

Northern
Ballet



DANGEROUS LIAISONS

A BALLET BY DAVID NIXON OBE

Salford The Lowry | London Sadler's Wells

1 - 10 June 2021



Welcome

David Nixon OBE
Artistic Director

Dear audiences, we heartily welcome you back to our tour.

As I write this, following one of the most challenging years our industry has ever faced, there is a palpable sense of optimism and excitement that the light is finally at the end of the tunnel and better days are just around the corner. Indeed, it feels like a victory to be writing this note knowing it will be read by audiences attending our first tour since autumn 2019.

Through the darkest days of lockdown, at Northern Ballet we have found opportunities to let our creativity shine a light. Without the tour demanding most of our time and resources, our programme of digital films has grown exponentially in unexpected and wonderful ways. However, performing live in front of an audience is in our blood; at the very core of why we do the job we do.

We are still limited in terms of the productions we are able to rehearse and perform whilst adhering to the safety measures we have in place to protect our company. In Salford and London, we will perform an adapted version of *Dangerous Liaisons* which was a big success when we were able to revive it for a brief number of performances at Leeds Playhouse in October 2020. *Contemporary Cuts 2021*, which will be performed in London only, is a fantastic programme of our most popular contemporary short works and excerpts from full-length productions. This programme includes Kenneth Tindall's *States of Mind* which was our first stage production to be created entirely during lockdown. Finally, we return to Leeds Grand Theatre, one of our home venues, with our unique interpretation of *Swan Lake*.

Although the tour this season will only reach three venues, we are just thrilled that even this short tour has been possible. We have bigger plans afoot for another tour later in 2021 that will see us return to more towns and cities that we have missed visiting a great deal.

I do hope that circumstances for us all will continue to improve in the coming weeks and months. Once again, I would like to thank each and every one of our supporters, audience members, staff and freelancers for all you have done over this difficult period.

Continue to stay safe everyone. Enjoy these performances and we will be back again soon.



DANGEROUS LIAISONS

Choreography & Costume Design	David Nixon OBE
Story	Pierre Choderlos de Laclos
Music	Antonio Vivaldi
Lighting Design	Alastair West

Production
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CHARITY

Filippo Di Vilio and Rachael Gillespie in *Dangerous Liaisons*.
Photo Emma Kauldhar.

Creative Team



David Nixon OBE

CHOREOGRAPHY & COSTUME DESIGN

See page 13.



Pierre Choderlos de Laclos

STORY

Born in Amiens, France in 1760, Pierre Choderlos de Laclos studied at university before serving in the army for much of his life. He began writing during his time in the military and *Les Liaisons Dangereuses* (*Dangerous Liaisons*) was published in four volumes in 1782 becoming a widespread success and has since been adapted many times for TV, film, theatre and dance.



Alastair West

LIGHTING DESIGN

Alastair graduated from Bretton Hall in 2004 with a degree in Performance Design and Production, having specialised in Lighting Design. He is currently Head of Lighting for Northern Ballet where he has designed for multiple full-length and short works for the Company including most recently *Geisha*.



Antonio Vivaldi

MUSIC

Antonio Vivaldi was born in Venice in 1678. He composed a huge collection of works during his life, including more than forty operas and his best-known composition, a series of violin concertos *The Four Seasons*. Regarded today as one of the greatest composers of all time, Vivaldi died in Vienna in 1741.

Music played live by Northern Ballet Sinfonia

Music Director Jonathan Lo

(See pages 20 & 21)

For full biographies visit northernballet.com/dangerous-liaisons



Abigail Prudames in *Dangerous Liaisons*.
Photo Emma Kauldhar.

The Story

In 18th century France, passions run high amongst the wealthy elite. The Marquise de Merteuil is simmering from a previous affair with Gercourt, who left her for another woman. She enlists her former lover Valmont to enact her revenge. The Marquise unveils her plan for Valmont to seduce Gercourt's virginal fiancée Cécile de Volanges but Valmont takes this as an insult to his talents and refuses. He has already set his sights upon the happily married and virtuous Madame de Tourvel.

The Marquise offers Valmont a wager; seduce Madame de Tourvel and he will be rewarded with a night of pleasure with the Marquise herself. Her only condition is that he must present proof of his accomplishment in a written letter. Valmont accepts the challenge with relish.

