

Northern  
Ballet



# THE GREAT GATSBY

A BALLET BY DAVID NIXON CBE  
Music by Sir Richard Rodney Bennett CBE

Spring 2023



## Welcome

**Federico Bonelli**  
Artistic Director

It is with great pleasure that I welcome you to Northern Ballet's production of *The Great Gatsby*.

It's been 10 years since the show premiered in 2013 and I'm delighted that it's returning to Leeds, Sheffield and London to be enjoyed by audiences new and old. Choreographed by Northern Ballet's former Artistic Director David Nixon CBE, *The Great Gatsby* truly showcases the Company at its best - from unparalleled storytelling to lavish sets to exquisite Chanel-inspired costumes, I'm sure you'll be transported straight into Fitzgerald's world of the roaring 20s.

I'm delighted that earlier in the year David Collins joined the Company as Executive Director. Over the coming months we will be working closely, alongside the rest of the Company, to build on our existing legacy of world-class dance whilst developing new and exciting stories to reach a range of audiences, both in our hometown of Leeds and across the country.

The first of these ventures is *Sketches*, an eclectic selection of pieces choreographed by seven of Northern Ballet's own dancers, alongside guest choreographer Jamaal Burkmar, and premiered by fellow members of the Company. This new series invites choreographers at different stages of their careers to experiment with movement, ideas and storytelling. You can see *Sketches* this May in our home theatre in Leeds.

Looking ahead to the rest of the year, I'm thrilled that two of David Nixon CBE's beloved productions, *Beauty & the Beast* and *The Nutcracker*, return in autumn 2023 and in the coming months look out as we share more about our plans for 2023 and beyond.

I would like to extend my thanks to the Dancers, Wardrobe, Technical, Stage Management & Artistic staff, Northern Ballet Sinfonia and everyone else behind the scenes that has worked to bring this production to life. Finally, I'd like to thank you - our incredible audiences - who continue to make it possible for us to tell such fantastic stories.

Now it is time to enjoy the show and be transported into *Gatsby's* world. Thank you once more for your support and I hope you enjoy the show.



# THE GREAT GATSBY

<b>Choreography, Direction, Scenario &amp; Costume Designs</b>	David Nixon CBE
<b>Co-Direction &amp; Scenario</b>	Patricia Doyle
<b>Music</b>	Sir Richard Rodney Bennett CBE
<b>Set Design</b>	Jérôme Kaplan
<b>Lighting Design</b>	Tim Mitchell
<b>Orchestrations</b>	John Longstaff & Gavin Sutherland
<b>Music Advisor</b>	Anthony Meredith
<b>Costume Design Assistant</b>	Julie Anderson

*The Great Gatsby* will be performed to music played live by Northern Ballet Sinfonia. Music Director Jonathan Lo.

Production supported by



Riku Ito and Saeka Shirai in *The Great Gatsby*.  
Photo Emily Nuttall.

# The Story

## Act I

### Prologue

Nick Carraway follows directions to his rented cottage in West Egg, Long Island.

Jimmy Gatz, now Jay Gatsby, remembers his early love for Daisy Fay. He won and lost her love when he was a young Officer going off to the Great War.

Criminal activities suggest Gatsby's financial gains are through corruption.

Gatsby looks at a flashing green light over the bay, willing Daisy, who now lives in East Egg with her husband Tom Buchanan, to come over the water to his beautiful mansion, and back to him.

### The cottage, West Egg

Nick is settling in at the cottage next door to Gatsby's palatial mansion. He waves goodbye to his housekeeper and leaves for his new job as a Bondsman in New York.

### Tom and Daisy Buchanan's home

Nick has been invited to dinner by Daisy, his cousin, at her home across the bay in East Egg. He meets Daisy's friend, golf champion Jordan Baker, and Tom and Daisy's little daughter. As Tom is called to the telephone, Nick senses the tension between husband and wife; all is not as it should be with their marriage.

### George Wilson's garage

In the Valley of Ashes between West Egg and New York, Myrtle Wilson prepares to go out as her husband George works in his garage. The telephone rings and Myrtle takes the call from her secret lover, Tom Buchanan. She makes herself ready and runs for the train to nearby New York, leaving her husband lonely and unsuspecting.

### The streets of New York

Tom, with Nick, waits for Myrtle to arrive for their assignation. She leaps into Tom's arms and they set off to the New York apartment Tom has taken for their secret affair.

### The New York apartment

Myrtle welcomes her neighbours for a party. Tom increasingly wants to have Myrtle to himself but her evasions and teasing eventually anger him so much that he hits her. The shocked little party disintegrates. Tom is ashamed and contrite but Myrtle is loving and forgiving as they passionately end their quarrel.

