



English
National
Ballet

March
2018
AUCKLAND
ARTS FESTIVAL

AKRAM KHAN'S

GISELLE



Tamara Rojo and
James Streeter



**English
National
Ballet**

Winner of the 2017 Olivier Award
for Outstanding Achievement
in Dance and the Stef Stefanou
Award for Outstanding Company,
2016 Critics' Circle National
Dance Awards
Winner of the 2017 South Bank
Sky Awards for Dance

Winner of the Robert
Robson Award for
Best Dance Production
Manchester Theatre
Awards 2017
Winner of the 2017
Tanz Magazine
Production of the Year

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Patrick Harrison
Music Director
Gavin Sutherland

AUCKLAND ARTS FESTIVAL PRESENTS

AKRAM KHAN'S

GISELLE

1-4 March 2018

ASB Theatre, Aotea Centre

Direction and choreography by Akram Khan

Music by Vincenzo Lamagna, after the original score of Adolphe Adam

Orchestration by Gavin Sutherland

Visual design and costumes by Tim Yip

Lighting design by Mark Henderson

Dramaturgy by Ruth Little

Assistant choreographer: Andrej Petrovič

Rehearsal director: Mavin Khoo

Sound designer: Yvonne Gilbert

Co-produced by Manchester International Festival and Sadler's Wells, London

Supported using public funding by the National Lottery through Arts Council England,
and the *Giselle* Production Syndicate

The role of Giselle is generously sponsored by Carol Brigstocke

With special thanks to Aud Jebsen, Sponsor of the Aud Jebsen International Talent Programme

English National Ballet is an Associate Company of Sadler's Wells

MIF



Auckland Arts Festival Season

With support from

Platinum Patron Sir James Wallace –
The Wallace Foundation

AUCKLAND ARTS FESTIVAL March 2018

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Art Direction and Design: Charlotte Wilkinson Studio
Back cover: Erina Takahashi
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A WORD FROM JONATHAN BIELSKI, ARTISTIC DIRECTOR, AUCKLAND ARTS FESTIVAL

Tēnā koutou katoa.

Welcome to this very special presentation as part of Auckland Arts Festival 2018.

This year marks 10 festivals. We are a young festival but one that has made a major impact on our city and built a global reputation. For my first Festival I am privileged to join an outstanding group of people who have nurtured this event and who hand me a gift of an opportunity.

In honouring that opportunity, there were many ideas I wanted to pursue. Chief among them was this visit by the acclaimed English National Ballet. A project of this scale is exactly my vision for our Festival; events of a one-off nature, that would otherwise be impossible, by artists who are striking out boldly with great artistic risk.

Nearly 100 people have travelled to Auckland from ENB's home at Markova House in Kensington, London. The monumental production has been steaming towards us on the high seas for many weeks, and tonight all this comes together in a once-in-a-lifetime chance to see a world-class ballet company at the top of its game, in a game-changing production by one of the leading choreographers of our time.

Under the inspirational leadership of powerhouse artistic director Tamara Rojo CBE, the ENB has surged ahead creatively and commands the attention of the dance world for both its visionary new productions and for the majesty of its dancing cohort. This is truly a company in a period of greatness.

I have been a fanboy of Akram Khan for nearly two decades. His unique choreographic language, rooted as it is in traditional Kathak dance, and his deep commitment to storytelling, mean the body of work he has created is unparalleled in dance.

When Tamara Rojo invited Akram to make a new *Giselle* for her company – his first full-length ballet – the arts world cheered wildly at the inspired idea. Since the world première at the Manchester International Festival, this exhilarating ballet has been arguably the most in-demand work anywhere in the world.

I am thrilled that Auckland audiences are the first international city to see this bracing new *Giselle* in the company's

New Zealand debut, and I record my appreciation to Tamara, Executive Director Patrick Harrison and the entire company for choosing to come to Aotearoa.

I salute the generous personal support of Sir James Wallace and our entire patrons group who collectively enable us to present work of this scale in New Zealand.

Tonight belongs to the extraordinary dancers of English National Ballet who are not bettered anywhere else right now. This is a company of artists we are privileged to witness in full flight. Delight in it. And have a great Auckland Arts Festival.

Jonathan Bielski

Tamara Rojo and
James Streeter



A WORD FROM TAMARA ROJO, ARTISTIC DIRECTOR

Welcome to these performances by English National Ballet of Akram Khan's *Giselle* here at the ASB Theatre, Aotea Centre. We are extremely honoured to be part of the auspicious Auckland Arts Festival 2018.

Our visit to this magnificent part of the world is a first for English National Ballet and I know I speak for the entire Company when I say how very exciting the build-up has been for all of us. Thank you to our wonderful hosts for welcoming us to New Zealand.

I am a true believer that for any art form to continue to be relevant, the iconic works must be revisited, reinterpreted. *Giselle* is one of the great classics of the ballet tradition. When I decided I wanted English National Ballet to create a new interpretation, I knew I would need a collaborator with the courage to approach the work with respect, knowledge and creativity.

Akram Khan more than met the challenge, bringing to life an exceptional piece of work. I am thankful to him and the entire creative team of this award-winning production: Vincenzo Lamagna, who created a new score, orchestrated by Music Director Gavin Sutherland; Dramaturg Ruth Little; Set and Costume Designer Tim Yip; Lighting Designer Mark Henderson; Sound Designer Yvonne Gilbert; Assistant Choreographer Andrej Petrovič; and Rehearsal Director Mavin Khoo.

Since its premiere in 2016, Akram Khan's *Giselle* has been seen by over 57,000 people across the UK, and for the first time in the Company's history it will be screened across cinemas internationally in the Spring. Everyone at English National Ballet has been so moved by the overwhelmingly positive response from audiences, critics and the industry, and we are excited to perform it for you here in Auckland – its international premiere.

I'd like to take this opportunity to introduce you to our Guest Artist across these performances, welcoming back Oscar Chacon to reprise his role as Hilarion. These appearances would not have been made possible without the generosity and support of the Aud Jebsen International Talent Programme.

I want to thank our Co-Producers: Manchester International Festival, Sadler's Wells, London, our *Giselle* Production Syndicate of individual donors and Arts Council England for their continued support. And of course, thank you to our new audiences here in New Zealand.

Tamara Rojo CBE

Cesar Corrales and
Stina Quagebeur



SYNOPSIS

Act I

Giselle is one of a community of migrant garment factory workers (the Outcasts). Dispossessed of their jobs by the factory's closure, and separated by a high wall from their hopes of livelihood and security, the Outcasts function as little more than exotic entertainment for the factory Landlords. In Act I, the wealthy Albrecht disguises himself as an Outcast in order to visit his lover Giselle. But his presence is noted by Hilarion – Giselle's would-be lover – a shapechanging 'fixer' who trades with and mimics the Landlords for his own and his community's profit.

Albrecht's wooing of Giselle is interrupted by the unexpected arrival of the Landlords. Seeing his fiancée Bathilde among them, Albrecht tries to hide. Giselle recognises the fine dress worn by Bathilde as the product of her own factory labour. The Outcasts dance for the Landlords until Albrecht and Hilarion disturb the Ceremony with their conflict. Bathilde's father confronts Albrecht, forcing him to return to Bathilde and to their world. When he submits and returns to Bathilde, Giselle is driven mad with grief. The Landlord gives a command, and the Outcasts encircle Giselle. When the crowd disperses, her lifeless body is revealed. Denying any responsibility, the Landlords retreat beneath the Wall.

Interval

Act II

A wrecked, abandoned 'ghost' factory is revealed – a place where Giselle and her female co-workers have laboured, and many have died. Here Albrecht, grieving for Giselle, confronts and condemns the Landlords.

Myrtha, Queen of the Wilis (ghosts of factory workers who seek revenge for the wrongs done to them in life), enters, driving Albrecht away. She summons Giselle from her lifeless body into the realm of death, to join the company of the remorseless Wilis.

Hilarion enters to mourn at Giselle's grave. The Wilis surround him, demanding retribution for Giselle's death, and Hilarion is brutally killed.

Albrecht returns and becomes aware of Giselle's presence. The lovers are reunited on the threshold between life and death. Breaking the cycle of violence – and defying Myrtha's command – Giselle forgives Albrecht and releases him into life.

The Wilis depart with Giselle, and Albrecht – now an outcast from his own community – is left alone by the Wall.

