

NEW ENGLISH BALLET THEATRE

NEBT

Tryst: Devotion and Betrayal



Peacock Theatre  
2-5 July 2014



ARTS COUNCIL  
ENGLAND

Supported using public funding by  
ARTS COUNCIL  
ENGLAND

Photo: Hugo Gendreau



Central  
School  
of Ballet



Become the  
best possible  
dancer you can  
and want to be

Central School of Ballet  
10 Herbal Hill, Clerkenwell Road  
London EC1R 5EG

Tel: 020 7837 6332  
[info@csbschool.co.uk](mailto:info@csbschool.co.uk)  
[centralschoolofballet.co.uk](http://centralschoolofballet.co.uk)

Central School of Ballet is an  
affiliate of The Conservatoire  
for Dance and Drama



Dancers: Thomas Edwards (now dancing with Scottish Ballet) and Léa Bridarolli  
(now dancing with Kale Companhia de Dança, Portugal) in Resmi Malko's *Vocalise*  
Photo: Bill Cooper





# HILL MITCHELL BERRY

---

## A R C H I T E C T S

THE STUDIO 9 STRATFORD ROAD LONDON W8 6RF  
t 020 7938 4358 [www.hmb-architects.co.uk](http://www.hmb-architects.co.uk) [studio@hmb-architects.co.uk](mailto:studio@hmb-architects.co.uk)

*Graceful, flowing movements,  
classical form, balance  
and symmetry.....*





# You could be **the future of dance**



## **Ihsaan de Banya**

Ihsaan was born and raised in Peckham. He first encountered dance at primary school before joining the youth dance company Shift and the Centre for Advanced Training at The Place. He enjoyed spanish and history at school and loves combat games on PlayStation 3. Now he's **the future of dance**. You can watch Ihsaan perform live, on tour with Richard Alston Dance Company.

Ihsaan is a graduate of the BA (Hons) degree course



**London Contemporary Dance School**  
[www.lcds.ac.uk/futureofdance](http://www.lcds.ac.uk/futureofdance)



/ThePlace



/ThePlaceLondon



Conservatoire for Dance and Drama



# Bird College

dance, music and theatre performance

**'an exemplary provider'**

Trinity College London

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

## **BA (Hons) in Professional Dance and Musical Theatre**

Validated by University of Greenwich

## **Foundation Degree Creative Industries: Acting**

Validated by University of Greenwich

## **Diploma in Professional Musical Theatre**

Validated by Trinity College London

## **Pre Vocational Foundation Year Dance and Theatre Performance**

*Bird College is an accredited provider of the Council for Dance Education and Training  
Funded by the prestigious Dance and Drama Awards*



**Founder**  
**Doreen Bird** MA, FISTD, ARAD.

**Principal and Chief Executive**  
**Shirley Coen** BA (Hons), FRSA.

**Deputy Principal and Artistic Director**  
**Luis De Abreu** MA, PGCE.

The Centre 27 Station Road Sidcup Kent DA15 7EB +44(0)20 8300 3031



# MORITO

tapas & mezze bar

32 Exmouth Market, EC1R 4QE  
020 7278 7007 [www.morito.co.uk](http://www.morito.co.uk)  
Mon - Sat 12pm - 11pm  
Sun 12pm - 4pm



Registered Charity No: 327747

Image: DCD Retrained Dancer Amber Hunt. DCD supported Amber, a dancer with English National Ballet, in her career as a professional photographer.

For the past forty years  
**Dancers' Career Development**  
has been supporting **all** professional dancers  
in the UK to excel in a post  
performance career.

*'Thankfully, DCD has  
supported my  
studies in Business  
Management and  
leadership, something  
I hope will enable me  
to remain part of  
the dance world in the  
future'*

**Steven McRae**  
**Principal**  
**The Royal Ballet**

To find out more about what we do and how  
you can help professional dancers in  
the UK please visit:

**[www.thedcd.org.uk](http://www.thedcd.org.uk)**







# International Dance Supplies®

more than just a  
dancewear company...™

Proud to sponsor

## NEBT

THE NEW ENGLISH BALLET THEATRE

for the 2014 season



**1st**  
*position*  
**pro**

IDS is the UK's leading  
wholesale dancewear  
supplier and manufacturer  
of 1st Position® dancewear,  
the dancer's first choice™



Scan here  
to visit our  
website

Trade  
enquiries  
only

Shop online now at **ids.co.uk**  
or call us on **+44 (0)1626 36 32 32**







# MORO

34-36 Exmouth Market, EC1R 4QE  
To book: [www.moro.co.uk](http://www.moro.co.uk) or 020 7833 8336

Open for pre and post theatre:  
Mon-Sat 12.00-2.30pm & 6-10.30pm  
Sun 12.30-2.30pm

*Tapas available all day at the bar or next door at Morito*



*When the  
next steps  
are uncertain,  
dancers turn  
to us.*

[rbbf.org.uk](http://rbbf.org.uk)

The Royal Ballet Benevolent Fund Registered Charity No. 207477

RBBF provides help for dancers and former dancers of all ages. Hundreds have benefited from us at every stage of their lives.