### The grounds of Gatsby's mansion, West Egg

One of Gatsby's huge parties is in motion, attended by celebrities, film stars, directors, actors, boxers, senators, flappers, businessmen - and anyone who cares to come along and have fun. Nick finds Jordan and they dance with everyone else as the party grows ever wilder. As it draws to a close Nick and Jordan join Gatsby on the dock and he tells them of his past love and its loss.

### The cottage

Gatsby, aware that Daisy has been invited for tea with Nick, has flowers delivered to the cottage and sends over a beautiful silver tea service. Daisy arrives and is welcomed by Nick. Gatsby appears and he and Daisy delight in seeing each other again. Gatsby invites them to his mansion to impress Daisy with his gracious home.

## Act II

### Gatsby's mansion and the room of mirrors

Another big party is underway and Gatsby has especially invited Daisy and Tom. Unseen by her husband, Daisy and Gatsby relive their love with shadows of their past selves. Eventually Tom takes his wife from the party which he has clearly not enjoyed.

### The Wilsons' bedroom at the garage

Myrtle is pining for Tom as George surprises her in the bedroom. He has discovered a valuable bracelet and now suspects his wife of having an affair. He tries to regain her affections but in vain. He insists that she pack a suitcase – he has decided to close the garage and take his wife away.

### Tom and Daisy Buchanan's home

Nick and Gatsby have been invited to Tom and Daisy's home for lunch during the intense heat of the New York summer. Tom is secretly investigating Gatsby's wealth and background. With growing tensions they decide to go into the city for the rest of the hot afternoon. Gatsby and Tom switch car keys and set off, Daisy and Gatsby in Tom's blue coupé, and Nick, Jordan and Tom in Gatsby's yellow car.

### The Wilsons' garage

George is packing up their belongings and Myrtle is upstairs in their bedroom. Tom, driving Gatsby's yellow car, pulls up for petrol. He shakes George out of his lethargy and sees the cases and boxes being packed for departure. There is no sign of Myrtle and as he forces George to fill up the car Tom realises that he is losing her. He now also has suspicions about his own wife's relationship with Gatsby. Myrtle comes down from the bedroom in time to see Tom, Jordan and Nick as they drive off to New York. She desperately tries to get Tom's attention but is too late.

### Park Plaza Hotel, New York

The cars arrive in New York and they all take a suite at the Park Plaza Hotel. They try to relax in the cool room but the tensions between them all from earlier in the day are rising. Eventually Gatsby tells Tom that his wife has never loved him and that she is coming away with him. Daisy is confused and unsure of her feelings for the two men. Tom now takes his chance to expose Gatsby's corrupt past. Gatsby denies it all and Daisy asks her husband to take her home. Tom gives his wife the keys to Gatsby's

car and she runs out followed by Gatsby who throws Tom's own keys to him. Gatsby and Daisy leave for East Egg in the yellow car as a storm breaks.

### The Wilsons' garage

Myrtle, carrying her suitcase, manages to break open the now locked garage door. She sees the yellow car and runs towards it. She is struck by the speeding car and killed. Neighbours carry her inside and as her husband returns to the garage he sees the body of his wife. Tom is driving back to East Egg with Nick and Jordan and they stop at the accident. He sees that it is Myrtle who has been killed. They leave the garage and the desolate George, with Tom displaying his own grief and convinced that Gatsby has killed his mistress.

### Outside Tom and Daisy's home

Gatsby and Daisy arrive in East Egg and Daisy is devastated about the accident. She throws the keys of the car to the ground – she was driving. Gatsby picks up the keys and they part. Gatsby hides in the trees as Tom comes back with Nick and Jordan. Tom is clearly very upset but he invites them in for something to eat. Jordan tries to persuade Nick to come into the house but he refuses. He believes that his friend Gatsby has killed Myrtle and driven on. Gatsby comes out from the trees and Nick accuses him of murder. Gatsby tells him that he wasn't driving the car. Nick leaves him behind in Daisy's garden.

### Final images

George Wilson takes a gun and sets off in search of the driver of the yellow car.

Tom comforts Daisy and they are a family once again.

George Wilson approaches Tom with his gun. Tom points him towards Gatsby's home.

Gatsby tells Nick the story of how he got his wealth and made himself into a new person with the dream that his prize would be Daisy.

Gatsby sits on the dock.

Jay Gatsby's dream of Daisy is at last realised in his mind.

George Wilson appears.

A gunshot.

End.

# Characters



## Jay Gatsby

The host of many glamorous parties, Gatsby leads an extravagant lifestyle in his West Egg mansion, all in the hope of proving himself worthy of his first true love, Daisy Fay, who he fell in love with when he was a young Officer.