Alina Cojocaru and
Isaac Hernández



GISELLE – A ROMANTIC BALLET

The canon of ballets consists of a relatively small group of works which have been passed down from one generation to another of which *Giselle* (1841) is really the earliest. With restaging it is constantly modified to enable it to appeal to new audiences and survive. But initially it tapped into the fashion for Romanticism with its emphasis on exoticism, irrationality, other worldliness and danger.

Giselle's first act was set in an idealised picturesque arcadia in reaction to an increasingly urbanised society. In the original ballet, this was the German Rhinelands at grape-harvest time, allowing for the introduction of an idealised peasant community with their folk dances and traditional customs. The act ended with an example of irrationality with Giselle's sudden insanity on discovering Albrecht's betrothal to the aristocratic Bathilde.

The second act focused on society's fascination with the supernatural; by phantoms and spirits particularly as the introduction of gas lighting in the theatre enhanced the sense of moonlight and ghostly effects. The impression of the supernatural and insubstantial was reinforced by the development of pointe work, which combined with light jumps, gave the ballerina the illusion of weightlessness. This impression was intensified by dancers' use of soft arms and

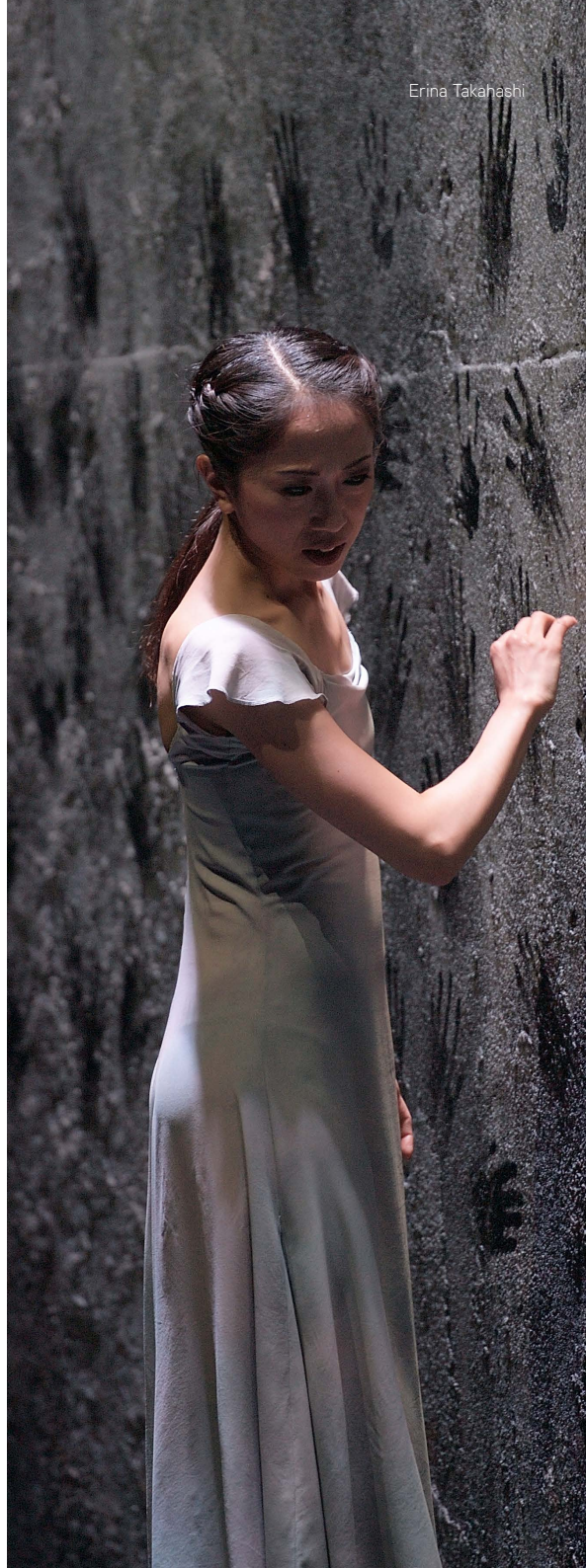
their costumes, long, tulle, bell shaped skirts which became known as romantic tutus. Women gave the works an element of danger when they were presented as femme fatales or, as in *Giselle* with Myrtha and her sister-wilis, as beautiful vampires who lure men to their death.

Giselle was the idea of the poet and critic, Théophile Gautier, who was looking for a vehicle to display the talents of a young dancer at the Paris Opéra, Carlotta Grisi. This was the first time Gautier had developed a scenario for a ballet and he wisely enlisted the aid of the more experienced Jules-Henri Vernoy de Saint-Georges who appears to have been responsible for the clarity of the narrative. Apart from the general Romantic influences on a universally popular theme of love beyond death, there were two specific sources for *Giselle*. Firstly the poem, *Fantômes*, published in the volume *Les Orientales* by the romantic writer Victor Hugo in 1829. This told of a Spanish girl who, “was over-fond of dancing and that killed her.” Secondly there was the Slavic legend of the wilis, which attracted Gautier’s attention through the writings of Heinrich Heine (1797-1856).

When *Giselle* was created, as musicologist Marian Smith has demonstrated, *Giselle* was half mime, half dance. As audiences lost patience with mime scenes the balance changed to focus on dance. The Romantic era in ballet was notable for the development of pointe-work for women in soft but unblocked slippers. Grisi, herself was one of the most technically proficient,

but it was used for a specific purpose; in *Giselle* to create an ethereal world. This led to contrasting movement between the two acts; an effect Akram Khan’s production repeats by using pointe-work for the ghosts of factory slaves, but modern blocked shoes make this more aggressive than the lighter style of the 19th century.

Although *Giselle* may have disappeared from many European opera houses in the late 19th century, it survived both in popular theatres and at the Imperial Ballet in Russia. Ballerinas would introduce their own solo dances (evidence of which has come to light with the archaeology of the original score). 60 years after the premiere when Carlotta Zambelli was a guest with the Imperial Ballet in St. Petersburg in 1901, she was advised that she would make little impact if she performed *Giselle*’s original Act I solo (she had specially learnt from Adeline Théodore) so she inserted a variation from Ambrose Thomas’ opera, *Hamlet*. Characterisation of *Giselle* inevitably altered with different interpreters and it was the great dramatic ballerina, Fanny Elssler, who developed the mad scene at the end of Act I into a mimetic tour de force. In the 20th century, just as Shakespeare’s plays are relocated for specific productions, so choreographers have put their own gloss on *Giselle*. As early as 1907 Alexander Gorsky for the Bolshoi in Moscow relocated it from the late medieval period to the 1790s ‘Directoire’ period and dressed his wilis in flowing ‘Duncan-esque’ drapery.