Our support is there for anyone who has worked with UK classical or contemporary dance companies, or as an independent dancer.

If you're in need you can get help from people who understand. Call us on 01273 234011, email [info@rbbf.org.uk](mailto:info@rbbf.org.uk) or visit our website.

*If you want to contribute to the Fund, the smallest donation or bequest can make a difference.*

**RBBF**  
*Helping Dancers*



# NEBT

NEW ENGLISH BALLET THEATRE

## WELCOME TO SADLER'S WELLS' PEACOCK THEATRE

### WELCOME

Welcome to New English Ballet Theatre's second Season at Sadler's Wells' Peacock Theatre. *Tryst: Devotion and Betrayal* is the culmination of a series of exciting collaborations between some of the very best of today's young dancers, choreographers, musicians and designers who together have created a dynamic range of new work for you to enjoy.

If you'd like to know more about us and what we do, have a look at our website [www.nebt.co.uk](http://www.nebt.co.uk) where you can find lots of information about the company, some great photos and also sign up for regular newsletters. For a truly unique experience you can also join our exclusive Friends scheme for lots of great offers and promotions and you can follow us on Twitter and Facebook too.

I hope you have a wonderful evening, enjoy the show.

### Karen Pilkington-Miksa

Artistic Director, New English Ballet Theatre

Some reviews from NEBT's debut season at the Sadler's Wells' Peacock Theatre in July 2012:

*"What a brave and brilliant adventure to find a ballet company encouraging young, untried dancers and designers."*

Jeffery Taylor: Sunday Express

*"Dance is a crowded marketplace, and if NEBT has a future, as I hope it does, it will be in the cherry-picking of new and original work like Lonesome Gun."*

Judith Mackrell: The Guardian

## ABOUT US

Based in London but now scheduled to perform around the UK, NEBT employs classically trained dancers and promotes their careers by giving them the opportunity to perform challenging new works in major venues.

We also commission young choreographers from Europe's major ballet companies to create new pieces, thereby giving them a rare and important chance to produce cutting-edge work using highly skilled dancers. For this Season we're pleased to announce no fewer than five World Premieres to add to the six that were created for our 2012 programme *Synergies*.

Equally we try, wherever possible, to use live music performed by the finest graduates from London's most prestigious music schools and for *Tryst* we're also delighted to have the services of Emma Bailey, the winner of the 2011 Linbury Prize for Stage Design.

Artistically we'll continue in our attempts to help reinvigorate the classical idiom and bring you the very best in high quality and thought-provoking performance. We're not a contemporary dance company, we're a ballet company pushing the boundaries of what ballet can do.

We are also pursuing national and international dance and arts festivals. In the longer term, and with enough funding, we aim to have a home base where we can expand our Professional Dancer Development Programme and give support to a new generation of creative talent.

### 2013/2014 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 at other companies once they finish their season with us.

*"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

Georgina Rose Connolly danced with English National Ballet in Swan Lake and also gained valuable experience performing with Ballet Ireland. In October 2013 she danced on the main stage at The Royal Opera House in Verdi's opera *Les Vêpres Siciliennes*.

*"Working with NEBT helped me enormously with building my confidence," she says. "I really enjoyed being trusted with new and challenging work and also having the chance to perform marvellous pieces like Wayne Eagling's Resolution – that was incredible."*

Let us know what you thought of the show via Twitter using [#NEBTTryst](https://twitter.com/NEBTTryst)



# NEBT

NEW ENGLISH BALLET THEATRE

---

**Karen Pilkington-Miksa**  
Artistic Director

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

**Jessica Edgley**  
Ballet Mistress

**Richard Blackford**  
Music Director

**Eleanor Blackford**  
Operating Officer

**Great Leap Forward**  
Production Management

**Malcolm Glanville**  
Technical Director

**Gerard Davis**  
Programme Consultant

**Lincoln Seligman**  
Visual Art Advisor

---

## Patrons

**Carlos Acosta**  
**Darcey Bussell CBE**  
**Richard Blackford**  
**Federico Bonelli**  
**Don Boyd**  
**Nina Campbell**  
**Michael Corder**

**Damon de Laszlo**  
**Viviana Durante**  
**Wayne Eagling**  
**Mara Galeazzi**  
**Melissa Hamilton**  
**Brenda McCarthy**  
**Marianela Núñez**

**Sir Christopher Ondaatje**  
**Ashley Page OBE**  
**Ria Peri**  
**Anya Sainsbury CBE**  
**Wayne Sleep OBE**  
**Thiago Soares**  
**Erina Takahashi**