## Daisy Buchanan

Daisy lives across the bay from Gatsby in East Egg and is unhappily married to Tom Buchanan. Confused about her feelings towards Tom and Gatsby, she flees into the night in Gatsby's yellow car with devastating consequences.



## Nick Carraway

A bondsman starting his new job in New York City and the cousin of Daisy Buchanan. He moves into the cottage next door to Gatsby's mansion and helps reunite Gatsby with his cousin.



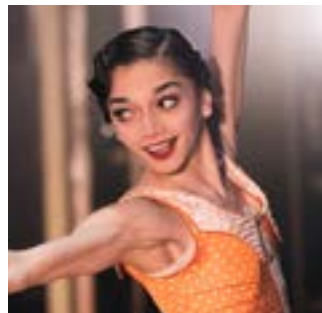
## Jordan Baker

A young professional golfer and Daisy's best friend. After meeting Nick Carraway at the Buchanans' home, she begins a romantic relationship with him.



## George Wilson

Myrtle's husband who suspects her of having an affair. He decides to take his wife away from the Valley of Ashes, and her lover, against her will.



## Myrtle Wilson

Tom Buchanan's mistress who lives above her husband's garage in the Valley of Ashes, a dumping ground between West Egg and New York City.



## Tom Buchanan

Married to Daisy but having an affair with Myrtle Wilson. Tom grows suspicious of Gatsby and the lavish parties he throws, as well as his feelings towards Daisy.



Abigail Prudames in *The Great Gatsby*.  
Photo Emily Nuttall.

## Uncovering Gatsby's Glamour

Principal Soloist Joseph Taylor, who plays the lead role of Jay Gatsby, told us about his experience dancing in the ballet and how he prepares to play such a well-known character.

### **What can you tell us about your character, Jay Gatsby?**

The Great Jay Gatsby, I believe, is a man full of hope and at the heart of his story is his pursuit of love. This love is for one woman, Daisy, who he met as a young officer before being sent away to fight in the First World War.

His past is described allusively by F.Scott Fitzgerald which makes him a difficult character to dissect, but this difficulty is also what makes him such an intriguing character. We see him as an extravagant millionaire of new money, what people may describe as the American Dream – the belief that each individual can seek and achieve their goals.

Jay Gatsby is seeking his dream of Daisy, but as relationships in the novel carelessly collapse and suffer as a result of the protagonists behaviour, will his dream be attainable?

### **How do you prepare to play such a well-known fictional character?**

Fitzgerald's novel is now nearly 100 years old and there has been a number of interpretations which are a great insight into the world around Jay Gatsby, but there is not a better place to start than to read the almost poetic language of the original text.

My aim is to embody Gatsby but I first must see him from the outside as a spectator. Our ballet was created in 2012 and I have had the pleasure of witnessing so many of my colleagues interpreting this role into an iconic ballet performance. This plays such a huge part in my preparations. Without the guidance of my colleagues this part would be even more of a challenge than it already is.

### **The ballet has many dramatic scenes, from parties to fights. Do you have a favourite scene we should keep an eye out for?**

My favourite scene has to be the very end of the ballet. There is a final song danced by Gatsby, Daisy and a young Daisy. The lyrics are very poignant, but Gatsby himself still believes deep down that all is not lost. It is almost like a snapshot in time before tragedy arrives.

### **Can you tell us about the costumes of the ballet and what they are like to dance in?**

In one word, vibrant. The flappers of the roaring 20s were revolutionary at the time. It was a lavish new era for the wealthy in America and in our ballet the costumes evoke this with colour and class. The men have beautiful tailored suits and the women have short dresses with their hair bobbed. There are over a hundred items of clothing in each show excluding hair pieces and accessories. Our amazing wardrobe team do a great job of washing and ironing on a double show day.

### **What do you hope audiences will take away from watching *The Great Gatsby*?**

I hope that the audience are taken on a journey of emotions throughout the show. It is a story that has remained relevant in an ever-changing world. There are many themes that different people will be able to connect to and I believe we still have a lot to learn from the characters in this story from their faults to their positive attributes, and it's interesting at the end of the evening to see who you come out feeling for the most.





Joseph Taylor and Abigail Prudames in *The Great Gatsby*.  
Photo Caroline Holden.





Minju Kang in *The Great Gatsby*.  
Photo Emma Kauldhar.

## Uncovering Gatsby's Glamour

We caught up with Julie Anderson, Costume Design Assistant on *The Great Gatsby*, and Ellie Kemp, Wardrobe Manager, to find out more about the costumes for *The Great Gatsby* and what a typical day in the Wardrobe Department looks like.