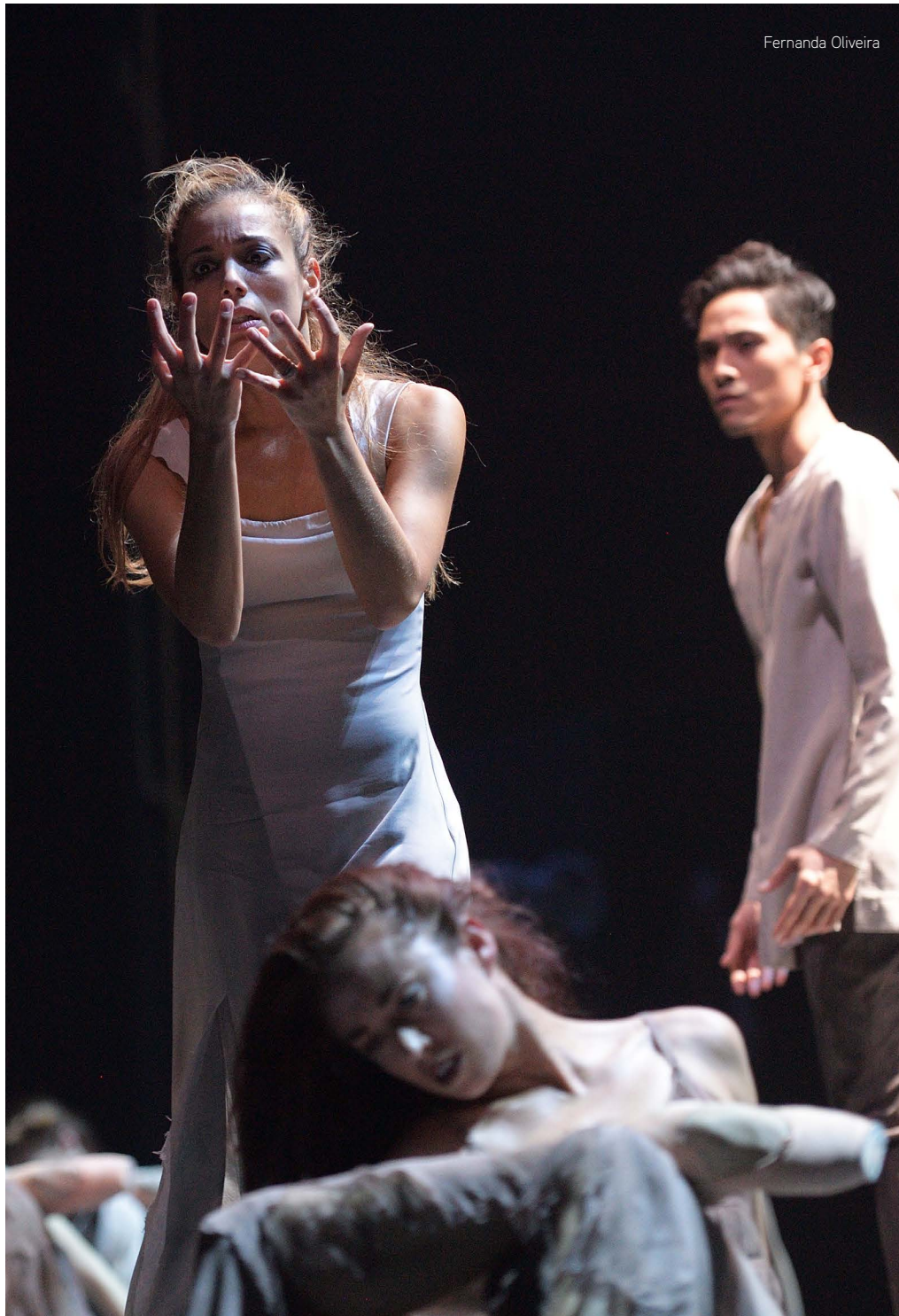


Erina Takahashi

In 1984 Frederic Franklin restaged *Giselle* for Harlem Dance Theatre, placing it in Louisiana Créole society just before the American Civil War, with Act II set in a Mississippi bayou overhung with Spanish Moss. For English National Ballet, in 1994, Derek Deane set *Giselle* in Austria immediately after the First World War. Others took more radical perspectives. In 1982 Mats Ek used Adolph Adam’s score but brought *Giselle* up to date setting Act II in an asylum. More adventurous was Michael Keegan-Dolan’s production for Fabulous Beast set in Ireland. Albrecht was a bisexual line-dancing teacher from Bratislava who two-timed *Giselle* with the butcher’s son. This production was enhanced by a score by Philip Feeney in which a very brief passage of Adam’s original score heard at the end was remarkably evocative. As some choreographers were moving away from tradition others were researching *Giselle*’s origins. In their 2011 production for Pacific Northwest Ballet, Marian Smith, with dance reconstruction-scholar Doug Fullington, took this furthest, but the process had begun with Mary Skeaping who, in 1971, mounted her definitive long-lasting production for English National Ballet.

Giselle is a ballet at the heart of English National Ballet. At its foundation in 1950, Alicia Markova made it a condition of her involvement that her partner Anton Dolin mounted a new *Giselle* for her. Remarkably Khan’s provocative re-imagining is only English National Ballet’s fourth in 68 years.

**Jane Pritchard, Archive Consultant
English National Ballet**



THE VIOLENCE OF INEQUALITY: ON REIMAGINING GISELLE

Akram Khan's *Giselle* is a work of memory and testimony; a revision of the classic narrative ballet through the lens of globalisation and its imbalances of wealth, power and labour. It takes the narrative structure of the 19th century original – a Romantic tale of love, betrayal and forgiveness – and adapts it to the circumstances of a community of migrant workers (the 'peasants' of the original version). The setting of the classical *Giselle* is medieval Germany; Khan's is an abstract version of our own times, transparent to the economic cycles of the past. The impulse to renew the story of *Giselle* is rooted in the precarious situation of migrants and refugees everywhere today – the marginalisation of people seeking security in places increasingly inaccessible to them behind literal and metaphorical walls.

Khan's revision of the story draws a connection between Manchester, centre of the global textile industry in the 19th and early 20th centuries, and Bangladesh, birthplace of Khan's parents and a key location, for now, of the factories and beneficiaries of the contemporary global garment assembly industry. The ebb of the economic tide in late 18th century

Bengal – which shifted wealth and power to the burgeoning cotton industry of Manchester, leaving the city of Dhaka in ruins, was followed by the collapse of the British industry in the mid-20th century, and the subsequent flow of capital and investment back to Dhaka in the 1980s. In both countries, economic forces have at various times thrust up and withdrawn from industrial complexes, leaving dilapidated spaces haunted by histories of human labour: "The ideology of economic reason has hitherto largely omitted the costs to society of its majestic progression through the world."¹ This "majestic progression" leads, among other externalities, to mass human movement as capital inhabits and then abandons its sites of cheap labour, propelling the migration of workers from rural areas to cities and across national borders in search of livelihoods and security. Over four million people now work in around 5,500 garment factories and sweatshops in Bangladesh (80–90% of them women), but their jobs and futures are no more secure than the price of their labour, and they too may one day join the growing numbers of stateless exiles discounted by wealthier nations as 'economic migrants' and chided for their aspirations.



Khan's *Giselle*, like the original, occupies two distinct realms of life and death. But it is also a realm of memory, in which echoes of former lives and journeys are woven into the present. In Act I, Giselle, a former garment factory worker, exiled with her community from work and from her homeland, seeks entrance to the place where the factory landlords live in luxury, their borders protected by a high wall. Giselle is in love with Albrecht, a member of this wealthy class who disguises himself as an outcast to woo her. But she is loved, too, by Hilarion, an outcast with the spirit of the fox or trickster – a 'fixer' adept at crossing the boundary between rich and poor in search of advantage. Hilarion brokers the relationship between his own community and that of the visiting landlords, among them Albrecht's fiancée Bathilde, in whose fine dress Giselle recognises her own handiwork. When exposed by Hilarion as an impostor and confronted with the choice between his life of privilege and the precarity of the Outcasts' existence, Albrecht returns to Bathilde, betraying Giselle and abandoning the secret fruit of their love. Lost on the

border between two violently unequal worlds, Giselle's fate is sealed as the Landlords retreat to safety and seclusion.

Act II takes place not in the ballet blanc otherworldly glade of the original, but behind the Wall, in a broken-down 'ghost' factory, one of globalisation's proliferating mausoleums. Here the female migrant workers of Act I have laboured, and too many have died, victims not of betrayal in love, but of industrial accidents caused by greed, neglect or exhaustion.

The ghost factory is haunted by the memory of the women (the Wilis) who have passed through its doors and never returned. In this condemned space the Wilis seek revenge upon those who have injured them. The bamboo canes carried by the Wilis are both weapons and remnants of a pre-industrial past. They refer to the structure of the hand loom and early weaving machines, and to traditions of skilled craftsmanship before the advent of factory piece work. Giselle is a newcomer in this world, still intimate with the life and the love she has so recently lost. Her desire to break the cycle

of violence which ends Hilarion's life leads to her reconciliation with Albrecht and his release from the retributive justice of the Wilis. He returns, now an outcast himself, to the borderland beyond the Wall.

The original ballet, too, is present as a memory trace in elements of classical movement vocabulary and fragments which refer to the choreography of Coralli and Perrot. It is present in the narrative structure, which remains close to the libretto by Gautier and St Georges, and in haunting melodic motifs drawn from Adolphe Adam's original score by composer Vincenzo Lamagna. Lamagna layers classical instrumentation and abstract industrial resonances into a complex current of sound; a work of constant interweaving, like the ballet itself. Over many months of research and rehearsal, Khan, the dancers and the creative team drew on the rich resource of English National Ballet's *Giselle* in Mary Skeaping's iconic version, as well as on a vast reservoir of contemporary and archival images, sounds and movement forms associated with industrial processes, Kathak dance tradition, courtly ceremony,



Crystal Costa and
Aitor Arrieta

folk dance, animal movement and human migration. Out of these materials a movement vocabulary was developed and adapted to the circumstances of the narrative and its context, including the monumental nature and dynamic potential of the set. The production evolved through a process of accretion, pattern-creation and disruption, and the layering and interweaving of motifs and metaphors. The ancestral *Giselle* haunts this new version, which honours its enduring legacy and the mythic quality of its story, while allowing contemporary issues and forces – economic, physical and social – to transform it into a testament of our troubled times.