While Valmont heads to his aunt's country estate in pursuit of Madame de Tourvel, the Marquise devises another plan and introduces Cécile to the young and dashing Chevalier Danceny. Neither plan bears fruit: Danceny proves to be all poetry and no action, whilst Madame de Tourvel is resistant to Valmont's charms.

The Marquise decides a shake-up is necessary and sneakily informs Cécile's mother of the letters Danceny has been writing to her daughter. Shocked, Madame de Volanges sends Danceny away and, following the Marquise's advice, takes Cécile to visit Valmont's aunt in the country. Valmont agrees to deliver letters secretly between Danceny and Cécile, giving him an opportunity to return to the country where he continues his pursuit of Madame de Tourvel.

All eventually goes to plan. Valmont agrees to deliver letters secretly between Danceny and Cécile but uses it as an opportunity to seduce Cécile. Madame de Tourvel succumbs to Valmont's charms and falls madly in love with him, becoming his lover despite her principles. Finally, the Marquise takes Danceny as the latest in her string of amusements and pleasures.

However, when the Marquise receives Valmont's triumphant letter describing his lovemaking and feelings for Madame de Tourvel, she becomes inflamed with jealousy. Coming to collect his reward, the Marquise mocks Valmont for being in love, telling him his only chance of claiming her as his prize, is to give up Madame de Tourvel.

Giving into his pride, Valmont breaks off his relationship with Madame de Tourvel, knowing it will destroy her. In an emotional rage he returns to the Marquise to demand his reward and discovers Danceny is her new lover. Valmont convinces Danceny to return to his true love Cécile but still, an outraged Marquise refuses to give Valmont the reward she promised and instead declares war upon him.

The Marquise reveals to Danceny what Valmont has done to Cécile. In a fit of rage, Danceny challenges Valmont to a duel. Emotionally tired and in realisation of the evils of his life, Valmont allows himself to be killed but, before dying, gives Danceny the Marquise's correspondence.

Now understanding the truth of the matter, Danceny seeks advice from Valmont's aunt and chooses to reveal a few of the letters. The Marquise becomes an outcast and, totally humiliated, retires from public life.

Characters



Marquise de Merteuil

An aristocratic woman who takes pleasure in seduction and toying with the love of others. Manipulative and prone to jealousy, she plots revenge but becomes a victim of her own game.



Vicomte de Valmont

The Marquise's former lover who shares her enjoyment of games of passion. He falls uncharacteristically in love with Madame de Tourvel before committing an act of betrayal which leads to his downfall.



Cécile de Volanges

Young and naïve, Cécile unknowingly becomes the subject of a plot by the Marquise to exact revenge on her former lover Gercourt, who left the Marquise for Cécile.



Madame de Tourvel

A happily married and God-fearing woman. She finds herself the unwelcome focus of Valmont's plans of seduction but the pair awaken unexpected feelings in one another.



Chevalier Danceny

Introduced to Cécile by the Marquise, he courts Cécile's affections through poetry and letters much to the disappointment of the Marquise who later seduces him for her own lover.

A Note on the Music

Jonathan Lo
Music Director

Antonio Vivaldi - the mere mention of the name perhaps already conjuring strains of *The Four Seasons*. Astonishing to think then that until around the 1950s, the composer known as il Prete Rosso (the 'red priest', for he was ordained and had striking red hair) was little more than a curiosity, a footnote in music history most often mentioned in the biographies of J. S. Bach, who arranged the Venetian's music as a 'form of instruction'. Thanks to the incredible energies of the Italian musical institutions and the period instrument movement, and sparked by the discovery of 90% of his music in the Turin Manuscripts from a monastery in Northern Italy, the past 70 years have seen a re-discovery of Vivaldi, with new scores and fresh studies inspiring new performances and interpretations.

Despite being known primarily for his nearly 500 concertos, one of the striking aspects of the emerging picture of Vivaldi is how much of a man of the theatre he was. Venice had become the European capital of cultural tourism by the late 17th century, with opera a particularly important attraction. Both Vivaldi and his father, the barber-turned-professional violinist Giovanni Battista, worked as impresarios who put on operas during the fêted 'seasons' in the city. Antonio was successful enough that he was asked to write the centre piece opera for the 1716 Carnival season. He claimed to have written nearly 100 operas (even though only half that number have been discovered), and clearly prided himself as an opera composer, understandably so given the lucrative and cultural significance associated with the art form. Set against the light of the operatic conventions, where music serves to evoke the pictorial and to arouse high emotions and drama, Vivaldi's seemingly revolutionary programmatic musical content in his concertos becomes an almost inevitable result of his theatrical aesthetics.

