at the Royal Academy of Music, where he was awarded a master's degree with distinction. As a soloist, Andrew first appeared at the age of 12 performing Bach's E Major Violin Concerto with the Apollo Ensemble. Most recently, he has given solo performances throughout Europe with the European Union Chamber Orchestra.

Until 2013, Andrew was a member of Royal Northern Sinfonia, which regularly gives performances at the Sage Gateshead on BBC Radio 3 and Classic FM. He is now assistant leader of Royal Liverpool Philharmonic Orchestra, enjoying a busy schedule of recordings, concerts and tours. As well as his performances in Liverpool, Andrew regularly plays with English Chamber Orchestra – a recent highlight was a concert at Vienna Musikverein with violinist and conductor Julian Rachlin.

Aside from his classical performances, he has appeared on albums for artists such as Seth MacFarlane and Emeli Sande, and has made numerous recordings for TV and film including *Poldark*, *Call the Midwife* and *Woman in Gold*.



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## ANNE LOVETT

**Piano**

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Anne was born in Normandy, France. She began piano lessons at the age of three. She then went on to study at the Conservatoire Supérieur de Paris with Pierre Reach (a pupil of the great Artur Schnabel) and Alberto Neuman (a rare student of Arturo Benedetti Michelangeli). At the age of just eleven, she was invited to perform in concert at the Festival International d'Annecy, and a year later at the Festival International de Montdauphin. Anne then moved to the UK to further her education at the Royal Academy of Music in London with Hamish Milne. She also studied composition with Ruth Byrchmore, chamber music with Michael Dussek, and jazz with Dominic Alldis. She then undertook a Masters in Composition at Kings College, London. During her academic years, Anne took part in many masterclasses, including those run by Pierre-Laurent Aimard, Roger Muraro, Miriam Solovieff, Andrei Diev, John O'Connor and Rolf Hind.

Since graduating, Anne has performed throughout Europe, in countries including Portugal, Norway, Italy, England, and France, as well as in Brazil. She has represented France and the UK in official engagements in both concerts and masterclasses. She has been broadcast on ITV, the German station ZDF, the radio station France Musique (Radio France group), French national TV network, France 3, and the European network, Mezzo.

Anne leads collaborative work with artists from various avenues, from acting to dance companies. This includes an instrumental project with producer and programmer, James Sanger, well known for his million selling work with Dido, Keane, U2 and The Cure.

Anne's deeply personal debut album *Beyond (and Below)* which comprises her own piano works was recently released to rave reviews on Discovery Records. She has just recorded a new album engineered by multi-award winner, Mike Hatch (Grammys, BAFTAs and Gramophone Awards), which will include the first commercial release of Carl Vine's 'Piano Sonata'. She has also just recorded the sonatas by Franck, Faure and Poulenc for the label Champs Hill Records with Grammy Award producer Raphael Mouterde and violinist Giovanni Guzzo due to be released in January.

# MUSICIANS



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## GILDAS QUARTET

**Christopher Jones, violin**

**Gemma Sharples, violin**

**Kay Stephen, viola**

**Anna Menzies, cello**

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Praised for its 'refreshing approach' and 'exciting precision', the Gildas Quartet is fast establishing itself as one of the most exciting young ensembles to emerge in recent years.

As Park Lane Group Young Artists and winners of a Tunnell Trust Concert Award, the quartet has performed to critical acclaim across the UK and Europe, at major venues including the Purcell Room and Wigmore Hall and live on BBC Radio 3.

Passionate performers of all repertoire from old to new, the quartet has recently had the privilege of working with both Colin Matthews and Sir Harrison Birtwistle on performing the composers' most recent string quartets at London's Southbank Centre and The Forge. The quartet performed live via video link in New York's Carnegie Hall for the American Composers' Orchestra, giving the world première of Ray Lustig's 'Latency Canons' which received a glowing 4-star review in the New York Times.

The Gildas Quartet has enjoyed a busy 2014-15 season including recitals at the Two Moors Festival, Hampton Court Palace, the Conway Hall and Purcell Room, and an extensive Scottish tour reaching from Edinburgh to Orkney. The quartet is delighted to have recently been appointed Junior Fellows at the Birmingham Conservatoire.



# ACKNOWLEDGEMENTS AND THANKS TO OUR SUPPORTERS

Our heartfelt thanks to the following for their help and support



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# DANCING FOR NEPAL

August 20 to 22

# DANCING FOR NEPAL

## DATES

20 Aug - 22 Aug

## PERFORMANCE TIMES

Thursday & Friday - 7.30pm  
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## TICKETS

Premium £100.00  
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Band A £40.00  
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NEW ENGLISH BALLET THEATRE and special guests are to present a wonderful evening of ballet at the St James Theatre from August 20 to August 22.

*DANCING FOR NEPAL* aims to raise funds for the Nepal Earthquake Recovery Appeal 2015 and will delight audiences with outstanding works from NEBT's touring repertoire plus a brand new pas de deux, and special performances by guest artists. NEBT will perform *Tangents*, choreographed by former Dutch National Ballet dancer Daniela Cardim Fonteyne, *Orbital Motion*, choreographed by the Royal Ballet's Valentino Zucchetti, *Toca* by Royal Ballet's Erico Montes and *Mad Women* by Royal Ballet's Kristen McNally.

The Nepal Earthquake Recovery Appeal 2015 (NERA) was set up by Alison Marston, Head of Grants and Philanthropy at the Bulldog Trust; donations will be directed towards grassroots NGOs in Nepal providing vital mid-term recovery through the monsoon season (June-September) and immediately after.