Akram Khan's *Giselle* is a work of rituals and cycles, suffused with the memory of movement, the violence of inequality, and the resilience, capability and desires of the human body.

Ruth Little – Dramaturg
Akram Khan Company

¹ Jeremy Seabrook, *The Song of the Shirt: The High Price of Cheap Garments, from Blackburn to Bangladesh* (Hurst: London, 2015), 262

ENGLISH NATIONAL BALLET

DANCERS

Lead Principals

Joseph Caley
Jeffrey Cirio*
Alina Cojocaru
Jurgita Dronina
Isaac Hernández
Fernanda Oliveira
Aaron Robison
Tamara Rojo
Erina Takahashi

Principals

Begoña Cao
Oscar Chacon*
Cesar Corrales
Shiori Kase
Laurretta Summerscales

Character Artists

Michael Coleman*
Jane Haworth

First Soloists

Fernando Bufalá
Crystal Costa
James Forbat
Alison McWhinney
Adela Ramírez
Fabian Reimair
Junor Souza

Soloists

Aitor Arrieta
Katja Khaniukova
Skyler Martin
Ken Saruhashi
James Streeter

Junior Soloists

Tiffany Hedman
Rina Kanehara
Senri Kou
Daniel Kraus
Guilherme Menezes

First Artists

Precious Adams
Isabelle Brouwers
Jung ah Choi
Barry Drummond
Anjuli Hudson
Van Le Ngoc
Stina Quagebeur
Francesca Velicu

Artists of the Company

Matthew Astley
Claire Barrett
William Beagley
Alice Bellini
Georgia Bould
Francisco Bosch
Emilia Cadorin
Fernando Carratalá Coloma
Julia Conway
Henry Dowden
Noam Durand
Shevelle Dynott
Eireen Evrad
Giorgio Garrett
Jennie Harrington
Amber Hunt
Sarah Kundi
Pedro Lapetra
Laurent Liotardo
Adriana Lizardi
Daniel McCormick
Joshua McSherry-Gray
Victor Prigent
Maria José Sales
William Simmons
Emily Suzuki
Lucinda Strachan
Connie Vowles
Angela Wood
Erik Woolhouse
Rhys Antoni Yeomans
Jia Zhang

*Guest Artists

ARTISTIC DIRECTOR



Tamara Rojo CBE

Tamara Rojo was appointed Artistic Director of English National Ballet in 2012. She combines this role with her dancing career, performing as Lead Principal with the Company.

Trained in Madrid at the Victor Ullate School.

She won a Gold Medal at the Paris International Dance Competition and a Special Jury Award unanimously given by a judging panel led by Natalia Makarova, Vladimir Vasiliev and Galina Samsova, who asked her to join Scottish Ballet.

Within six months of joining English National Ballet, Tamara was promoted to Principal, and went on to dance the full range of the Company's principal roles. Derek Deane created the roles of Juliet (*Romeo & Juliet*) and Clara (*The Nutcracker*) for her. Her performances as Clara broke all box office records at the London Coliseum and *The Times* named her "Dance Revelation of the Year."

Tamara joined The Royal Ballet as a Principal at the invitation of Sir Anthony Dowell shortly after her highly acclaimed Guest Artist debut with the Company in Sir Peter Wright's *Giselle*, and danced there for 12 years.

Tamara has been repeatedly recognised for her artistic excellence. Her awards include: the 2010 Laurence Olivier Award for Best New Dance Production; Spain's three highest Honours, The Prince of Asturias Award, the Gold Medal of Fine Arts and Encomienda de Número de Isabel la Católica; the Benois de la Danse Award; Critics' Circle National Dance Award; Barclay's Outstanding Achievement in Dance Award; Positano Dance Award; Leonide Massine Premio al Valore; the Italian Critic's Award; and from the City of Madrid, both the International Medal of the Arts and the Interpretation Award.

She is a member of the Board of the Creative Industries Federation, the Anglo-Spanish Society, a Patron of the Ipswich-based DanceEast Academy, Patron of the Flamingo Chicks and Adviser to Spain's Superior Council of Artistic Studies.

In January 2016 Tamara Rojo became D.A. Magna Cum Laude, presenting her thesis 'Psychological Profile of the Elite Dancer – Vocational Characteristics of the Professional Dancer' at Rey Juan Carlos University, and was awarded a CBE for her services to ballet in the Queen's 2016 New Year's Honours.

Stina Quagebeur with
Erina Takahashi and
Isaac Hernández



EXECUTIVE, ARTISTIC & CONDUCTORS



PATRICK HARRISON
Executive Director

Birthplace
Norwich, UK

Training
Lancaster University, graduating with a first class degree in politics and international relations

Previous companies
Cambridge Arts Theatre (Executive Director); the National Theatre (Director of Commercial Operations); The British Museum and The National Gallery

English National Ballet
Joined 2016

Career highlights
Overseeing the development of commercial and audience experience provision as part of the £80m NTFuture project, growing the National Theatre's trading company to an annual turnover of £13m

Other info
Patrick is currently on Battersea Arts Centre's Enterprises Board, and Bristol Old Vic Theatre's Trading Board, offering advice and support to the executive teams, with focus on commercial opportunities and current capital projects



GAVIN SUTHERLAND
Music Director

Birthplace
County Durham, UK

Training
University of Huddersfield – First Class Honours and Masters in Conducting, Orchestration and Piano. Kruczynski Prize for Piano and Davidson Prize for Distinction Brought to the Institution

Affiliations include
Northern Ballet; Birmingham Royal Ballet; Royal New Zealand Ballet; New National Ballet of Japan; Norwegian National Ballet; Royal Ballet Sinfonia; London Symphony Orchestra; Royal Philharmonic Orchestra; City of Prague Philharmonic Orchestra; BBC Concert Orchestra; Bournemouth Symphony Orchestra; Münchner Rundfunkorchester. Currently Principal Guest Conductor for Australian Philharmonic Orchestra

English National Ballet
Appointed Music Director June 2008. Arranged and orchestrated Wayne Eagling's *Men Y Men* (Rachmaninoff); *No Man's Land* (Liszt); Akram Khan's *Giselle* and reconstructions for *Le Corsaire*. Other orchestrations also include the Emerging Dancer competitions and many ENB events, including the *My First Ballet* series. Made his Royal Opera House debut in 2017 with the Company during the Kenneth MacMillan National Celebration performances

Other Info
Recorded over 90 CDs, broadcast worldwide, regular conductor for BBC Radio 2's *Friday Night is Music Night*. His musical *Little Women* enjoyed two runs in London, and his other compositions and arrangements are in considerable demand. Frequent appearances as piano soloist and in chamber music. Appointed Chairman of the Light Music Society in 2009. July 2016 made his debut at the BBC Proms, Royal Albert Hall with the BBC Concert Orchestra. 2017 conducted the BBC National Orchestra of Wales in the Last Night of the BBC Proms in the Park



GERRY CORNELIUS
Guest Conductor

Birthplace
London UK

Education
Durham University
Royal Academy of Music, London
St Petersburg Conservatory

Affiliations include
Royal Opera House; English National Opera; Hallé Orchestra; London Sinfonietta; London Philharmonic Orchestra; English National Ballet; New York City Ballet; Hong Kong Ballet; Welsh National Opera; Scottish Opera; Festival d'Aix-en-Provence; Bregenz Festspiele; Les Théâtres de la Ville de Luxembourg; BBC Concert Orchestra; BCM; The Opera Group; MusikFabrik and Cologne

English National Ballet
Swan Lake; The Sleeping Beauty; Nutcracker; Cinderella; The Snow Queen; Romeo & Juliet in-the-round and Akram Khan's *Giselle*

Other Info
He is particularly in demand to conduct first performances of major new works. These include award-winning new operas and ensemble pieces by George Benjamin, Olga Neuwirth, Thomas Adès, Julian Anderson, Judith Weir, Tansy Davies & Richard Causton. He was the Associate Conductor of the National Youth Orchestra of Great Britain and Conductor for the New Music Ensemble of Cambridge University

CREATIVES



"Akram is the king of contemporary dance"
BBC News

AKRAM KHAN
Choreography

Birthplace
London, UK

Training
De Montfort University and Performing Arts at the Northern School of Contemporary Dance