What has always been well-known was that Vivaldi was one of the leading violinists in Europe. The German merchant Johann von Uffenbach, who met the composer and heard him play on several occasions, wrote in his travel diary that 'Vivaldi played a cadenza which really frightened me, for such playing has never been nor can be'. Furthermore, he was also an excellent director of music and orchestra, as is evident from his work as 'Maestro di Concerti' at the all-girls orphanage, the famous Ospedale della Pietà. The French aristocrat and writer Charles de Brosses ranked the orchestra at the Pietà to be better than the one at Paris Opera, noting in particular their expressive quality, how 'they not only play forte, or piano, but fortissimo and pianissimo, and every nuance between'. He also recorded the setting in which they performed, with the orchestra in the dark behind church grates and veils, candles casting sensational shadows from the ladies' – and Vivaldi's – flowing locks and robes, a sight that would have been particularly provocative for early 18th century sensibilities.

It is with this sense of the theatrical and a touch of the devilish rock-star flair that we should approach Vivaldi's music, which makes it the perfect accompaniment to David Nixon's ballet; where the suffocating heat of Vivaldi's *Summer* becomes the tense atmosphere in the pas de deux between Valmont and Cécile, the turbulent north-wind becoming the tempestuous struggle between them. The ballet also draws out the operatic in Vivaldi's music: take the pas de deux between Valmont and Madame de Tourvel near the start of Act Two, one could almost hear every aching syllable as the solo cello becomes the voice of Valmont in this expressive aria. This is Romantic music in every sense of that word.



Joseph Taylor and Antoinette Brooks-Daw in *Dangerous Liaisons*.
Photo Emma Kauldhar.

Production credits

Wardrobe

Head of Wardrobe	Kim Brassley
Wardrobe Supervisor	Mikhaila Pye
Assisted by	Julie Anderson Carley Marsh
With help from	Donna Hardcastle Ellie Kemp Holly Prescott Roxanne Major
Hair, Make-Up & Wigs Supervisor	Harriet Rogers
Pointe shoes by	Freed of London

Technical

Production Manager	Steve Wilkins
Company Manager	Emily Deller
Production Stage Manager	Lyndsey Holmes
Production Deputy Stage Manager	Chun-Yen Chia
Assistant Stage Manager / Book Cover	Sandrine Enryd Carlsson
Production Electrician	Róisín Dullard
Lighting Programmer	Abbi Fearnley
Production Sound Engineer	Kevin Heap
Chandeliers	Ali Allen & Northern Ballet Electrics
Props	Northern Ballet Stage Management
Lighting Equipment	Hawthorn
Logistics	Stagefreight



Joseph Taylor and Sarah Chun in *Dangerous Liaisons*.
Photo Emma Kauldhar.

**Northern
Ballet**

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Music by Grant Olding

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12 – 16 Oct

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Artistic Director David Nixon OBE



David Nixon has been Artistic Director of Northern Ballet since 2001.

David trained as a dancer, first in his hometown of Chatham, Ontario and then at the National Ballet School of Canada where his training began in earnest. It was during his time there that he first became interested in choreography, helping to revive a choreographic workshop with the approval of school director Betty Oliphant. After further training in Europe he returned to Canada to train with Erik Bruhn and the great Russian teacher, Eugene Valukin.

David's career began at the National Ballet of Canada where he progressed rapidly through the ranks to become a Principal Dancer, dancing lead roles in the classical and contemporary repertoire. In 1985 he joined the Deutsche Oper Ballet in Berlin as Principal Dancer where he won the Critics' Award for Best Male Performance (1987) and continued to increase his own choreographic output. This included producing and directing the successful mixed programme, *David Nixon's Liaisons*, at the Hebbel Theatre, Berlin in 1990.

David left Berlin for a series of Principal Guest Artist positions with National Ballet of Canada, Bayerisches Staatsballett, Munich and Royal Winnipeg Ballet before returning to Deutsche Opera Ballet in 1994 as First Ballet Master. His Guest Artist credits also include: Birmingham Royal Ballet; Komische Oper; Deutsche Staatsoper; Hamburg Ballet; and Sydney City Ballet.

