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Photo Jonathan Taylor

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beauty & the beast

Martha Leebolt as Beauty and Ashley Dixon as the Beast Photo Jason Tozer.

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DANCE
EUROPE



Martha Leebolt
and Tobias Batley
in David Nixon's
Cleopatra

Welcome

It is with great excitement that I welcome our home audience to the world première of our new *Beauty & the Beast* this holiday season.

It has been an exciting year for the Company with two world premières after an overly long hiatus without new work. *Cleopatra*, which premièred in February, received wonderful support from audiences in Leeds and now our new telling of a timeless fairytale for the whole family arrives just in time for Christmas.

Beauty & the Beast is a new addition to our holiday repertoire, which includes *A Christmas Carol*, *Peter Pan* and *The Nutcracker*. I wanted to find a way of telling this story that was new and magical without losing its charm and its important message. I chose Duncan Hayler to design the sets as he has an incredible imagination and sense of fantasy, as demonstrated by his sets for our production of *A Midsummer Night's Dream*. I wanted to involve Julie Anderson – one of our main costume makers – more closely in the design process, which she agreed to, bringing her cleverness and creativity to the project. As is explained on page 14, we decided with both the sets and the costumes, not to be limited by a period but to be led by the story and characters and to be as imaginative as possible. I asked Tim Mitchell once again to bring his brilliant lighting to the production. Finally, John Longstaff has orchestrated some challenging music within our compilation of mainly French composers for our small but brilliant orchestra.

Our new building at Quarry Hill, which has just won a National Lottery Award in the category of Best Arts Project, continues to offer us new possibilities. In June we held our first choreographic workshop collaboration with Phoenix Dance Theatre and we will perform the first mixed bill in our studio theatre in February. This is an opportunity to see great dance in a very intimate setting.



Photo Richard Moran

I am thrilled that Ballet Master Daniel De Andrade has been awarded a dance fellowship on the Clore Leadership programme. This is great recognition of his talent and great recognition of our Company. I am also pleased that Tobias Batley has been nominated for the second time as Outstanding Male Performance (Classical) in the Critics' Circle Dance Awards.

During these challenging times for all, we are very appreciative of your continued support, through attending performances and the many other ways you can and do support us. You may have noted that we are currently trying to ensure that we can continue to perform the ballets we love and keep our full complement of dancers through our Sponsor a Dancer campaign. Please help us keep our dancers by donating in any way you can. Nothing is too small and details can be found on the postcard in the programme.

Once more thank you, have a great holiday season and may we wish you health and good tidings for the New Year.

David Nixon OBE
December 2011



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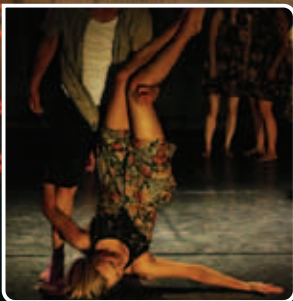


Martha Leebolt as Beauty Photo Jason Tozer.



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Creative team



David Nixon OBE
Choreography, Direction,
Costume Design. See page 27



Duncan Hayler
Set Design

Child soloist Glyndebourne Opera *The Cunning Little Vixen*, Rattle/Miller 1977. Member of The National Youth Theatre of Great Britain. Degree in Theatre Set and Costume Design, Wimbledon School of Art. Winner Thames TV Design Bursary.

Engagements include amongst others: State Opera Berlin, Royal Opera House Covent Garden, Wielki Opera Warsaw, State Opera Prague, State Theatre Munich, Polish State Opera, Deutsche Opera Berlin and “The Ring” tour to Tokyo, Yokohama, Washington DC and London. Krakow Opera, Vienna Chamber Opera, Berlin Chamber Opera, Musikwerkstatt Vienna, Friedrichstadtpalast Berlin, Vienna Volksoper, VBW Raimund Theatre Vienna (musical *Romeo und Julia*), BEMUS Festival Belgrade, Opera North, Theater Gera and Altenburg, Nantes Opera, State Opera Luxembourg, Bregenz Festival, Opera Sao Carlos Lisbon, Garsington Opera, Northern Ballet (*A Midsummer Night’s Dream*), State Theater Bielefeld.