Affiliations include

National Ballet of China; collaborations with actress Juliette Binoche; ballerina Sylvie Guillem; choreographers/ dancers Sidi Larbi Cherkaoui and Israel Galván; singer Kylie Minogue; visual artists Anish Kapoor, Antony Gormley and Tim Yip; writer Hanif Kureishi; composers Steve Reich, Nitin Sawhney, Jocelyn Pook and Ben Frost. His creation for the London 2012 Olympic Games Opening Ceremony was received with unanimous acclaim

Works created include

Until the Lions; *Kaash*; *TOROBAKA*; *iTMOI*; *DESH*; *Vertical Road*; *Gnosis* and *zero degrees*

English National Ballet

Dust created 2014, winner Best Modern Choreography at the Critics' Circle National Dance Awards 2014; *Giselle* created 2016, winner Best Dance Production, Robert Robson Award 2017 and South Bank Sky Awards for Dance, 2017

Other info

An Associate Artist of Sadler's Wells and Curve, Leicester, and the recipient of numerous awards including the Laurence Olivier Award; the prestigious ISPA (International Society for the Performing Arts) Distinguished Artist Award; the Fred and Adele Astaire Award; the South Bank Sky Arts Award; and several Critics' Circle National Dance Awards. Awarded an MBE for services to dance in 2005, an Honorary Graduate of University of London as well as Roehampton and De Montfort Universities and an Honorary Fellow of Trinity Laban



ADOLPHE ADAM
Composer

Birthplace
Paris, France
(1803–1856)

Training

Paris Conservatoire studying piano, organ and composition

Affiliations

Composed scores for the King's Theatre and Drury Lane, London, the Paris Opéra, the Bolshoi Theatre, St Petersburg and the Königliche Opernhaus, Berlin

Work created

14 ballets including *Giselle*, *Faust*, *La Fille du Danube*, *La Jolie Fille du Gande*, *Le Diable à quatre*, *Le Corsaire* and other theatrical productions and church music. Professor of composition at the Paris Conservatoire from 1849

Other info

Honourable Mention Prix de Rome, Second Prix de Rome (1824). In 1847 he founded the Théâtre National but the project floundered and he lost his money in the 1849 revolution



"...evoked by Vincenzo Lamagna's magnificently cinematic score"
Evening Standard

VINCENZO LAMAGNA
Music after the original score

Birthplace
Naples, Italy

Affiliations

Vincenzo Lamagna is an Italian musician, composer and producer based in London. His music is known for its visceral, emotive and edgy language that utilises an unconventional hybrid of electro-orchestral sounds. As well as his solo work, Lamagna has carved a niche in the alternative contemporary dance world, where he has established himself as a major collaborator with some of the most acclaimed choreographers of this generation, Hofesh Shechter and Akram Khan. His most recent collaborations include Akram Khan's award-winning 21st century adaptation of *Giselle* for English National Ballet and Khan's *Until the Lions*, which was premiered at the Roundhouse, London in 2016. His scores are a mercurial combination of acoustic and electronic music, recognised for their ferocious industrial undertones, haunted melodies and cinematic soundscapes

www.vincenzolamagna.com

CREATIVES



TIM YIP
Visual Design and Costumes

Birthplace
Hong Kong

Training

Hong Kong Polytechnic University, photography degree

Affiliations include

Collaborations with many film directors of international acclaim, John Woo, Ang Lee, Tsai Ming Liang, Tian Zhuangzhuang and Li Shaohong. Renowned Taiwanese theatrical groups Cloud Gate Dance Theatre; Contemporary Legend Theatre; Han-Tang Yuefu Dance Ensemble touring throughout China, Austria, France, USA, the UK and Singapore. In 2010 he collaborated with theatre director Robert Wilson on *1433: The Grand Voyage*

Other info

Tim was Art and Costume Director for the Beijing handover performance of the Olympic Games closing ceremony in Athens. For Christian Dior's 60th anniversary exhibition, his work, *Floating Leaves Garden* successfully drew global attention between fashion and art towards Chinese tradition. In recent year's solo art exhibitions have been held in New York, Beijing and Shanghai. Publications include *Lost in Time*, *Flower of the Wind*, *Floating*, *Circulation*, *Rouge: L'art de Tim Yip* (published in both French and English), *Illusions of Silence* and *Passage*. For *Crouching Tiger Hidden Dragon*, Tim won the Academy Award for Best Art Direction and the British Academy Film Award for Best Costume Designer in 2001



MARK HENDERSON
Lighting Design

Birthplace
Mansfield, UK

Other info / Awards

Recipient of the 1992, 1995, 2000, 2002, 2010, 2016 Laurence Olivier Awards for Lighting Design. 2013 and 2014 Whatsonstage lighting design award, awarded a Tony, 2006 and a Welsh BAFTA

West End and Broadway

Has lit over 80 productions notably *Chitty Chitty Bang Bang*; *The Iceman Cometh*; *The Judas Kiss*; *Copenhagen*; *Democracy*; *Hamlet*; *The Real Thing* (also on Broadway); *The Sound of Music*; *Our House*; *Up for Grabs*; *Grease is the Word*; *West Side Story*; *Spend Spend Spend*; *Neville's Island*; *Follies*; *Passion*; *Enron*; *All My Sons*; *The Rise and Fall of Little Voice*; *Sweeney Todd*; *American Buffalo*; *The Bodyguard*; *Gypsy* and *Funny Girl*. *For the Royal National Theatre*, *Racing Demon*; *Les Parent Terribles*; *Cat on a Hot Tin Roof* (also on Broadway); *All My Sons*; *Mourning Becomes Electra*; *The History Boys*; *The Habit of Art*; *Emperor and Galilean*; *One Man Two Guvnors* and *The Hard Problem*. Work in the lyric arts includes ENO; The Royal Opera; WNO; Opera North; Glyndebourne. Dance productions includes work for LCDT; The Royal Ballet; Scottish Ballet; Northern Ballet; SWRB and Rambert. In 2014 designed the lighting for the Kate Bush live show *Before the Dawn*



RUTH LITTLE
Dramaturg

Birthplace
Sydney, Australia

Training

University of Sydney; Cambridge University

Previous affiliations

Griffin Theatre Company, Sydney; Out of Joint; Soho Theatre and the Royal Court, (Literary Manager); The Young Vic (Artistic Associate)

English National Ballet

Akram Khan's award-winning productions of *Dust*, 2014 and *Giselle* in 2016

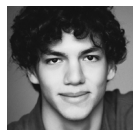
Awards

Winner of 2012 Kenneth Tynan Award for dramaturgy

Other info

Associate Director at Cape Farewell from 2010–2016 and dramaturg with Akram Khan Company (*Gnosis*, *Vertical Road*, *DESH*, *iTMOI*, *Dust*, *technè*, *Until the Lions*, *XENOS*); Guest Editor, Dance Umbrella's 'Definite Article', 2015; dramaturg 1984 (Jonathan Watkins: Northern Ballet). Publications include *The Young Vic Book*; *The Royal Court Theatre Inside Out*; *The Slow Art of Contemporary Expedition: Islandings and Art*, *Place*, *Climate: Situated Ethics*, *War in the Body*, *The Meteorological Body*

LEAD PRINCIPALS



“Exceptional”
The New York Times

ISAAC HERNÁNDEZ
Lead Principal

Birthplace
Guadalajara, Mexico

Training
His Father, Hector Hernández followed by Philadelphia’s Rock School for Dance Education

English National Ballet
Joined 2015 as Lead Principal having previously appeared with the Company as a guest artist as Prince Siegfried in *Swan Lake*. Other lead roles with the Company include Ali and Conrad in *Le Corsaire*, Romeo in Nureyev’s *Romeo & Juliet*, Franz in Ronald Hynd’s *Coppélia*, the Nephew/Prince in Eagling’s *Nutcracker* and Aszure Barton’s *Fantastic Beings*. Autumn 2016, created Albrecht in Akram Khan’s *Giselle*. January 2017 danced Albrecht in Mary Skeaping’s *Giselle*

Previous companies
ABT II; San Francisco Ballet; Dutch National Ballet, appeared as a guest artist with the Paris Opéra Ballet as Solor in *La Bayadère*, 2015