In 1994 David became Artistic Director of BalletMet in Columbus, Ohio, USA. During his six years with the Company, he added 16 world and 15 company premières to the repertoire.

Since joining Northern Ballet, David has added an impressive array of new works to the repertoire including: *Madame Butterfly* (nominated for an MEN Award); *Wuthering Heights*; *I Got Rhythm*; *Swan Lake*; *A Midsummer Night's Dream* (nominated for an Olivier Award and MEN Award); *Peter Pan*; *Dracula*;

The Three Musketeers (winner of MEN Award and nominated for an Olivier Award); *A Sleeping Beauty Tale*; *The Nutcracker*; *Hamlet*; *Cleopatra*; *Beauty & the Beast*; *The Great Gatsby* (nominated for a Critics' Circle National Dance Award and UK Theatre Award); *Cinderella* (nominated for a Manchester Theatre Award); *The Little Mermaid* (winner of a BroadwayWorld UK Award); and several short works. His adaptation of *Dracula* became Northern Ballet's first performance to be broadcast live in cinemas on Halloween 2019.

David's productions have been staged worldwide including Europe, Canada, the USA and South Africa. Most recently he reproduced *The Great Gatsby* for West Australian Ballet in 2017.

In 2020, David's choreography featured on primetime television on BBC One's *The Greatest Dancer*.

David was voted Director of the Year by readers of Dance Europe in 2003 and 2006, and in 2018 was awarded the Ken McCarter Award for Distinguished National Ballet School Alumni by Canada's National Ballet School.

Under his directorship Northern Ballet has also won several awards: Critics' Circle National Dance Awards (Audience Award) 2004, 2005 and 2006; Critics' Circle National Dance Awards (Patron's Award) 2009; Taglioni European Ballet Awards (Best Company) 2014; South Bank Sky Arts Awards (Dance Award) 2016 for 1984 and 2020 for *Victoria*; UK Theatre Awards (Achievement in Dance) 2018. Northern Ballet has also been nominated for many prestigious awards: South Bank Sky Arts Awards (Dance Award 2017) for *Jane Eyre*; UK Theatre Awards (Achievement in Dance) 2016; and the Critics' Circle National Dance Awards (Outstanding Company) 2014, 2015, 2016, 2017, 2018, 2019 and 2020.

In January 2010 David was awarded an OBE for his services to dance in The Queen's New Year Honours List.

The Dancers - Our Collaborative Artists



Miki Akuta
JUNIOR SOLOIST

Miki is from Fukuoka in Japan and joined Northern Ballet in 2014. She trained at Kazuko Sugihara Ballet Art in Japan and Académie Princesse Grace in Monte Carlo.



Sean Bates
FIRST SOLOIST

Sean is from Milton Keynes. He trained at The Royal Ballet School and joined Northern Ballet in 2012.

Sponsor Clive & Virginia Lloyd



Harris Beattie
DANCER

Harris trained at Danscentre in Aberdeen and Central School of Ballet. In 2017 he won the Gold Medal at the Genée International Ballet Competition. He previously performed with Ballet Central and joined Northern Ballet in 2018.

Sponsor Christine & Peter Farmer



Helen Bogatch
DANCER

Helen is from Tallinn. She trained at Tallinn Ballet School and later danced with Estonian National Ballet. She joined Northern Ballet in 2018.

Sponsor Kate & Andrew Fisher



Alessandra Bramante
DANCER

Alessandra is from Siracusa, Italy. She trained with the ASDC Dietro le Quinte in Catania, Il Balletto di Castelfranco Veneto and the John Cranko School in Stuttgart. She joined Northern Ballet in 2019.



Wesley Branch
DANCER

Wesley was born and raised in East London. He trained at Tring Park School for the Performing Arts and English National Ballet School. Past performance experience includes works by Kenneth MacMillan, Didy Veldman and Wayne Eagling. He joined Northern Ballet in 2019.



Antoinette Brooks-Daw
PREMIER DANCER

Antoinette is from Somerset and joined Northern Ballet in 2008. She trained at The Trull School of Dancing in Taunton and was a Junior Associate of The Royal Ballet School before joining The Royal Ballet School (Lower and Upper Schools).