Duncan Hayler has worked with: Rudolf Nureyev, David Pountney, David Nixon, Nicola Raab, David Freeman, Gotz Friedrich, Craig Revel Horwood, Kay Kuntze, Ansgar Weigner, Waut Koeken, Steven Edwards, Emmanuelle Bastet and Henry Akina.

Duncan has designed numerous world premières from composers ranging from H. Gorecki (Warsaw Opera) to Isidora Zebeljan (Bregenz Festival) to the recent internationally acclaimed world première of William Ward Murta’s musical *The Birds of Alfred Hitchcock*, Theater Bielefeld.

After David Nixon’s *A Midsummer Night’s Dream* this is his second design work for Northern Ballet.

His most recent work includes the musical *Chess* for Theater Bielefeld and *Lucia di Lammermoor* for State Theater Bern (première 28 Jan 2012).



Tim Mitchell
Lighting Design

Tim has previously lit *Cleopatra*, *Hamlet* and *Dracula* for Northern Ballet; other dance and opera credits include productions for Sadler’s Wells, Royal Opera House, Birmingham Royal Ballet, Mariinsky Theatre and Welsh National Opera.

Recent theatre includes: *Crazy For You*, *Singin’ In The Rain*, *Rosencrantz and Guildenstern are Dead*, *Lend Me a Tenor*, *Yes Prime Minister* (West End); *Earthquakes in London* (Headlong Theatre); *Smash* (Menier); *Racing*

Demon (Sheffield Crucible); *The Three Musketeers* (Rose Theatre); *The Cherry Orchard* (Birmingham Rep); *Dirty Dancing* (West End & International productions); *Master Class*, *Tell Me on a Sunday*, *The History Boys* (Tours); *Filumena*, *Becky Shaw*, *The Knot of the Heart* (Almeida).

International productions include: *The Secret Garden* (Edinburgh/Toronto); *Sleeping Beauty* (New York/Barbican/Young Vic); *Henry IV Parts I & II* (Washington Shakespeare); *Hamlet* (Japan/Sadler’s Wells); *The Play What I Wrote* (Broadway/West End).

Tim also works extensively for the Royal Shakespeare Company and is an associate at Chichester Festival Theatre, where he has lit numerous productions including Sir Trevor Nunn’s *Cyrano De Bergerac*.



Julie Anderson

Costume Design Assistant /
Costume Production

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 while also working freelance on ballet, film, theatre and opera. For the past two years she has concentrated solely on her career in costume work with Northern Ballet and Northern School of Contemporary Dance.

Previous film work includes Spielberg's *Back to the Future*, *Elizabeth R*, Ken Russell's *Rainbow*, Disney's *Jungle Book*. TV includes *Fat Friends*, *My Mother's an Alien*, *Emmerdale* and *The Body Farm*. Opera work includes Cameron Mackintosh's *Carmen* at Earl's Court, *Showboat*, *The Merry Widow* and *Carmen* for Opera North. Julie's work on dance includes Michael Flatley's *Lord of the Dance*, *Feet of Fame* and *Spirit of the Dance* in New York, China and Vegas and the world tours and Northern School of Contemporary Dance's Verve 2011 tour. She has been involved in all Northern Ballet's new productions over the past 12 years, where her heart lies in creating costumes that are technically challenging and verge on defying gravity.

Read full biographies for *Beauty & the Beast* creative team at northernballet.com



John Longstaff

Music Arranger

Born Lancashire.

Education Girton College, Cambridge; Guildhall School of Music and Drama.