**Costumes for *The Great Gatsby* are made in-house by Northern Ballet's wardrobe team, what does the process of making the costumes look like?**

Most of the costumes for *The Great Gatsby* were made in-house, except things like the men's tailoring which is a specialist job in itself.

The process of making the costumes starts at the same place no matter the show – the designs. Once we have seen the designs, fabrics have to be chosen and in the case of *The Great Gatsby* it meant lots of lovely fine chiffons and beautiful wool for the men.

Patterns are made and fabric cut and put together ready for fittings. Within those fittings some designs may change to accommodate choreography.

**How do the costumes in *The Great Gatsby* differ to costumes in other Northern Ballet productions?**

*The Great Gatsby* differs from other ballets simply because of the period it is set in. The roaring 20s was a freer time and the classic 1920s dress is less fitted. Our dancers are more used to fitted bodices and the boys had to get used to wider trousers.

**The ballet first premiered in 2013, has there been any changes to the costumes over the last ten years?**

Because of the nature of *The Great Gatsby* it has remained very true to the original production. We have however remade and created new costumes to accommodate new dancers and costumes that have been worn out.

**What does a typical day look like in the Wardrobe Department?**

A typical day out on tour tends to follow the same pattern which looks like this:

On a one show day we will begin – one person will put the washing into the tumble dryers and check the hand washing in the hot box is dry. Then make a start on the ironing.

In the meantime, it's a question of sorting through the costumes and checking through the casting for that show to see which costumes are required and which can be put away.

We then sort all costumes and accessories into each individual dancer's space on the rack. The amount of costumes and accessories vary for each show – for instance *The Great Gatsby* has over 100 items of costume per show including accessories like hats, gloves and ties.

Once everything has been 'pulled out' and we have checked the casting hasn't changed, we then iron or steam everything to have it looking its best for the show. We also repair any holes or tears that have occurred.

Finally when all the costumes are prepared and looking good, we double check we have everything before then delivering them to the dancer's dressing rooms ready for the performance.



Northern Ballet dancers in *The Great Gatsby*.  
Photos Emily Nuttall and Emma Kauldhar.

# Creative team



## David Nixon CBE

DIRECTOR, CHOREOGRAPHER,  
COSTUME DESIGNER AND  
SCENARIO

David Nixon was Artistic Director of Northern Ballet from 2001 to 2022. He stepped down from the role in spring 2022 after more than 20 transformative years at the helm. As Artistic Director of Northern Ballet, David added an impressive array of new works to the repertoire including: *Madame Butterfly*, *Dracula*, *Wuthering Heights*, *The Great Gatsby*, *Cinderella* and *The Little Mermaid*. Last year he was awarded a CBE for services to dance in the Queen's Birthday Honours list 2022.



## Sir Richard Rodney Bennett CBE

MUSIC

Richard Rodney Bennett enrolled in the Royal Academy of Music in 1953 and then went on to study in Paris with the French Composer Pierre Boulez. Bennett wrote his first musical score for ballet in 1980 with the ballet *Isadora* and later became well known for his film score which includes credits such as *Murder on the Orient Express* and *Four Weddings and a Funeral*. He was knighted in 1998 for his services to music. Richard Rodney Bennett passed away in New York Christmas Eve 2012 after a short illness.



## Patricia Doyle

CO-DIRECTION & SCENARIO

Patricia has a long association with Northern Ballet having worked on some 16 productions including: *Dracula*; *Giselle*; *Romeo & Juliet* and *Swan Lake*. After training at RADA, Patricia worked as an actress with the National Theatre, the Royal Court Theatre and the Royal Shakespeare Company as well as in repertory, radio and television in Britain and America. Her theatre credits as director include *No Fond Return of Love* (London première); *Puss in Boots*, *Little Red Riding Hood* (The Theatre, Chipping Norton) and adaptations of *Wuthering Heights*, *Barnaby Rudge* and *Great Expectations*.



## Jérôme Kaplan

SET DESIGN

Born in Paris, Jérôme Kaplan studied Scenography at the Ecole de la Rue Blanche (ENSATT) and began his career working with Ballets de Monte-Carlo and Jean-Christophe Maillot. In 2001, Kaplan became the first French scenographer to collaborate with the National Ballet of China. Jérôme has showcased his talents with many ballet companies including Dutch National Ballet, Australian Ballet and Ballet Zürich. He worked with David Nixon CBE on Northern Ballet's *Ondine*, *A Sleeping Beauty Tale* and *The Great Gatsby*.