Sarah Chun
FIRST SOLOIST

Sarah is from Chicago, Illinois and trained at the Faubourg School of Ballet and The Joffrey Ballet Academy of Chicago. She previously danced with Oklahoma City Ballet and Kansas City Ballet. She has won awards placing second and third at the Youth America Grand Prix in Chicago. She joined Northern Ballet in 2016.

Sponsor Bernard Eke



Filippo Di Vilio
JUNIOR SOLOIST

Filippo is from Vinci in Italy and joined Northern Ballet in 2014. He trained at Teatro alla Scala Ballet School in Milan, St. Carlo Ballet School in Naples, English National Ballet School and the Academy of Northern Ballet's Professional Graduate Programme.

Sponsor Jane & Alan Foale



Ashley Dixon
PRINCIPAL SOLOIST

Ashley is from Hull and trained at Central School of Ballet. He joined Northern Ballet in 2004.



Sara Dos Remedios
APPRENTICE

Sara was born in England and raised in Barcelona. She trained at the Professional Dance Conservatoire in Barcelona, EESA/CPD Institut del Teatre and at the Ecole Supérieure de Danse Rosella Hightower in Cannes, France. She completed her training on the Academy of Northern Ballet's Professional Graduate Programme and joined Northern Ballet in 2020.



Rachael Gillespie
FIRST SOLOIST

Rachael is from Swindon and joined Northern Ballet in 2007. She trained with the Judith Hockaday School and Central School of Ballet. Her previous companies include Scottish Ballet and Ballet Central.

Sponsor Louise & Philip Keller



Albert Gonzalez Orts
DANCER

Albert is from Valencia in Spain. He trained at Estudio de Danza María Carbonell in Valencia, the École Atelier Rudra Béjart in Lausanne and the Academy of Northern Ballet's Professional Graduate Programme. He joined Northern Ballet in 2019.

Sponsor Andy & Kath Barff



Jonathan Hanks
SOLOIST

Jonathan is from Gloucester and trained at Linda Virgoe's Dance Studio and The Royal Ballet School (Lower and Upper Schools). He danced with the Estonian National Ballet before joining Northern Ballet in 2016.

Sponsor Bernard Eke



Riku Ito
FIRST SOLOIST

Riku is from Yokohama, Japan and trained at Yumi Kitamori Ballet Studio and The Hamburg Ballet School. He joined Northern Ballet in 2014.

Sponsor Kyla & Andy Mullins



Minju Kang
FIRST SOLOIST

Minju is from Seoul, South Korea. She trained at Seoul Arts High School, Korea National Institute for the Gifted in Arts and The Hamburg Ballet School. She previously performed with Bundesjugendballett for two years before joining Northern Ballet in 2016.

Sponsor Linda & John Topott



Natalia Kerner
DANCER

Natalia is from Salvador-Bahia in Brazil. She trained at Ebateca School of Ballet in Brazil and at Académie Princesse Grace in Monte Carlo. In 2014 she performed with The Norwegian National Ballet in *The Nutcracker*. She joined Northern Ballet in 2015.

Sponsor Dean Eggleston



Sena Kitano
DANCER

Sena is from Osaka in Japan and trained at Soda Ballet School in Japan and the Dutch National Ballet Academy in Amsterdam. She joined Northern Ballet in 2020.

The Dancers - Our Collaborative Artists



Matthew Koon
FIRST SOLOIST

Matthew is from Manchester. He trained as an Associate of the Academy of Northern Ballet before taking up full-time vocational training at English National Ballet School. He joined Northern Ballet in 2013.

Sponsor Neil Eckersley



Mlindi Kulashe
LEADING SOLOIST

Mlindi is from Cape Town, South Africa where he trained at the Cape Town City Ballet and Cape Junior Ballet School. He completed his training at English National Ballet School. He has performed with Cape Town City Ballet and was awarded a Bronze Medal at the 2011 Genée International Ballet Competition. He joined Northern Ballet in 2013.

Sponsor Paul & Diane Cusworth



Kyungka Kwak
DANCER

Kyungka is from Seoul, South Korea and trained with the Sunhwa Arts School and Ewha Womans University. Her previous companies include Universal Ballet Company, Korea. She joined Northern Ballet in 2018.



Dominique Larose
FIRST SOLOIST

Dominique was born in San Francisco, California and trained at the Ayako School of Ballet, Tanz Akademie Zürich and the Academy of Northern Ballet's Professional Graduate Programme. She joined Northern Ballet in 2014.