Other info
Alexandra Radius Award for Most Outstanding Dancer; Gold Medal USA International Ballet Competition; Bronze Medal and special award from the Kirov Ballet at Moscow’s International Ballet Competition; and first place in the Cuba International Competition. He was recently named an arts and tourism ambassador of Mexico and was the youngest artist in Mexico to receive an outstanding artist award from the Mexican President

Supported by the Aud Jebsen International Talent Programme



“...electrifyingly glamorous”
The Independent on Sunday

FERNANDA OLIVEIRA
Lead Principal

Birthplace
Rio de Janeiro, Brazil

Training
Centro de Dança Rio, Royal Ballet Upper School

Previous company
Ballet Nacional de Santiago de Chile

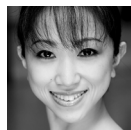
English National Ballet
Joined 2000, Coryphée 2002, Soloist 2003, First Soloist 2004, Principal dancer 2007, Lead Principal 2009

Favourite roles
Juliet, Swanilda in *Coppélia*, title role in *Manon*

Favourite productions
Romeo & Juliet and *Manon*

Career highlights
Performing in Concert for *Diana* at Wembley Stadium and creating the role of Gerda in *The Snow Queen*

Other info
Won first prize and grand prix in Buenos Aires and first prize in Conselho Brasileiro da Dança. Married to First Soloist, Fabian Reimair and gave birth to their son Liam in July 2010



“...I could have watched the neat, fleet Erina Takahashi all night”
The Daily Telegraph

ERINA TAKAHASHI
Lead Principal

Birthplace
Kushiro, Japan

Training
Kushiro Ballet Academy by Kou Yano, English National Ballet School

English National Ballet
Joined 1996, Principal Dancer 2000, Lead Principal 2007

Favourite roles
Giselle, Juliet, The Chosen One in *The Rite of Spring*

Favourite production
Mary Skeaping’s *Giselle*

Career highlights
Creating role of Aurora in Deane’s *The Sleeping Beauty* and Clara in Christopher Hampson’s *The Nutcracker*

Other info
Best Female Newcomer in 2002 Critics’ Circle Awards, enjoys reading in English and Japanese and doing yoga. Married to Soloist, James Streeter

PRINCIPALS



“But the real revelation is Begonia Cao... The work unlocks her, and she’s amazing”
The Observer on In the Middle, Somewhat Elevated

BEGOÑA CAO
Principal

Birthplace
London, UK

Training
Arts Educational School London, Royal Ballet Upper School

English National Ballet
Joined 1997, Junior Soloist 2000, Soloist 2003, First Soloist 2008, Principal 2009

Favourite roles
Aurora in *The Sleeping Beauty*, *Romeo & Juliet* (Nureyev), *Giselle* (Skeaping), Zobeide in *Schéhrazade*. *Carmen* (Petit) and *Manon* (MacMillan)

Career highlights
A Million Kisses to my Skin by David Dawson and creating roles in Wayne Eagling’s *Resolution* and Derek Deane’s *Strictly Gershwin*. Summer 2011 leading role in Roland Petit’s *Carmen* at the London Coliseum. Spring 2015 William Forsythe’s *In the Middle, Somewhat Elevated* and appearing as Frida Kahlo in *Broken Wings*, choreographed by Annabelle Lopez Ochoa, Sadler’s Wells, 2016

Other info
Has toured with Carlos Acosta and hosted a Dance Gala in 2009 in aid of two London children’s charities. She has guested with National Ballet of Tokyo in Roland Petit’s *La Chauve-souris*



“fascinating to watch him dance with so much energy, passion and contagious jubilation, making you shiver with pleasure”
Monaco Reporter

OSCAR CHACON
Guest Artist

Birthplace
Cali, Colombia

Training
Incolballet (Colombian Institute of classical ballet); Rudra Béjart School, Lausanne (Graham technique; Indian dance; African dance and Flamenco including other disciplines, theatre, kendo, singing and percussion. His teachers included Carolyn Carlson, Mayra Woodruff, Sabitri Savati, Chantala Savati, Azary Plisetsky and Michele Gascard

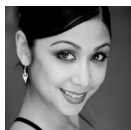
English National Ballet
Made his debut with the Company as Hilarion in Akram Khan’s *Giselle*, Autumn 2016

Affiliations
At the invitation of Maurice Béjart he performed at Hamburg Ballet’s 30th Anniversary Gala and in 2004 entered the Béjart Ballet, Lausanne performing with the Company for 12 years. Principal roles and ballets included; Phoenix in *Firebird*; *Tristan and Isolde*; *Ansi parlait Zarathustra*; *Song of a Wayfarer*; *Dionysio*; *7 Danses grecques*; *Dialogue de l’Ombre Double*; Beethoven’s Symphony No. 9; *The Rite of Spring*; *Ballade de la rue Athina*; *Stravinsky*; *Heliogabale*; *Bakhti*; *La Mort du Tambour*; and *Parsifal* including works by Tony Fabre and Gil Roman. Oscar has also appeared at the Memorial to Gianni Versace; *Serata omaggio a Béjart*; 30th and 31st World Ballet Festivals, Tokyo; Nureyev’s Gala, 2014; Stuttgart Ballet Gala with Friedemann Vogel and the *Ave Maya Gala* at the Bolshoi

Other info
Oscar was awarded a BALLET2000 prize (awarded to dancers who have shone with major international companies) at the Palais des Festivals, Cannes 2016

Supported by the Aud Jebsen International Talent Programme

FIRST SOLOISTS



CRYSTAL COSTA
First Soloist

Birthplace
Vancouver, Canada

Age started dancing
Seven years old

Training
In Vancouver with Heidi Zolty and Ania Storoszczuk-Smeets and The National Ballet School in Toronto

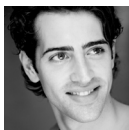
Previous company
Hong Kong Ballet as Principal dancer

English National Ballet
Joined 2007, First Soloist 2008

Favourite roles
Giselle

Favourite productions
Giselle and *Les Sylphides*

Other info
Won the Peter Dwyer Award for Most Promising Dancer. Roles created include Natalie Weir's *Turandot* and *Madama Butterfly*. Choreographed her first short work *Mirror* for Hong Kong Ballet's choreographic workshop in 2007. Loves to cook and enjoys playing the drums. Crystal was the winner of the 2010 People's Choice Award



JAMES FORBAT
First Soloist

Birthplace
London, UK

Age started dancing
Four years old

Training
Valentine Walker School of Dance, Reigate; Royal Ballet School 1997–2005

Previous companies
Whilst a student appeared with both The Royal Ballet and Birmingham Royal Ballet companies

English National Ballet
Joined 2005, First Artist 2008, Soloist 2009, First Soloist 2013

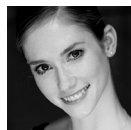
Favourite roles
Albrecht in Mary Skeaping's *Giselle*; Jiří Kylián's *Petite Mort*

Career highlight
The principal 'turning boy' in Landers *Etudes* and Romeo in Nureyev's *Romeo & Juliet*

Roles would love to dance
Des Grieux in MacMillan's *Manon* and any role in Forsythe's *In The Middle*, *Somewhat Elevated*

Other info
Married to fellow Company dancer Francisco Bosch and they have a French Bulldog

Instagram: james4bat



ALISON MCWHINNEY
First Soloist

Birthplace
Port MacQuarie, Australia

Age started dancing
Four years old

Training
English National Ballet School, Ecole Ballet Studios

English National Ballet
Joined 2005, promoted First Artist 2014, Soloist 2015, First Soloist 2017

Favourite role
Juliet

Favourite production
Rudolf Nureyev's *Romeo & Juliet*

Career highlights
Performing at the Sydney Opera House, the role of the Lilac Fairy in Kenneth MacMillan's *The Sleeping Beauty* and as Juliet in Rudolf Nureyev's *Romeo & Juliet*. January 2017 danced both Myrtha and Giselle in Mary Skeaping's *Giselle* at the London Coliseum

Other info
Genée Silver Medal winner and Prix de Lausanne Prize winner. Nominated for two consecutive years running for the 2013 Emerging Dancer Award and again in 2014. Alison won the Emerging Dancer Award in 2014

FIRST SOLOISTS



ADELA RAMÍREZ
First Soloist

Birthplace
Barcelona, Spain

Training
Pastora Martos School, Joan Magriña School, English National Ballet School, Paris Opéra Ballet School

Previous companies
London City Ballet, Vienna Staatsoper Ballet

English National Ballet
Joined 1998, First Artist 2003, Soloist 2004, First Soloist 2008

Favourite roles
Trois Gossiennes, Odette/Odile, Stepsister in Corder's *Cinderella*, *Le Corsaire*, Sugar Plum Fairy in *The Nutcracker*, would love to dance the title role in *Giselle*

Career highlight
Dancing Gerda in *The Snow Queen* with Juan Rodriguez as Kay

Other info
Enjoys time off with friends, shopping and wishes her dog could join her from Spain!