## Tim Mitchell

LIGHTING DESIGN

Tim Mitchell is an Associate Lighting Designer for the Royal Shakespeare Company and has worked across theatre, ballet and opera. His Northern Ballet credits include *Beauty & the Beast*; *Cinderella*; *Cleopatra*; *Hamlet*; *Dracula*; *The Great Gatsby* and *The Little Mermaid*. He has worked with other leading ballet and opera companies such as West Australian Ballet, English National Opera, Scottish Ballet and the Royal Opera House.



## John Longstaff

ORCHESTRATIONS

John has worked with numerous companies including English National Ballet, Northern Ballet, Sheffield Symphony Orchestra and Kiel Opera House, Germany. For Northern Ballet he has worked on some 20 full-length productions and was the musical director for Northern Ballet's children's ballets *Ugly Duckling*, *Three Little Pigs* and *Elves & the Shoemaker*.



## Gavin Sutherland

ORCHESTRATIONS

Gavin Sutherland is Music Director of English National Ballet.

He began his career as staff conductor and pianist at Northern Ballet, and over the last 30 years he has collaborated with many nationally and internationally acclaimed dance companies and orchestras. He has recorded over 100 CDs, mainly of British music and including many world premiere performances. This strand of his career has led to a fruitful collaboration with the BBC, most notably with the BBC Concert Orchestra.



## Howard Bullock

BALLROOM INSTRUCTOR

Howard began his ballroom training aged four and theatre training aged seven in his home town of Stockport. Howard has danced across the world and experienced many dance genres working in the roles of Dance Captain, Production Manager and as a choreographer. His ballroom career has seen him dance competitively winning nationwide titles. He was also awarded the prestigious John Dilworth Award from the IDTA.



## Julie Anderson

COSTUME DESIGN ASSISTANT

Julie trained at Loughborough College of Art and Design and Wimbledon College of Art and Design. For 25 years Julie ran a successful bridal shop whilst also working freelance on ballet, film, theatre and opera. She has been involved in all of Northern Ballet's new productions for more than 10 years, including: *The Great Gatsby*; *Beauty & the Beast*; *Cinderella*; and *The Little Mermaid* as Costume Design Assistant. Previous film work includes Spielberg's *Back to the Future* and Disney's *The Jungle Book*.

## Technical

### Production Managers

Andy Waddington & Steve Wilkins

### CAD Draughtsman

Steve Wilkins

### Set Construction

John Mills, Ian Robinson & Tony Brookes

### Revival Set Construction

Griz Pedley and Pradeep Dash

### Scenic Artists

Ali Allen, Stephanie Pasiewicz, Brendon Croker & Ian Taylor

### Revival Scenic Artists

Ali Allen, Lucy Campbell-Skelling

### Scenic Fabrics

Whaleys of Bradford

### Rigging Equipment

Rope and Rigging

### Aluminium Fabrication

Leeds Welding Company

## Wardrobe

### Wardrobe Supervisors

Kim Brassley, Julie Anderson, Mikhaila Pye & Carley Marsh

### Assistant Designer/Costumes & Millinery made by

Julie Anderson

### Assisted by

Carley Marsh

### In-house making

Sarah Hartley, Becky Smith, Donna Hardcastle, Jessica Hinchliffe, Paula Grosvenor, Jasmine Adams, Megan Bishop, Beth Pirie, Lucy Howson, Ellie Kemp, Holly Prescott & Laura Leathley

### Men's tailoring

Les Woolford (Les the Tailor)

### Young Gatsby uniforms made by

The History Bunker

### Hair and Makeup Supervisor

Harriet Rogers

### Pointe Shoes by

Freed of London  
Suffolk Pointe Shoe Company

## Stage Management

### Company Manager

Emily Deller

### Production Stage Manager

Lyndsey Holmes

### Production Deputy Stage Manager

Chun-Yen Chia

### Production Assistant Stage Manager

Sandrine Enryd Carlsson

For full biographies visit [northernballet.com/gatsby](http://northernballet.com/gatsby)

## Ballet Staff



**Daniel de Andrade**

ARTISTIC ASSOCIATE

Daniel is Brazilian and danced with National Ballet of Portugal, London City Ballet, Zürich Ballet and Scottish Ballet before joining Northern Ballet as Principal Artist in 1995 where he performed until joining the artistic team in 2003.

As choreographer he created various works for Northern Ballet including *The Boy in the Striped Pyjamas* and created two full-length productions, *Nijinsky – God of the Dance* and *Chaplin, The Tramp* for the Slovak National Ballet.

He has worked as guest repetiteur with companies across the world and was Awarded the 2011/12 Dance Fellowship on the Clore Leadership Programme, mentored by Wayne McGregor and seconded to Sadler's Wells Theatre.