Heather Lehan
DANCER

Heather is from Kitchener in Ontario, Canada. She trained at Canada's National Ballet School and joined Northern Ballet in 2017.

Sponsor Mr Jolyon & Mrs Carol Harrison



George Liang
DANCER

George is from Taipei, Taiwan and trained with the New Zealand School of Dance, Canada's National Ballet School and I Shin Dance Studio. He previously danced with The National Ballet of Canada and joined Northern Ballet in 2018.



Harriet Marden
DANCER

Harriet was born in Rochford, Essex and raised in Bournemouth. She trained at the Jo Heynes Performing Arts School in Bournemouth and at Central School of Ballet before joining the Academy of Northern Ballet's Professional Graduate Programme. She joined Northern Ballet in 2015.



Greig Matthews
FIRST SOLOIST

Greig is from Aberdeen and trained at The Lamour School of Dance in Aberdeen, The Dance School of Scotland and The Royal Ballet Upper School. He previously danced with Vienna State Ballet and The Joffrey Ballet in Chicago before joining Northern Ballet in 2021.



Gavin McCaig
JUNIOR SOLOIST

Gavin is from Motherwell near Glasgow and trained at The Dance School of Scotland and English National Ballet School. He joined Northern Ballet in 2014.

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Charlotte McKay
DANCER

Charlotte is from Rossland in British Columbia, Canada and trained at Canada's National Ballet School. She joined Northern Ballet in 2020.



Aerys Merrill
DANCER

Aerys Merrill is from Richmond, Virginia and studied with Richmond Ballet through high school. Aerys later attended the University of North Carolina School of the Arts receiving a B.F.A in Ballet Performance. Aerys previously danced with Atlanta Ballet in their second company and with Ballet Memphis before joining Northern Ballet in 2020.



Ayami Miyata
LEADING SOLOIST

Ayami was born in Shiga, Japan and trained at Jun Ballet Gakuen, Japan and Académie Princesse Grace in Monte Carlo. She joined Northern Ballet in 2009 and performed with Ballet Ireland and Singapore Dance Theatre, before rejoining Northern Ballet in 2014.

Sponsor Louise & Philip Keller



Matthew Morrell
DANCER

Matthew is from Manchester and trained at Central School of Ballet and the Academy of Northern Ballet's Professional Graduate Programme. He joined Northern Ballet in 2018.

Sponsor Neil Eckersley



Julie Nunès
DANCER

Julie is from La Ciotat in France and trained at the National Dance School in Marseille and Central School of Ballet. Upon graduation, she joined the Academy of Northern Ballet's Professional Graduate Programme. She was part of the corps de ballet in Andrew Lloyd Webber's *The Phantom of the Opera*, Stockholm and joined Northern Ballet in 2018.



Leandro Olcese
APPRENTICE

Leandro was born in Brazil and raised in Italy. He trained at Spazio Danza Cicagna in Italy and English National Ballet School. He joined Northern Ballet in 2019.



Aurora Piccininni
DANCER

Aurora is from Italy. She trained at the Conservatory of Valencia and on the Professional Graduate Programme at the Academy of Northern Ballet. She joined Northern Ballet in 2019.



Kevin Poeung
FIRST SOLOIST

Kevin is from Montpellier in France. He joined Northern Ballet in 2012 having trained at English National Ballet School.

Sponsor Russell Race



Abigail Prudames
PRINCIPAL SOLOIST

Abigail is from Harrogate in North Yorkshire and joined Northern Ballet in 2011. She trained at The Royal Ballet Lower School and Elmhurst School for Dance (Upper School).

Sponsor The Sterry Family Foundation

The Dancers - Our Collaborative Artists



Mariana Rodrigues
JUNIOR SOLOIST

Mariana is from Lisbon, Portugal and trained at the National Conservatory Dance School in Lisbon and at The Royal Ballet School. She joined Northern Ballet in 2012.

Sponsor Patricia Swallow



Bruno Serraclara
DANCER

Bruno is from Barcelona and started dancing at Escola de Dansa Marisa Yudes in Barcelona at age eight before continuing his training at Académie Princesse Grace in Monte Carlo from 2015 until 2020. He joined Northern Ballet in 2020.



Archie Sherman
APPRENTICE

Archie is from Kent and trained at Hilton Hall Dance Academy before joining The Royal Ballet School. He joined Northern Ballet in 2020.