**Janet Viola**  
**Doreen Wells,**  
**Marchioness of**  
**Londonderry**  
**Valentino Zucchetti**

## Development Committee

**Rosamund Bernays**  
**John Carleton Paget**  
**Mary Ellen Cetra**  
**David Henriques**  
**Edward Hill**  
**Marianne Hinton**  
**Lara Jukes**  
**Margaret Levin**  
**Jo Miller**

**Kathrine Palmer**  
**Karen Pilkington-Miksa**  
**Jan Pilkington-Miksa**  
**Peggy Post**  
**Susan Seagrave**  
**Lincoln Seligman**  
**Sally Tennant**  
**Slavica Waite**  
**Patricia Leigh-Wood**



# TANGENTS

## Choreography

**Daniela Cardim Fonteyne**

## Music

**Modest Mussorgsky**

***Pictures at an Exhibition***

## Pianist

**Viktor Sugeng**

## 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.”

Daniela Cardim Fonteyne, Choreographer

“*Pictures at an Exhibition* speaks to us with a startling immediacy – it isn't a static reproduction of pictures through music but a fascinating invention of vividly colourful scenes in motion. Combining depictions of everyday life, fantasy and the world of fairy tales, Mussorgsky awakens our imagination and, regardless of whether we know the inspiration behind the pieces, the music captivates us.

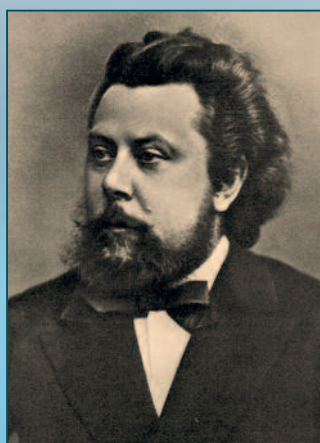
Performing a selection of the pieces in a different order than in the full work offers a challenge in terms of creating unity but Daniela's choreography provides a new relationship with the music. When playing for ballet I have an opportunity to help the dancers feel a sense of freedom in their movement. Similarly, their energy can inform my playing – it's inspiring!”

**Viktor Sugeng, Pianist**



Tangents © Elaine Mayson/IDS

## Music: Modest Mussorgsky (1839-1881)



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





“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!”

**Nigel Bates, Audio Producer**



Orbital Motion © Hugo Glendinning

## 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 Maías*, 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 Maías* came to mind and I think it works really well within the music; it’s almost like they were made for each other.”

---

Érico Montes, Choreographer

---

## Heitor Villa-Lobos (1887–1959)

---



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

---

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



Francesca Temant in Kristen McNally's *Lonesome Gun* © Hugo Glendinning



# 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  
**Sacconi 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.

Pozdnyshov 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 Pozdnyshov'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 Pozdnyshov 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, Pozdnyshov discovers the violinist visiting his wife, a scene that triggers his jealous rage to a tragic, violent conclusion.



*Kreutzer Sonata* © Hugo Glendinning

“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.”

**Emma Bailey, Costume Designer**

“It's fascinating for us to see how the dancers respond to the music – a physical interpretation of the music that we're playing. We hope that this will feed back into our own interpretation of the piece as we continue to perform it in concerts during the coming year.”

**Sacconi Quartet**

“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.”

**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.”

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



Kreutzer Sonata © Hugo Glendinning

**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.



# NEBT

NEW ENGLISH BALLET THEATRE



## 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



## MAD WOMEN

Choreography: **Kristen McNally**

Music: **Popular Melodies**

INTERVAL  
20 minutes

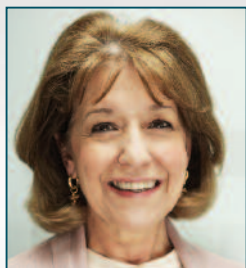
## KREUTZER SONATA

Choreography: **Andrew McNicol**

Music: **Ludwig Van Beethoven and Leoš Janáček**

The performance will last approximately 2 hours including the interval.

# 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.

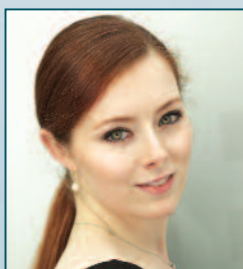


---

**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 Pacific Northwest Ballet School on full scholarship, where she also danced with those companies before going on to dance leading and soloist roles with English National Ballet, National Ballet of Ireland and Norwegian National Ballet in a career spanning 12 years.

Jessica then went on to receive her teaching diploma (PDTD) from the Royal Academy of Dance and has since taught, choreographed and prepared productions for various schools including the Royal Academy of Dance, Central School of Ballet and London Studio Centre.