**Yoko Ichino**

REHEARSAL DIRECTOR &  
ASSOCIATE DIRECTOR OF ACADEMY

Yoko was born in Los Angeles where she trained with Mia Slavenska. Her previous companies include The National Ballet of Canada, Stuttgart Ballet, Joffrey Ballet, and American Ballet Theatre where she danced as Principal Artist.

She was an invited guest artist for numerous companies around the globe, dancing 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.



**Ashley Dixon**

ASSISTANT REHEARSAL DIRECTOR

Ashley was born in Hull and trained at Central School of Ballet. Upon graduating he joined Northern Ballet in 2004, where he has danced most of the Company's repertoire from Corps de Ballet to leading roles.

Ashley retired as a full time dancer with the Company in 2022 to take on the joint roles of Assistant Rehearsal Director and Principal Character Artist, to pass on his knowledge of the Company's repertoire.

He has worked as a guest repetiteur with companies across the world and is regularly invited to teach classes and deliver workshops.

For full biographies visit [northernballet.com/our-people](https://northernballet.com/our-people)



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Edited and orchestrated by John Longstaff  
\*Orchestrated by Gavin Sutherland

# The Dancers – Our Collaborative Artists



**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**  
CORYPHÉE

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.



**Antoni Cañellas Artigues**  
DANCER

Antoni was born in Palma de Mallorca and began his training at the Professional Conservatory of Palma de Mallorca, continuing at the English National Ballet School. After graduating he danced for three seasons at the National Opera of Bucharest and joined Northern Ballet in 2021.



**Sarah Chun**  
LEADING 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**



**Gemma Coutts**  
DANCER

Gemma is from New Zealand and grew up in Thailand where she trained at the Aree School of Dance Arts in Bangkok. She continued her training in London and is a recent graduate of the English National Ballet School.

**Sponsor Kleinwort Hambros**



**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 CHARACTER ARTIST

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



### Jackson Dwyer

FIRST SOLOIST

Born in Montreal, Canada, Jackson trained at Canada's National Ballet School and The John Cranko School in Stuttgart. He danced with The National Ballet of Canada, Ballet Arizona, and Hong Kong Ballet before joining Northern Ballet in 2022.

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### 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.

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### Albert González 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.

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### Jonathan Hanks

FIRST 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.

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### Ryoichi Hirano

GUEST ARTIST

Japanese dancer Ryoichi Hirano is a Principal of The Royal Ballet. He joined the Company as a Prix de Lausanne apprentice in 2001 and became an Artist in 2002, promoted to First Artist in 2007, Soloist in 2008, First Soloist in 2012 and Principal in 2016. He was Guest Principal of Norwegian National Ballet in 2016 and Guest Principal of Scottish Ballet in 2022.



### Jun Ishii

DANCER

Jun is from Tokyo. He trained at State Ballet School Berlin. He previously danced with Staatsballett Berlin. He joined Northern Ballet in 2022.

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### Mackenzie Jacob

APPRENTICE

Mackenzie is from Somerset and trained at TLW Dance and Elmhurst Ballet. He joined Northern Ballet in 2022.



### 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.

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# The Dancers – Our Collaborative Artists



**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.



**Katharine Lee**  
DANCER

Katharine is Korean American and graduated from English National Ballet School after studying at The Washington School of Ballet. She joined Northern Ballet in 2021.



**Heather Lehan**  
JUNIOR SOLOIST

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**



**Amber Lewis**  
LEADING SOLOIST

Born in Brisbane, Australia, Amber trained at Ecole Studios and The Washington School of Ballet. She danced with The Washington Ballet, Ballet Arizona and Hong Kong Ballet before joining Northern Ballet in 2022.

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**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.

**Sponsor Paul & Diane Cusworth**



**Harriet Marden**  
CORYPHÉE

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.

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**Kaho Masumoto**  
DANCER

Kaho is from Tokyo, Japan and trained at Kishibe Ballet Studio and English National Ballet School. She joined Northern Ballet in 2022.



**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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**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.

**Sponsor Louise & Philip Keller**



**Aurora Mostacci**  
DANCER

Aurora was born in Torino, Italy. She started dancing in Torino and then continued her training at the Royal Conservatory of Dance Mariemma in Spain. She previously danced with The Washington Ballet and Finnish National Ballet. She joined Northern Ballet in 2021.



**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.



**Alessia Petrosino**  
DANCER

Alessia is from Italy and graduated the English National Ballet School in 2020. She then moved to France to join the Ballet de l'Opéra de Metz. She joined Northern Ballet in 2021.