FABIAN REIMAIR
First Soloist

Birthplace
Vienna, Austria

Age started dancing
Eight years old

Training
Vienna State Opera Ballet School, Marico Besobrasova in Monte Carlo

Previous company
Vienna State Opera

English National Ballet
Joined 2002, Soloist 2003, First Soloist 2007

Favourite roles
Albrecht in *Giselle*, Tybalt in *Romeo & Juliet*

Favourite production
Romeo & Juliet

Career highlights
Dancing Lescaut in *Manon* and performing as Rothbart at Concert for Diana at Wembley Stadium

Other info
Enjoys music and travelling around the world

Role would love to dance
Romeo

Partner you would like to dance with
My wife Lead Principal, Fernanda Oliveira



JUNOR SOUZA
First Soloist

Birthplace
Rio de Janeiro, Brazil

Age started dancing
Seven years old

English National Ballet
Joined 2008, First Artist 2010, Junior Soloist 2011, First Soloist 2014

Training
Escola de Danca, English National Ballet School

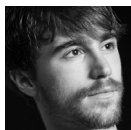
Role would love to dance
Solor in *La bayadère*

Career highlights
The Prince in *The Nutcracker*, Albrecht in *Giselle*, Romeo in both Nureyev's *Romeo & Juliet* and Derek Deane's in-the-round production. Prince Siegfried in Deane's *Swan Lake* and all three male leads in *Corsaire* Conrad, Ali and Lankendem. In 2014 Junor was nominated for the Emerging Dancer Award winning both titles of Emerging Dancer and People's Choice Awards

Other info
Performed in the Roseta Mauri Competition and loves to sing. Created the role of the Captain in George Williamson's *Firebird* in 2012

Partner you would like to dance with
Monique Loudières

SOLOISTS



AITOR ARRIETA
Soloist

Birthplace
Oiartzun, Spain (Basque Country)

Training
Royal Conservatory of Dance
Mariemma, Madrid

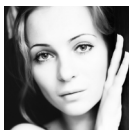
English National Ballet
Joined as Junior Soloist in 2016,
promoted to Soloist, 2017

Roles include
Albrecht in Akram Khan's *Giselle*,
the Nutcracker in Eagling's *Nutcracker*,
the Peasant pas de deux in Skeaping's
Giselle and Paris in Nureyev's
Romeo & Juliet

Previous company
Compañía Nacional de Danza, Madrid,
leading roles in *Delibes Suite*; *Raymonda*
Variations and *Don Quixote* by José
Martínez including other works by
George Balanchine, William Forsythe,
Ohad Naharin and Tony Fabre

Role would like to dance
Solor from *La Bayadère*, Prince Siegfried,
Swan Lake and Albrecht in *Giselle*

Other info
Won Gold Medal at the International
Ballet Competition of Biarritz, 2013
and plays the Cello and Piano. Aitor
was crowned joint winner of the 2017
Emerging Dancer Competition opposite
Rina Kanehara



KATJA KHANIUKOVA
Soloist

Birthplace
Kiev, Ukraine

Training
Kiev State Choreographic Institute

Previous companies
Principal Dancer – Kiev Ballet

English National Ballet
Joined 2014 and has appeared as Clara
in Eagling's *Nutcracker*; *Romeo & Juliet*
in-the-round at the Royal Albert Hall
and roles in Ronald Hynd's *Coppélia*,
Derek Deane's *Swan Lake*, Medora and
Gulnare in *Corsaire* and the title role in
Mary Skeaping's *Giselle*. Promoted to
Soloist in 2017

Roles include
Juliet; Kitri (*Don Quixote*); Clara
(*Nutcracker*); Aurora and Princess
Florine (Bluebird) from *Sleeping Beauty*,
Odette/Odile and both Medora and
Gulnare (*Corsaire*)

Other info
As a guest principal with Latvian
National Opera and Ochi International
Ballet (Nagoya, Japan). International
awards include Gold Medal at the Serge
Lifar International Ballet Competition
(2005); Silver Medal – Youth Ballet of
the World Competition (2007); Gold
Medal at the Seoul International Ballet
Competition (2011) and Gold Medal
at the Istanbul International Ballet
Competition (2012). Katja was a finalist
during English National Ballet's annual
Emerging Dancer Competition (2015)

*Sponsored by
Emerging Female Talent Fund*



KEN SARUHASHI
Soloist

Birthplace
Hokkaido, Japan

Training
Harumi Shimoda Ballet School;
English National Ballet School

English National Ballet
Joined 2011, promoted Frist Artist 2014,
Junior Soloist 2016, Soloist 2017

Career highlights
Lankendem in Le Corsaire, Prince
Siegfried in *Swan Lake*, Aszure Barton's
Fantastic Beings and Albrecht in Mary
Skeaping's *Giselle*

Roles would love to dance
Basilio in *Don Quixote* and Romeo

Other info
Ken was nominated for the 2013
Emerging Dancer Competition and the
2014 Emerging Dancer Competition



JAMES STREETER
Soloist

Birthplace
Rochford, UK

Age started dancing
Five years old

Training
English National Ballet School

English National Ballet
Joined 2004, Promoted First Artist
2007, Junior Soloist 2011, Soloist 2015

Favourite role
Tybalt in *Romeo & Juliet*

Would most like to dance with
My wife, Lead Principal Erina Takahashi

Career highlight
Tybalt in Derek Deane's *Romeo &
Juliet* in-the-round at the Royal Albert
Hall, Rothbart in *Swan Lake* (both
in-the-round and proscenium arch
productions) and in Akram Khan's *Dust*
partnering both Tamara Rojo and Erina
Takahashi at the Barbican and on the
Pyramid Stage, Glastonbury 2014

Other info
Hobbies include sailing and cycling



Tamara Rojo and
James Streeter



IN THE ROLE OF MYRTHA



STINA QUAGEBEUR

First Artist

Birthplace

Sint-Lievens-Houtem, Belgium

Age started dancing

Six years old

Training

Ingrid Lootvoet, Royal Ballet School, English National Ballet School

English National Ballet

Joined 2004, First Artist 2016

Favourite production

Lest We Forget

Career highlights

Opening night of Akram Khan's *Dust* at the Barbican Theatre and the Pyramid Stage at Glastonbury. Performing in William Forsythe's *In the Middle, Somewhat Elevated* at Sadler's Wells. Autumn 2016 saw Stina create the leading role of Myrtha, Queen of the Wilis in Akram Khan's *Giselle*

Other info

Alongside her dancing career choreography plays an important part of her professional life. She was awarded and selected to go to New York by the Breaking Glass Project with her work *Vera*. She has created various new works for the Company and most recently choreographed the annual fundraising gala at The Dorchester, March 2016



ISABELLE BROUWERS

First Artist

Birthplace

Bonn, Germany (Nationality British)

Training

Royal Ballet Lower School and English National Ballet School

English National Ballet

Joined 2014, promoted First Artist 2017

Previous companies

Appeared in child roles in both *Swan Lake* and *The Nutcracker* with The Royal Ballet

Role would love to dance

Jiří Kylián's *Petite Mort* and *Odette/Odile*

Awards

Youth America Grand Prix in 2007; Genée International Ballet Competition Silver Medal 2013 and second place Young British Dancer of the Year 2013. Nominated for both the 2015 and 2016 Emerging Dancer Final

Favourite role

Odile in Swan Lake

Career highlights

Being accepted into the Company and dancing the role of Louise in Eagling's *Nutcracker*, London Coliseum 2014. Dancing at the Palais Garnier (Paris Opéra) June 2016, *Odalisques in Le Corsaire*, competing in the Emerging Dancer Final 2015 and 2016 and working with Akram Khan on the creation of *Giselle*

Other info

Has lived in Europe, South East Asia and Mexico but now considers London her new home plus speaks five languages!