---

**DANIELA CARDIM  
FONTEYNE**  
Project 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 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

Garth Bardsley studied at St John's College, Cambridge and has worked extensively as an actor, singer, writer and director. He made his operatic debut with the D'Oyly Carte Opera Company and has starred in the West End productions of Jerry Herman's *The Best of Times* at the Vaudeville Theatre, and as the Phantom in *The Phantom of the Opera*. His first book *Stop the World - The Biography of Anthony Newley* (Oberon Books 2003) garnered five star reviews from the national press. He has written several one-act plays for acting students and has adapted and directed *Peter Pan*. He collaborates as a lyricist with the noted British composer and conductor, Ben Parry, and their solo and choral works have been frequently broadcast on BBC R3 and performed widely from the BBC Proms to numerous venues in the States including the

Kennedy Center and the National Cathedral in DC. Garth also works with American composer, Gregory Wanamaker and their *Adirondack Songs* was premiered in July this year. Future works include a book on acting for singers. Garth is also a senior lecturer and opera director at the Royal Northern College of Music, Manchester, UK working within the School of Vocal Studies and specialising in acting skills and communication in performance for post-graduate students.



## 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 Ratmansk'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 a freelance British choreographer based in London. His choreographic career commenced when he won the annual Kenneth MacMillan Choreographic Competition at The Royal Ballet School.

He has since choreographed in a range of contexts including for the *Royal Ballet Flanders*, the London Olympics, New English Ballet Theatre, The Royal Ballet School and Dance East. Andrew has also worked with Kim Brandstrup through the *Choreolab* and the Royal Opera House *Dancelines* programme. Andrew's choreographic style encapsulates a modern sensibility towards a narrative approach whilst also creating works that

explore more visceral abstract experimentation in the use of classical ballet movement. NEBT have commissioned Andrew for a second time, to create the company's first one act narrative ballet, *Kreutzer Sonata*.



## 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

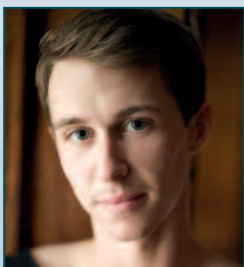


## GYÖRGY BAÁN

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.

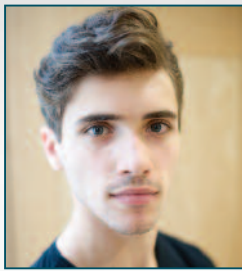
*"I think I'm quite a lyrical and fluid dancer - that's my comfort zone - but I always push and challenge myself to do new and different things. I also really enjoy working in London; the dance heritage of this city is enormous."*



## JOSHUA BARWICK

Joshua was born in Leeds, West Yorkshire. He started training from the age of 14 with Northern Ballet's Academy and at 16 he moved to Elmhurst, the school of Birmingham Royal Ballet where he trained for 3 years. During his time there he worked with Birmingham Royal Ballet's main company. Upon graduating at 18 Joshua joined Northern Ballet where he danced in many productions, performing throughout the UK and on foreign tours.

*"When I'm dancing I'll have a go at anything and make a fool of myself if necessary – if I fall over I get up and try again. I love going into class every day and trying to make things perfect."*



## LORENZO BERNARDI

Born in Cremona, Italy Lorenzo joined the Teatro alla Scala at the age of 11 and performed in a number of productions. Lorenzo graduated from La Scala ballet school after 8 years with distinction, after which he worked at the Opera di Roma.

*"I think everybody has to find his or her means of expression. I'm not a violinist or a painter; I have only my body – that's my violin."*



## HAYLEY BLACKBURN

Born in Bedfordshire, Hayley trained at The Royal Ballet School and, aged 15, received a commendation at the finals of The Young British Dancers of the Year Competition. After graduation she joined The Vanemuine Theatre Ballet (Estonia) where she has been working as a principal dancer 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*. In 2014 she was the winner of the National Estonian Theatre Award for ballet performance.

*"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."*



## NIKLAS BLOMQVIST

Niklas was born in Stockholm and trained at the Royal Swedish Ballet School. He graduated from The Bolshoi Ballet Academy, Moscow in 2011. He then joined the Peter Schaufuss Ballet, performing an extensive repertoire. Niklas has also been with the Royal Swedish Ballet, Ballet Ireland and The Greek Northern Ballet. He competed at the Helsinki International Ballet Competition 2012, Grasse IBC 2010, the Nordic/Baltic Ballet Competition 2009 and 2010 when he received second prize and won the audience prize.

*"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."*



## CHRISTINA CECCHINI

Christina was born in Canada and trained at Canada's National Ballet School where she graduated and completed the post-secondary programme. Christina spent four seasons with Ballet Kelowna, has done contract work with The National Ballet of Canada, Les Grands Ballets and recently did *Swan Lake* with English National Ballet at the Royal Albert Hall.

*"When I'm dancing I have a feeling I can't explain - it's like a meditation, as though the entire world around me just goes away. It's just my body and me pushing myself to be the best I can be."*

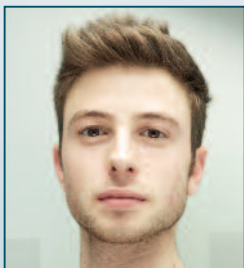
# DANCERS



## JESSICA CLYDE

Jessica was born and raised in Sheffield, training locally, before joining the Upper School at Elmhurst in Association with Birmingham Royal Ballet. She has toured in America with Birmingham Royal Ballet and performed with Northern Ballet, The National Ballet of Ireland and English National Ballet.