**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**  
LEADING 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**  
PREMIER DANCER

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).  
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**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**  
DANCER

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

Saeka is from Osaka, Japan and trained with the Yuki Ballet Studio and Canada's Royal Winnipeg Ballet School. She worked with Canada's Royal Winnipeg Ballet for four years and with Poznan Opera Ballet for two and won a silver medal at the Varna International Ballet Competition in 2016. She joined Northern Ballet in 2022.

# The Dancers – Our Collaborative Artists



**Harry Skoupas**  
DANCER

Charalampos (Harry) is from Athens, Greece. He began dancing at a local ballet school before moving to the UK to train at Elmhurst Ballet School. As a student he worked with Birmingham Royal Ballet and Aalto Ballett Theater Essen in Germany before working with Opera Wrocławska, Poland from 2017 to 2021. He joined Northern Ballet in 2022.

**Sponsor Kleinwort Hambros**



**Kirica Takahashi**  
DANCER

Kirica is from Tokyo, Japan and trained at Elmhurst Ballet School, English National Ballet School and European School of Ballet Trainee Programme. After a season with Birmingham Royal Ballet, she joined Northern Ballet in 2021.



**Joseph Taylor**  
PRINCIPAL 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.



**Stefano Varalta**  
DANCER

Stefano is from Verona, Italy and trained at Balletto di Verona. He graduated in Zürich and joined a Trainee Programme in Amsterdam. He joined Northern Ballet in 2022.

For dancer biographies visit  
[northernballet.com/dancers](https://northernballet.com/dancers)

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Joseph Taylor and Sean Bates in *The Great Gatsby*.  
Photo Emma Kauldhar.

## Music Staff



**Jonathan Lo**  
MUSIC DIRECTOR

British conductor Jonathan Lo is Music Director of Northern Ballet, Music Director of the Australian Ballet, and Staff Conductor at the Royal Ballet, Covent Garden. He was a Conducting Fellow with Birmingham Royal Ballet and Rambert Dance Company, and has returned regularly as a guest conductor for both companies. Other guest engagements include Dutch National Ballet, Cape Town City Ballet, Zürich Ballet and Scottish Ballet, as well as the BBC Philharmonic, London Sinfonietta and the Gabrieli Consort. Jonathan has worked with some of the world's leading choreographers including David Bintley, Hans van Manen, Cathy Marston, Christopher Wheeldon and Crystal Pite.



**Daniel Parkinson**  
ASSOCIATE CONDUCTOR

Daniel is the Associate Conductor of Northern Ballet. Since joining the company in 2016, he has embarked on national tours of ballets by David Nixon CBE, Cathy Marston, Kenneth Tindall, Drew McOnie, Daniel de Andrade & Jean-Christophe Maillot.

Daniel is a regular Guest Conductor for English National Ballet. To date, he has conducted both *The Nutcracker* and *Swan Lake* at London Coliseum, and will open Akram Khan's *Creature* at Sadler's Wells in 2023. Daniel has also worked with Scottish Ballet, the BBC Concert Orchestra and Manchester Camerata.



**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.



**Lauren Wasynczuk**  
GUEST CONDUCTOR

American conductor Lauren Wasynczuk is currently completing her Master of Music in Conducting at the Royal Northern College of Music. She was Cover/Assistant Conductor with Northern Ballet Spring 2022 and makes her ballet conducting debut with the company this season with *The Great Gatsby*. Since moving to England in Autumn 2021, her professional work has included assistantships with the BBC Philharmonic, Royal Liverpool Philharmonic Orchestra, Psappha and Opera North. Upcoming engagements this season include conducting the UK premiere of Andrés Martín's Double Bass Concerto No. 1 with the BBC Philharmonic and serving as Conductor of the Liverpool Philharmonic Youth Orchestra.





## Andrew Dunlop

HEAD OF MUSIC & 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 the 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 & MUSIC  
DIRECTOR OF CHILDREN'S BALLETS

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.



## Colin J Scott

COMPANY PIANIST

Colin has played for The Royal Ballet, Scottish Ballet and Northern Ballet and has taught students in playing for dance with the Dancing Piano course in London and at the Royal Conservatoire of Scotland. Other recent highlights include the role of music director on an original three man theatre, commissions for choirs and solo piano works, coaching the students of the Future Talent charity and accompanying community choirs.



## Peter Wilson

GUEST COMPANY PIANIST

Peter graduated as a dancer from the Australian Ballet School. In 2013, after a short but enjoyable career as a dancer, he moved to London to study at the Royal College of Music, where he was on full scholarship. Peter has worked as a ballet pianist since 2018, playing for classes and rehearsals with companies such as The Royal Ballet and Matthew Bourne New Adventures. He is also active as a composer, and his compositions have been used in choreographies by both The Australian Ballet and Queensland Ballet.