Companies/Organisations Kiel Opera House, Germany (conductor and rehearsal pianist); Northern Ballet (conductor and rehearsal pianist); Sheffield Symphony Orchestra (artistic director); Leeds College of Music (opera conductor), English National Ballet (guest conductor *The Nutcracker* and *Giselle*).

Previous Work *Romeo & Juliet*, *Swan Lake*, *Giselle*, *Don Quixote*, *Carmen*, *Great Expectations*, *Madame Butterfly*, *I Got Rhythm*, *Beauty and the Beast*, *A Midsummer Night's Dream*, *La Traviata*, *The Three Musketeers*, *The Nutcracker*, *Cleopatra* for Northern Ballet. Other ballet scores and arrangements include *Dorian*, *La Sylphide*, *Eugene Onegin*, *Hansel and Gretel* (chamber versions), *The Coronation of Poppaea*.

Career Highlights Second Prizewinner, Leeds Conductors' Competition; editing Handel's Judas Maccabaeus in the orchestration attributed to Mozart found in Halifax and televised on BBC 4; producing Northern Ballet's CDs of *Great Expectations*, *A Streetcar Named Desire*, *Peter Pan* and *The Three Musketeers*.

Personal Enjoys playing the organ for services at St. Peter's, Harrogate.

Organ recording by
Acoustic Solutions Yorkshire

Production Credits

Wardrobe Supervisor

Kim Brassley

In-house Making Team

Carley Marsh

Paula Grosvernor

Leonie Willett

Assisted by

Mikhaila Pye

Jessica Wood

Freya Crowley-Bennett

Lorna Clayton

Work Placement Students, Huddersfield University

Natalie Lawson

Karen Sellers

Jessica Bull

Dyeing & Painting

Kim Brassley

Wigs / Make-up supervisor

Helen Russell

Wigs made by

Cath Newton

Goblin Masks and Headwear

Helen Russell

Assisted by

Jessica Wood

Pointe shoes made by FREED of London and The Suffolk Pointe Shoe Company Limited.

Production Manager

Andy Waddington

CAD Drawing

Steve Wilkins

Set Construction

Q Division

Set Construction Bramley

Jonnie Mills

Tony Brookes

Ian Robinson

John Hudson

Alex Gillan

Simon Wright

Scenic Painting

Dave Gillan

Jan Breider

Fabrics by Whaleys

Printed stage fabrics by
Service Graphics

The Story

ACT I

In a mirrored room of a castle, Prince Orian surveys his image with delight. So pleased is he with what he sees, he barely notices the arrival of his manservant. Irritated by the interruption he begrudgingly follows him to the dining room where the Prince's friends await him.

The group of young people amuse Orian, only because they adore him and flatter his appearance, feeding his massive ego. So involved in his self-gratifying indulgence is he, the Prince does not notice the huddled figure that has entered the room.

Angered by such an outrageous intrusion, he refuses the woman's request of food and mocks her appearance. In the midst of the laughter she discards her cloak to reveal she is an exotically beautiful woman – none other than La Fée Magnifique. Stunned, the onlookers become wary and start to distance themselves, all except Orian who realises fear for the first time. The enraged fairy tells the Prince that his bad manners do not match his beautiful appearance so to teach him a lesson she casts a spell upon him, transforming him into a wild beast.

A second fairy enters the melee – she is La Fée Luminaire, sister to La Fée Magnifique. She approaches the Beast and drops a rose in front of him. She lifts his face to hers and places her hand upon his heart – a gesture of love. She tells the Beast that her sister's spell can be broken if he can learn to love and be loved in return. The fairies depart, leaving the Beast alone with his manservant, wailing at his reflection.

Elsewhere in the Kingdom lives a wealthy man and his three daughters, Isabelle, Chantelle and the youngest – his favourite – Beauty. Beauty has a gentle spirit. Every day she picks roses from her garden and serves her father breakfast.

Isabelle and Chantelle, on the other hand, are socialites. They spend their father's money as quickly as it is earned. Unlike Beauty, they wear outrageous fashions and their appetites for new clothes are never satisfied.