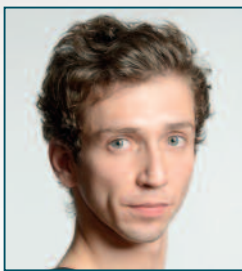
*"What I'm trying to work for, and the kind of dancer that I want to be, is a musical dancer, someone who can use the music in their body to harness emotion and capture an audience by doing that."*



## LUDOVICO DI UBALDO

Ludovico began his study of dance in 2004 at the age of 14 years old at the National Academy of Rome. After graduation he worked with New English Ballet Theatre and the Arena Di Verona Ballet.

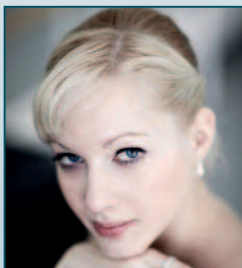
*"Dance is work, it is love, it is expression of the body and the soul, it is sweat, it is physical principle, it is health, it is science, it is education, it is a way of life."*



## MATTHIEU QUINCY

Born in Paris, Matthieu spent his early childhood in Tahiti. The urge to dance came intuitively to Matthieu when he and his family returned to France at eight years old. At ten years old Matthieu started taking classes at the Académie Besso in Toulouse where he was accepted into the pre-professional course at the age of eleven. Here he completed his studies with great success, and he regularly danced on regional and national stages with the Ballet Besso Académie.

*"Dance is a physical and intellectual fulfilment for me. It is my justification and freedom to exist, giving meaning and colour to my life. I am so excited to dance for NEBT...I just can't hide it!"*



## MERCEDES SCHINDLER

Mercedes was born in Vienna, Austria and began her training at the age of four. Aged 8 she started studying at the Vienna State Opera Ballet School. Aged 13 she moved to Germany to study at Heinz-Bosl-Stiftung Ballet and Music Academy of Munich. After her graduation in 2007 she joined Zürich Ballet. She then went on to join Hungarian National Ballet in 2009 and Columbia Classical Ballet.

In 2012 she moved to London where she joined English National Ballet.

Mercedes won the gold medal in the International Ballet Competition in Switzerland and the Dance World Cup NOE, Silver Medal in the Premio Roma Ballet Competition.

She was also awarded best Austrian newcomer Talent after winning the OETR Dance Contest in Austria.

Her repertoire includes Odette, Odile, Pas de trois (Swan Lake) Sugar Plum, Snow Queen, (The

Nutcracker) Odelisque Pas de Trois (Le Corsaire) Soloist Girl (Essence)

*"Ballet is my life, I love everything about it, the feeling of expressing myself on stage, I like the thought of giving something back to the audience something they can take with them forever, and defiantly the complete dedication, for me ballet is a never ending seek for perfection!"*



## YVONNE SLINGERLAND COSIALLS

Born in Sitges, Spain. Yvonne studied at the Conservatori Professional de Dansa de Barcelona and the Royal Conservatoire of The Hague.

In 2011 she started to work for Ángel Corella's Barcelona Ballet dancing roles in *Swan Lake*, *Paquita*, *La Suite de la Bayadere*, *Pálpito* and *Suspended in Time*.

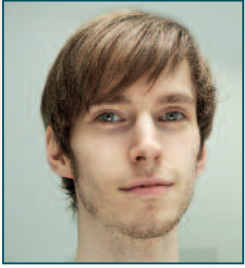
*"Dance is part of my life. If I don't dance something is missing in my life."*



---

# DANCERS

---



---

## SILAS STUBBS

---

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. Since graduating he worked with Steven Jefferies in China at Suzhou Ballet Theatre. 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*.

*"NEBT have taught me that I can get a lot of satisfaction from working in a team. It's a great feeling when I'm on stage feeling like everyone's worked really hard on the same goal and that we looked strong as a group."*



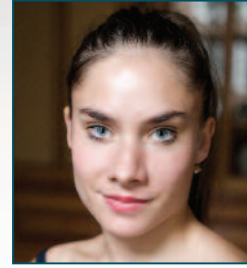
---

## FRANCESCA TENNANT

---

Born in London, Francesca trained at the Central School of Ballet where she graduated with a First Class degree. She has performed at the Queen Elizabeth Hall, Sadler's Wells and during the London 2012 Olympics at the O2 Arena, ExCel Arena and in the Olympic Park.

*"I love conveying intention and emotion through movement. Working on something for a long time and finally getting the satisfaction of achieving it – that's a great feeling!"*



---

## JUSTINE WISZNIA

---

Justine studied at the Ecole Nationale Supérieure de Danse de Marseille, and the Conservatoire Supérieure de Danse de Paris. Last year she performed in the Junior Ballet of Paris and toured with pieces by Benjamin Millepied, Marie-Claude Pietragalla and Jiří Kylián.