For full biographies please visit [northernballet.com/our-people](https://www.northernballet.com/our-people)



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# 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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Alessandra Bramante in *The Great Gatsby*.  
Photo Emily Nuttall.



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Ellie Kemp

### Deputy Wardrobe Manager

Abigail Creasey

### Wardrobe Assistant

Laura Leathley

## Royal Patron



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Matthew Sims, Leeds CC

## Assessor

Kristian Pellissier,  
Arts Council England

A photograph of a dance studio with several people. In the foreground, a young girl with a colorful graphic t-shirt is smiling and gesturing with her arms. To her left, the back of an adult's head and shoulders is visible. In the background, other people are seen in various dance poses. The text is overlaid on the top left and right of the image.

**Northern  
Ballet**  
Learning

**JOIN IN  
AND LEARN  
ABOUT  
DANCE**

Northern Ballet's Learning department is committed to creating opportunities for people of all ages and background to experience dance.

Alongside our classes & courses based at Northern Ballet, we also work in schools, theatres and community settings across the UK to bring the joy of ballet to as many people as possible.

### Expressions

In July, *Expressions* returns to showcase exciting new work by disabled dancers from across Yorkshire and beyond. This year, we are joined by Candoco, the world's foremost inclusive dance company, and we will premiere a new dance film choreographed by Ben Wright, featuring Northern Ballet Company dancers and dancers from our Ability programme.

FIND OUT MORE [NORTHERNBALLET.COM/JOIN-IN](https://www.northernballet.com/join-in) OR SCAN THE QR CODE

A photograph of two young ballerinas in a studio. The ballerina in the foreground is wearing a black leotard and has her arms extended. The ballerina behind her is wearing a white leotard. The background shows a dance studio with a barre and a skeleton model.

**Academy of  
Northern  
Ballet**

### Inspiring the dancers of tomorrow

The Academy of Northern Ballet delivers a 21st century approach to ballet training, providing the highest quality training that captures student's talent and imagination whilst nurturing a passion for dance. Our professional training programmes, Centre for Advanced Training (CAT) and Associate Division, are two of the most outstanding ballet courses in the north of England, led by a highly experienced teaching faculty in the same state-of-the-art building in which the Company Dancers train.

FIND OUT MORE [NORTHERNBALLET.COM/ACADEMY](https://www.northernballet.com/academy) OR SCAN THE QR CODE



**Stanley & Audrey  
Burton Theatre**

Northern Ballet, Quarry Hill, Leeds LS2 7PA

# New season of dance in our Leeds home March - June 2023



**Northern Ballet   Andersson Dance & Scottish Ensemble  
Cas Public   DeNada Dance Theatre   McNicol Ballet Company**

[northernballet.com/theatre](http://northernballet.com/theatre) | 0113 220 8008

Sarah Chun in *States of Mind*. Photo Emma Kauldhar.

**Northern  
Ballet** / Events and  
Conferencing

## Let Northern Ballet be the host for your next event

**We offer a range of event and meeting spaces to suit your needs:**

Board Suite and  
outside terrace with  
fabulous city views

Ground Floor  
Meeting Rooms

Studios

Stanley & Audrey  
Burton Theatre

**Day Delegate Rates starting from £27.50pp**

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Northern  
Ballet



THE TELEGRAPH



DAILY EXPRESS

# BEAUTY & THE BEAST

A BALLET BY DAVID NIXON CBE

**Touring 2023/24**

Nottingham  
Theatre Royal

4 - 7 October 2023

Newcastle  
Theatre Royal

7 - 11 November 2023

Norwich  
Theatre Royal

21 - 25 November 2023

Leeds  
Grand Theatre

4 - 9 June 2024

**BOOK NOW**

**[NORTHERNBALLET.COM/BEAUTY](https://www.northernballet.com/beauty)**



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ENGLAND**




Audio described performance available. Registered charity no. 259140. Company registration no. 947096. Saeka Shirai and Kevin Poeung in *Beauty & the Beast*. Photo Guy Farrow.

## Northern Ballet Upcoming Tour Dates


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### Beauty & the Beast


Nottingham Theatre Royal  
4 - 7 October 2023 

Newcastle Theatre Royal  
7 - 11 November 2023 

Norwich Theatre Royal  
21 - 25 November 2023 

Leeds Grand Theatre  
4 - 9 June 2024 

### The Nutcracker

Leeds Grand Theatre  
29 November - 10 December 2023 




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