Sponsor Stephen Griffith MBE



Joseph Taylor
LEADING SOLOIST

Joseph is from Skegness, Lincolnshire. He trained at the Janice Sutton Theatre School and Elmhurst School for Dance (Upper School). He joined Northern Ballet in 2012.

Sponsor Patricia Swallow



Andrew Tomlinson
DANCER

Andrew was born in Leeds and trained on the Academy of Northern Ballet's Centre for Advanced Training Programme and at Canada's National Ballet School. He previously performed with The National Ballet of Canada and joined Northern Ballet in 2017.



Matthew Topliss
SOLOIST

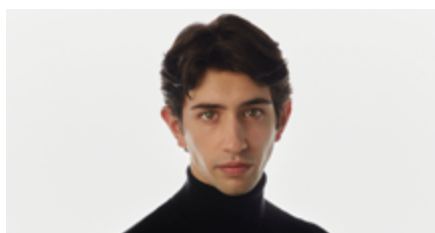
Matthew was born in Boston, Lincolnshire. He is a graduate of the Academy of Northern Ballet's Centre for Advanced Training programme and continued his training at the Royal Conservatoire of Scotland. He joined Northern Ballet in 2012.

Sponsor Jo McLaren



Javier Torres
PREMIER DANCER

Javier is from Cuba and trained at the National Ballet School of Havana. He previously performed with Ballet Nacional de Cuba and also performs regularly as a guest artist. He joined Northern Ballet in 2010 and was nominated for Best Male Dancer at the 2018 National Dance Awards. He is a member of the International Dance Council CID, UNESCO and a Fellow of the Royal Society of Arts.



Lorenzo Trossello
SOLOIST

Lorenzo is from Crova, Italy. He trained at Teatro alla Scala Ballet School in Milan and at The Royal Ballet School before joining Northern Ballet in 2016.

For dancer biographies visit northernballet.com/dancers



Antoinette Brooks-Daw in *Dangerous Liaisons*.
Photo Emma Kauldhar.

Music Staff



Jonathan Lo

MUSIC DIRECTOR

Hong Kong-born Briton Jonathan Lo is Music Director of Northern Ballet, Staff Conductor of the Royal Ballet, Covent Garden, and Principal Conductor of the New Bristol Sinfonia and the Haffner Orchestra. Jonathan was a BBC Performing Arts Conducting Fellow with Birmingham Royal Ballet and has returned every season since as a guest conductor. Other highlights include: Dutch National Ballet; Scottish Ballet; Rambert; BBC Philharmonic; and the London Sinfonietta. He was a Jette Parker Young Artist at the Royal Opera House and was Principal Guest Conductor with the Xi'an Symphony Orchestra in China. Jonathan read Music at Oxford University before studying conducting at the Royal Northern College of Music.



Daniel Parkinson

ASSOCIATE CONDUCTOR

Daniel was appointed Associate Conductor of Northern Ballet in 2019 following several years as the Company's Assistant Music Director. He combines this role with a busy freelance career, most notably as a regular guest conductor for Scottish Ballet. In 2020, Daniel brought together a group of friends to record Copland's *Appalachian Spring Suite* in aid of Help Musicians, whose support for musicians through the coronavirus crisis has been vital. Daniel studied Orchestral Conducting at the Royal Northern College of Music with Clark Rundell and Mark Heron.



Ellie Slorach

GUEST CONDUCTOR

Based in Manchester, in 2021-22 Ellie will be the Assistant Conductor for the Orchestre Philharmonique Royal de Liège. She will also make her debut with the Royal Liverpool Philharmonic Choir for a world première performance and with Northern Opera Group as part of the Leeds Opera Festival. In 2020-21 Ellie conducted the BBC Singers in recording, London Sinfonietta in workshop and participated in conducting sessions with the Orchestra of the Royal Opera House. In 2019-20 Ellie was the Musical Director of the Hallé Youth Orchestra and made several appearances with the Hallé Orchestra. In 2015, Ellie founded Kantos Chamber Choir, putting on innovative concerts and rising to the fore of the choral scene in the North of the UK.