*"It's just natural for me to dance - I've danced since I was six years old. I love the artistry and the pure sensation of movement. Working with NEBT is an intensive experience but a real opportunity for me to progress."*

---

# CHILD DANCERS

---

**Angelina Theophanous**

**Wiktorja Piotrowska**

**Harry Brown**

**Erin Silk**

**Kaitlyn Whittick**

**Martin Chalmers**

Children courtesy of North London Ballet Academy



## SACCONI QUARTET

**Ben Hancox-** violin  
**Hannah Dawson-** violin  
**Robin Ashwell-** viola  
**Cara Berridge-** cello

*“An exceptional ensemble...a unanimous sense of musical breath and a meticulous attention to detail.”*

### Musical Opinion

The award winning Sacconi Quartet is recognised for its unanimous and compelling ensemble, consistently communicating with a fresh and imaginative approach. Performing with style and commitment the Quartet is known throughout the world for its creativity and integrity of interpretation. Formed in 2001, its four founder members continue to demonstrate a shared passion for string quartet repertoire, infectiously reaching out to audiences with their energy and enthusiasm. Over the past decade they have enjoyed a highly successful international career, performing regularly throughout Europe, at London's major venues, in recordings and on radio broadcasts. The Sacconi is Quartet in Association at the Royal College of Music.

The Sacconi won First Prize at the Trondheim International String Quartet Competition and Second Prize, the Sidney Griller Award and the Esterhazy Prize at the 2006 London International String Quartet Competition. They also won the Kurtág Prize at the 2005 Bordeaux International String Quartet Competition and First Prize in the Royal Over Seas League Chamber Music Competition. In 2006 they were selected for representation by Young Concert Artists Trust (YCAT) and also nominated for a Royal Philharmonic Society Award. To date, the Quartet has given eighteen world premières and two British premières.



## ANNE LOVETT

Piano

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 Mousterde and violinist Giovanni Guzzo due to be released in January.



# MUSICIANS

---



---

## VIKTOR SUGENG

Piano

Born and raised in Stockholm to an Indonesian father and Swedish mother, Viktor started playing the piano at the age of ten. After attending one of the foremost specialist music schools in Sweden and winning prizes in several piano competitions, Viktor moved to London in 2004 to pursue studies at conservatoire level, under the tutelage of Caroline Palmer and Paul Roberts at the Guildhall School of Music & Drama. He continued his musical education with Tatiana Sarkissova at the Royal Academy of Music, from which he graduated with a Master of Arts in Piano Performance as well as the LRAM Teaching Diploma. Viktor is the recipient of scholarships from the Gålö Foundation, H.T. Cedergren Foundation, Helge Ax:son Johnson Foundation, and the Royal Academy of Music in Stockholm. He has participated in masterclasses with Kevin Kenner, Yonty Solomon, James Gibb, Pascal Devoyon, and Christian Blackshaw. In 2011, Viktor was selected by the WAM Foundation as a piano teacher at the Calcutta School of Music, India, and he is currently teaching at the Lanterns School of Performing Arts in London.

Viktor's performances include solo and chamber music concerts in the UK, Spain, India and Sweden. Apart from sharing music with others by giving piano recitals and through teaching, Viktor is passionate about cross-art collaboration.



---

## ANDREW HARVEY

Violin

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. Recently, he has given solo performances throughout Europe with the European Union Chamber Orchestra, and in the UK with Orchestra of the City and London Arts Orchestra. In 2012-13 Andrew was a member of the Royal Northern Sinfonia, which regularly gave performances at the Sage Gateshead on BBC Radio 3 and Classic FM. He now lives back in London where he works with leading orchestras including English Chamber Orchestra, London Sinfonietta and Philharmonia Orchestra. Future tours take him to Italy, Norway and Los Angeles. Aside from playing the violin, Andrew enjoys sailing – he has just finished renovating a 50-year-old wooden sailing dingy. It now floats!

# ACKNOWLEDGEMENTS AND THANKS TO OUR SUPPORTERS

# NEBT

NEW ENGLISH BALLET THEATRE

New English Ballet Theatre would like to say a tremendous 'Thank You' to the many organisations and individuals who have given money, time, advice and encouragement, in particular those listed below:



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

THE  
**LINBURY**  
TRUST

THE · MONUMENT · TRUST

The Arimathea Charitable Trust  
Arts Council England  
The Augusta Charitable Trust  
Jonathan Asquith  
Nicholas Berwin  
The Britwell Trust  
The Bulldog Trust  
Nigel Bulmer  
The George Cadbury Fund  
Constance Travis Charitable Trust  
The Crescent Trust  
Dorothy Ind  
The D'Oyly Carte Foundation  
The Lord Faringdon Charitable Trust  
The Garrick Charitable Trust  
The Golden Bottle Trust  
Herbert Kretzmer  
The Kathleen Hannay Memorial Charity  
Ralph Kanza  
Michael and Heidi Kluger  
Susana Mackinnon  
Kathrine Palmer