SARAH KUNDI

Artist of the Company

Birthplace

London, UK

Training

Central School of Ballet

English National Ballet

Joined 2014

Previous companies

Northern Ballet 2004-2008 and Ballet Black 2008-2013

Role would love to dance

Juliet in Romeo & Juliet

Created roles and Awards

Created the role of Eurydice in Will Tuckett's *Orpheus* for Ballet Black's 10th Anniversary in 2011. Commended for the Phyllis Bedells Bursary in 2002 and winner of the Corps de Ballet Award (2017) presented to an exceptional Artist of the Company who has gone above and beyond the call of duty over the previous season

Favourite roles

Tennis Girl in Gillian Lynne's *Simple Man*, My Man's Gone in David Nixon's *I Got Rhythm* and *Scottish Dances* by David Bintley

Career highlights

Being nominated for a National Dance Award in 2010 for Outstanding Classical Female Performance and being featured as 'Dancer of the Month' later that year in *The Dancing Times*

Other info

Apart from dancing Sarah's main big passion is listening to music of any kind, reading and spending time with her family and friends. She is Patron of Chantry School of Contemporary and Balletic Arts

PRODUCTION CREDITS

FOR THIS PRODUCTION OF AKRAM KHAN'S GISELLE

Set Construction

Delstar and Stage Technologies

Painted by

Coolflight

Additional painting

Tony Fleming

Costume Department Manager

Geraldine Tiernan

Costume Supervisor

Helen Johnson

Dyeing

Symone Frost
Nicola Kileen
Stacy Liddall
Schultz and Wiremu
Amy Towle

Makers

Robert Allsopp
Amanda Barrow
Sarah Cooke
Gill Crawford
Roxy Cressy
Serena Fusai
Jane Gill
Jackie Hallatt
Lynn Hamilton
Carmella Maresse
Suzanne Parkinson
Claire Ramsell

Hats

Debbie Boyd

Make-up products supplied by

MAC

Styling developed by

M-A-C Pro-Team

Producer

Farooq Chaudhry

Co-Producers

Manchester International Festival
Sadler's Wells, London

Photographs

Jason Bell
George Burgess
Jean Louis Fernandez
Jeff Gilbert
Yen Ching Lin
Laurent Liotardo
Charlotte MacMillan
Peter Marlow
Siân Trenberth

"I would like to thank the entire creative team, without them, I am a lost soul with no compass. But a special thanks also to my wife, Yuko, who debated with me, challenged me, all throughout the creative process, the narrative, and through the whole vision of *Giselle*." — *Akram Khan*



Auckland Philharmonia Orchestra

is New Zealand's full-time professional Metropolitan orchestra, serving Auckland's communities with a comprehensive programme of concerts and education and outreach activities.

In more than 70 performances annually, the APO presents a full season of symphonic work showcasing many of the world's finest classical musicians, as well as collaborating with some of New Zealand's most inventive contemporary artists.

The APO is proud to support both New Zealand Opera and the Royal New Zealand Ballet in their Auckland performances. It also works in partnership with Auckland Arts Festival, the New Zealand International Film Festival, and the Michael Hill International Violin Competition, among other organisations.

Through its numerous APO Connecting (education, outreach and community) initiatives the APO offers opportunities to more than 20,000 young people and adults nationwide to participate in music activities.

More than 100,000 people hear the orchestra live each year, with tens of thousands more reached through special events, recordings, live streams and other media.

FOR THIS PRODUCTION OF AKRAM KHAN'S GISELLE

As projected 9 February, 2018

Music Director

Giordano Bellincampi

Concertmaster

Andrew Beer

Associate Concertmaster

Liu-Yi Retallick

Assistant Concertmaster

Miranda Adams

First Violins

Artur Grabczewski #
Mark Bennett
Elzbieta Grabczewska
Ainsley Murray
Alexander Shapkin
Caroline von Bismarck
Yanghe Yu
Lucy Qi Zhang
Yuri Cho

Second Violins

Dianna Cochrane ◊
Xin (James) Jin +
William Hanfling #
Rae Crossley-Croft =
Sarah Hart
Jocelyn Healy
Rachel Moody
Milena Parobczyk
Ewa Sadag
Katherine Walshe

Violas

Robert Ashworth ◊
David Samuel +
Christine Bowie #
Anne Draffin #
Helen Bevin
Ping Tong Chan
Gregory McGarity
Susan Wedde

Cellos

David Garner +
Liliya Arefyeva
Katherine Hebley
You Lee
James sang-oh Yoo
Callum Hall

Basses

Gordon Hill ◊
Annabella Zilber +
Evgueny Lanchtchikov #
Matthias Erdrich
Michael Steer

Flutes

Melanie Lançon ◊
Kathryn Moorhead +

Piccolo

Jennifer Seddon-Mori *

Oboes

Bede Hanley ◊
Camille Wells +

Cor Anglais

Martin Lee *

Clarinets

Bridget Miles (Bass Clarinet) +
James Fry (Eb Clarinet) +

Bassoons

Ingrid Hagan ◊
Yang Rachel Guan Ebbett +

Contrabassoon

Ruth Brinkman *

Horns

Nicola Baker ◊
Emma Eden *
Carl Wells #
Simon Williams #
David Kay

Trumpets

Huw Dann ◊
Josh Rogan #

Trombones

Douglas Cross ◊
Mark Close #

Bass Trombone

Timothy Sutton *

Tuba

Tak Chun Lai *

Timpani

Steven Logan ◊

Percussion

Eric Renick ◊
Jennifer Raven #
Shane Currey

Harp

Rebecca Harris *

Guest Musicians

Cello – Edward King
Clarinets – Andrew Uren
Trumpet – Stephen Bemelman
Percussion – Rebecca Celebuski

◊ Section Principal + Associate Principal
= Section Leader Emeritus # Sub-Principal
* Principal - APO Orchestral Fellow

ENGLISH NATIONAL BALLET

Artistic Director

Tamara Rojo CBE

Executive Director

Patrick Harrison

Chief Operating Officer

Grace Chan

Music Director

Gavin Sutherland

Executive Producer

Louise Shand-Brown

Company & Operations Manager

Sarah Griffiths

Ballet Mistress

Hua Fang Zhang

Repetiteur

Yohei Sasaki

Artistic Co-ordinator

Jane Haworth

Artistic Assistant

Lia Buddle

Guest Conductor

Gerry Cornelius

Pianist

Julia Richter

Physiotherapist

Sarah Lindsey

Company Masseur & Acupuncturist

Dominic Hickie

Technical Director

George Thomson

Deputy Technical Director

Todd Baxter

Stage Manager

Fiona Findlater

Deputy Stage Manager

Emma Frith

Chief Electrician

David Richardson

Chief Mechanic

David Baxter

Deputy Chief Mechanic

Andy Morrison

Touring Mechanists

Ted Kittle
Marc Dussert
Paul Dwyer
Simon Read

Lights

Sid Ellen
Ian Comer
Arnaud Stephenson

Sound Designer

Yvonne Gilbert

Sound Operator

David Ogilvy

Touring Wardrobe Manager

Lola Stott

Senior Wardrobe Assistant

Sam Gilsenan

Touring Wardrobe Assistants

Florence Meredith
Tony Rutherford

Shoe Supervisor

Julie Heggie

Wig Supervisor

Amelia Carrington-Lee



Erina Takahashi
and Oscar Chacon
during rehearsals

AUCKLAND March 2018 ARTS FESTIVAL

Auckland Arts Festival is a place for ambitious ideas by storytellers, provocateurs and creators.

The Festival reflects our contemporary, cosmopolitan city with its many communities. It challenges artists and audiences to be bold and take a risk. Through the work of artists from Aotearoa and across the world, we aim to unify, uplift, enlighten and inspire the people of Tāmaki Makaurau and our many visitors.

Taking place annually in March, 2018 marks the 10th Auckland Arts Festival. This year more than 200,000 people are expected to attend the Festival, which comprises more than 50 events taking place in all corners of the Auckland region and many of which are free.

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The Right Honourable
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iHeartRADIO FESTIVAL CLUB

All roads at the Auckland Arts Festival lead back to the iHeartRadio FESTIVAL CLUB at the Aotea Centre, a hangout space and music stage for audiences, artists and the creative community to meet, mix and celebrate.

Food and drink
curated by
ART DEGO

FESTIVAL CLUB
designed by
Angus Muir

In the centre of the Aotea Arts Precinct, this comfortable and upbeat pop-up club is your place to gather before and after a show, grab a delicious meal from a bespoke menu, enjoy live music from instrumentalists and DJs, or unwind over the long summer nights with a special Festival cocktail.

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