Geoffrey Allan

ORCHESTRA LEADER

Born in Scotland, Geoffrey studied with the great violinist Nathan Milstein. Leader for the orchestras of Scottish Ballet and the new D'Oyly Carte Opera Company, he has guest-led for: Welsh National Opera; English National Ballet; Vancouver Symphony Orchestra; Ulster Orchestra; Orchestre de la Suisse Romande; and the BBC Scottish Symphony Orchestra, with whom he has broadcast concertos by Tchaikovsky and Lalo for the BBC.



Andrew Dunlop

COMPANY PIANIST

Andrew received his doctorate as a Fulbright Scholar from the Eastman School of Music (New York) after gaining his MMus and BMus at the RNCM on full scholarship. He has performed across Europe and USA, teaches piano for Leeds Conservatoire and Yorkshire Young Musicians and is an examiner for ABRSM. Andrew recently released his first album, *Dithis*, with his sister Gaelic Singer Joy Dunlop.



Ewan Gilford

COMPANY PIANIST

Ewan received his Music Masters from the Royal Northern College of Music (RNCM) and was invited to be Répétiteur Junior Fellow. Collaborating with many distinguished artsong and operatic soloists, Ewan has also worked as an accompanist for: Opera North; RNCM; Leeds College of Music; Liverpool Philharmonic; The Hallé; Leeds Lieder Festival; and Yehudi Menuhin's Live Music Now. Ewan acts as Music Director for Northern Ballet's children's ballets.

For full biographies please visit northernballet.com/our-people

Northern Ballet Sinfonia

Northern Ballet believes that live music enhances performance and is committed to music being played live for almost all of its productions. Northern Ballet Sinfonia travel the length and breadth of the UK with the Company playing for over 100 performances every year.

The full Sinfonia is made up of 27 players and is available to play concerts and performances outside the main tour.

If you would like to book the Sinfonia for a concert or to find out more about workshops or recordings, please contact:

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Filippo Di Vilio and Abigail Prudames in *Dangerous Liaisons*.
Photo Photo Emma Kauldhar.

Ballet Staff



Daniel de Andrade

ARTISTIC ASSOCIATE

Daniel is from Brazil and danced with National Ballet of Portugal, London City Ballet, Zurich Ballet and Scottish Ballet before joining Northern Ballet as Principal Artist in 1995 where he performed and created roles until joining the artistic team in 2003. He has also worked as a guest with companies across the world. As a choreographer he has created many short works and children's ballets for Northern Ballet, as well as *The Boy in the Striped Pyjamas*. He created two full-length ballets for Slovak National Ballet, most recently *Chaplin, The Tramp* in 2019. He was awarded the 2011/12 Dance Fellowship on the Clore Leadership Programme where he was mentored by Wayne McGregor and seconded to Sadler's Wells.



Yoko Ichino

REHEARSAL DIRECTOR &
ASSOCIATE DIRECTOR OF ACADEMY

Yoko was born in Los Angeles where she trained with Mia Slavenska. Her previous companies include American Ballet Theatre, The National Ballet of Canada, Stuttgart Ballet and Joffrey Ballet. She also performed for numerous companies as a guest across the globe and danced opposite such artists as Rudolf Nureyev, Helgi Tómasson, Anthony Dowell and Fernando Bujones. Yoko was the Director of the Professional Training Programme at BalletMet (1996 – 2001) and has been invited to be a guest teacher with schools and companies around the world.



Christelle Horna

REHEARSAL DIRECTOR

Born in France, Christelle trained at the Paris Opera School and with Marika Besobrasova in Monaco. She was a Principal Dancer at the Ballet de l'Opera de Nice, France until joining the Compañía Nacional de Danza, Spain as a Principal Dancer under the direction of Nacho Duato. She has worked with numerous world-renowned choreographers and is a graduate of the State Teaching Diploma of Dance in France. She has worked widely as an Associate Director, Teacher and Rehearsal Director and is regularly invited to teach masterclasses and give repertory workshops.

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Mrs Dianne Mary Burton

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A group of Northern Ballet dancers in a rehearsal studio. In the foreground, a female dancer in a blue long-sleeved leotard is in a pose with her arms raised. Behind her, several other dancers in various costumes are also in motion. The studio has a wooden floor and a white wall with a ballet barre.

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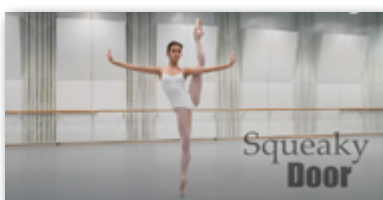


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