Peggy Post  
Christine Reid  
Alan Russell  
Lady Rosemary Tennant  
The Lanterns Studio Theatre  
Susan Seagrave  
Allen Thomas  
The Leche Trust  
The Linbury Trust  
The Mercers' Charitable Foundation  
The Monument Trust  
The Owl Trust  
The Roger and Ingrid Pilkington Charitable Trust  
Jan and Karen Pilkington-Miksa  
Portmore Charitable Trust  
Russell Race  
Lord Stevenson of Coddenham CBE  
John Studzinski CBE  
Christopher and Sally Tennant  
Adrienne Waterfield  
Garfield Weston Foundation

Many thanks for our sponsorship in kind by:



## Special Thanks To

Nigel Bates, Gerard Davis, Rambert, Royal Ballet School, Royal Opera House, Sadler's Wells,  
Alistair Spalding, Lanterns Studio Theatre and Barry Wordsworth.



---

# PRODUCTION

---

**PR:** Judy Lipsey at Premier Comms

**Marketing:** BoomEnts

**Stage Manager:** Mary Kelly

**Deputy Stage Manager:** Beth Reed

**Set Painter:** Sarah Kier

**Lighting:** Malcolm Glanville

**Wardrobe Mistress:** Caroline Hagley

**Wardrobe Assistants:** Allie Duthie and Sophie May Wake

**Props Hire:** A&M Hire

**Costume Hire:** NT Costume Hire

**Guest Teachers:**

Denzil Bailey

Raymond Chai

Siobhan Mitchell (Dance Science Consultancy)

Olga Semenova

Mark Silver

**Accompanists:**

Juan José Ochoa Torres

Luis Serdoura

Graeme Thewlis

Anna Williams



English  
National  
Ballet



# Coppélia

The comic family tale of an eccentric  
toymaker and his mechanical doll

London Coliseum  
23 – 27 July  
Tickets from £10\*  
020 7845 9300

Autumn Tour  
Southampton, Oxford and Bristol

[ballet.org.uk/coppelia](http://ballet.org.uk/coppelia)



ARTS COUNCIL  
ENGLAND  
LOTTERY FUNDED

Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



# Dance Courses 2014

**TringPark**   
School for the Performing Arts

## Summer Dance Course

**MONDAY 21st -  
THURSDAY 24th JULY**

Day course for 1 - 4 days

Ballet, jazz, contemporary, street,  
choreography and classical character work

### **FOR FURTHER INFORMATION AND ONLINE BOOKINGS:**

[www.tringpark.com/summer-dance-course](http://www.tringpark.com/summer-dance-course)

[holidaycourses@tringpark.com](mailto:holidaycourses@tringpark.com)

Holiday Course Administrator Tel. 01442 821652

[www.tringpark.com](http://www.tringpark.com)



We are delighted to support the New English Ballet Theatre  
and wish the programme every success.

**Bespoke excellence as standard –  
A Private Client service built  
around your needs.**

We work closely with our clients to understand their requirements, time horizons and risk tolerance. You will be provided with a dedicated investment manager who'll work closely with you to deliver a truly bespoke portfolio, and will be your direct point of contact to ensure excellent service.

Please remember the value of investments can go down as well as up and you may not receive back the original amount invested. Past performance is not a guide to future performance.

If you would like to find out more about our services please contact **Mark Sewell** at [mark.sewell@smith.williamson.co.uk](mailto:mark.sewell@smith.williamson.co.uk) or call 0121 710 5211

**Smith & Williamson**

Wealth management as it should be

© Smith & Williamson Holdings Limited 2014. Smith & Williamson Investment Management, a trading name of Smith & Williamson Investment Management LLP. Authorised and regulated by the Financial Conduct Authority.

# Northern School of Contemporary Dance

Northern School of Contemporary Dance is a unique dance training institution offering a select group of students the opportunity to develop and excel as dance artists in a conservatoire environment.

For entry in September 2014 auditions held in the UK (Leeds), Italy and Denmark.

- Foundation Course in Contemporary Dance (Access to HE Diploma)
- BPA (Hons) Degree in Contemporary Dance
- Postgraduate Diploma/MA in Contemporary Dance offering two distinct pathways:
  - the Postgraduate Company, Verve, which operates as a touring dance company
  - the Postgraduate Apprenticeship Scheme, which includes an extended work placement with a professional dance company

98 Chapeltown Road, Leeds, UK, LS7 4BH  
t: +44 (0) 113 219 3050

e: [info@nscd.ac.uk](mailto:info@nscd.ac.uk)  
[www.nscd.ac.uk](http://www.nscd.ac.uk)

[www.youtube.com/northernschool](http://www.youtube.com/northernschool)  
[www.facebook.com/northernschool](http://www.facebook.com/northernschool)  
[www.twitter.com/northernschool](http://www.twitter.com/northernschool)





PLEASE TICK		LEVEL OF SUPPORT	BENEFITS
<input type="checkbox"/>	<b>Shoes £40</b>	<b>BALLET SHOES AND TIGHTS</b> NEBT spends up to £6000 on ballet shoes, tights and dance equipment for our performances. A dancer can use up to six different pairs of shoes per performance.	<ul style="list-style-type: none"> <li>• Newsletter</li> <li>• Priority ticket booking</li> </ul>
<input type="checkbox"/>	<b>Shoes and Tights £60</b>		
<input type="checkbox"/>	<b>£60</b>	<b>FRIEND</b> Support NEBT's core work and keep in touch with NEBT news. One year membership.	<ul style="list-style-type: none"> <li>• Newsletter</li> <li>• Membership to our social arts club 'The Artists' Trail'</li> <li>• Priority ticket booking</li> </ul>
<input type="checkbox"/>	<b>£100</b>	<b>BACKSTAGE FRIEND</b> For supporters who love NEBT's artistic vision of creating new work and supporting young creative artists.	<ul style="list-style-type: none"> <li>• Newsletter</li> <li>• Membership to our social arts club 'The Artists' Trail'</li> <li>• Backstage tour for one performance.</li> <li>• Priority ticket booking</li> </ul>
<input type="checkbox"/>	<b>£1000</b>	<b>COMMISSION THE ART FOR A PERFORMANCE</b> Sponsor the art behind one of the ballets. From projection art to installations and film, NEBT will be using a wide variety of young artists and stage designers for our programme.	<ul style="list-style-type: none"> <li>• Acknowledgment in all promotional material</li> <li>• Complimentary tickets for performances, subject to HMRC regulations</li> <li>• Exclusive behind the scenes opportunities</li> </ul>
<input type="checkbox"/>	<b>£4,000</b>	<b>SPONSOR A DANCER</b> Choose your dancer for NEBT's 2013/2014 season. Follow their progress by attending private rehearsals and choreographic sessions.	<ul style="list-style-type: none"> <li>• Letter of thanks</li> <li>• Signed photograph of your dancer</li> <li>• newsletter</li> <li>• Your name on our website thanking you for your support</li> </ul>
<input type="checkbox"/>	<b>£5,000 - £10,000</b>	<b>SPONSOR A BALLET</b> Choose which of our Choreographers you would like to support and have a ballet dedicated to you, your company or someone you would like to remember.	<ul style="list-style-type: none"> <li>• Acknowledgment in all promotional material</li> <li>• Complimentary tickets for performances, subject to HMRC regulations</li> <li>• Exclusive behind the scenes opportunities to attend dress rehearsals and workshops with our Patrons</li> <li>• Signed photograph of your ballet from the entire cast.</li> </ul>

**Once you have made your selection, please provide us with your contact details so that we can contact you about payment.**

Please write in BLOCK capitals

Title	First Name	Surname
Address		
		Postcode
Daytime telephone number		Mobile
Email		

We are delighted to acknowledge all NEBT donors in our programme. Please print how you would like to be listed:

☐ I enclose a cheque made payable to New English Ballet Theatre for £

☐ Please charge my MasterCard/Visa/Switch (delete as appropriate) £

Card Number	
Name on card	
Valid from	Expiry date
3 digit security code	Issue Number (Switch only)

## Gift Aid Declaration

If you pay tax in the UK, you can make every £1 you give us worth 25p more at no cost to you. All you need to do is Gift Aid your donation

Please treat as Gift Aid donations all qualifying gifts of money made:

☐ today ☐ in the future

Please tick all boxes you wish to apply

Date:

Signature:

New English Ballet Theatre  
92 Addison Gardens,  
London W14 0DR

email: karenpilkington1@hotmail.com  
telephone: 0207 602 3572

- ☐ I confirm I have paid or will pay an amount of Income Tax and/or Capital Gains for each tax year (6 April to 5 April) that is at least equal to the amount of tax that all the charities or Community Amateur Sports Clubs (CASC's) that donate to will reclaim on my gifts for that tax year. I understand that other taxes such as VAT and Council Tax do not qualify. I understand the charity will reclaim 25p of tax on every £1 that I give on or after 6 April 2014.
- ☐ Please notify NEBT if you: 1. want to cancel this declaration 2. change your name or home address 3. no longer pay sufficient tax on your income and/or capital gains.



## 'First for Dance'

Guardian University Guide 2011, 2012, 2013, 2014

**98.9%** of our first degree leavers are in employment or further study six months after graduation – the second highest figure across the entire UK higher education sector.

Higher Education Statistics Agency 2012

**TRINITY LABAN CONSERVATOIRE  
OF MUSIC & DANCE**



Photography: Chris Nash

**TRINITYLABAN.AC.UK**

City University London validates Trinity Laban's postgraduate diploma and degree programmes across music and dance, including the Research Degree Programme.