One day they arrive home from shopping and prepare for their friends to arrive. The guests are the normal crowd of trendsetters. The men are always most interested in Beauty even though she discourages their attentions. The party is interrupted by several men in black who confront Beauty's father with an enormous bill to pay and an official paper notifying him that he no longer has any money and all the possessions and the house must be surrendered.

The men begin to load up all the family's belongings into a removal truck, before taking down the very walls of the house. The party guests offer no help to the family, departing quickly. The sisters' tantrums, as they are stripped of their beautiful clothes, can be heard for miles. Beauty tries to comfort her family as they stand alone with the trees around them.

The family wanders through the forest, desperate until the discovery of suitcases filled with useable clothing and a broken down tour bus. Beauty and her father gratefully accept this stroke of good fortune and Beauty starts to make a home. Her sisters offer little help – they cannot bear to work and miss their beautiful possessions.

Their father leaves the girls and ventures into the forest to seek food. Soon he becomes lost. Despairing at his lack of skills he wanders farther into the woods. He suddenly finds himself in an enchanted garden in which he sees the most beautiful rose. Unable to resist, he plucks it as a gift for Beauty.

Immediately he is set upon by a hideous creature. Certain that he will die, his thoughts turn to his daughters. His vision stops the Beast who offers to spare the man his life if one of the girls comes to live with him. In weakness and fear the father agrees and the Beast gives him a key that will guide him back to the Beast's castle.

Beauty continues to make the best of the new home and tries to help her sisters. She sits down from her work and while day dreaming falls asleep. La Fée Luminaire sends a vision of the Prince to Beauty's dreams. Beauty is awoken by the reappearance of her father. He shares his sad tale with the girls. Isabelle and Chantelle blame Beauty saying that had their father had not picked the rose for her all would be well. Their father quiets them and says he will return himself but he just wanted to say goodbye. Beauty encourages him to rest and while he sleeps she takes the key and the rose and runs into the night.

The Story

ACT II

Beauty arrives at the castle and her new life begins. Her first encounters with the Beast are frightening but she soon learns that he will not harm her. The Beast tries to behave like a human but cannot help frightening and repulsing the young woman. He becomes despondent. Beauty witnesses this sad moment and understands that she needs to help him. Although the Beast offers her freedom she chooses to remain with the creature and care for him. As the day draws to an end Beauty prepares to sleep and uses the key to unlock the massive door, shaped like a broken heart.



Ashley Dixon as the Beast Photo Jason Tozer.

ACT III

The Beast remembers his face as the Prince. If only he looked like that now he thinks he would have a chance at winning Beauty's love. He gazes upon the sleeping woman and dreams of what life could be like.

Calling up his own image he soon sees his old arrogance. He wants to change, to lose his conceit and listen to his heart. He imagines life and love with Beauty but he finally desponds, thinking it will never be, and watches his dream fade.

The castle transforms into a place of joy and magic – the atmosphere changing to reflect the new feelings of the Beast. Beauty finds herself oddly attracted to this strange character that treats her with kindness and generosity and is even playful with her. She begins to understand that it is the heart that calls forth love and that the outward appearance is not necessarily reflective of the person within.

The Beast is content to just be with his Beauty but she becomes distracted with an image of her father unwell. She tells the Beast that she must go to see him but will return. The Beast sadly agrees but as soon as she leaves he desponds of her return, and becomes desperate.

Suddenly Beauty comes running back – having realised she wants to tell the Beast she loves him. In the instant she speaks the words, the spell is broken and the Beast transforms back into the Prince, a new man. Surprised, Beauty now understands that this is her Beast and embraces him.

They celebrate their marriage and live happily ever after – as people do, in fairytales worth telling!

The Music

ACT I

Saint-Saëns: Danse Macabre

Bizet: Seven movements from *Jeux d'enfants*

(Children's Games)

- i. L'escarpolette (The Swing)
- ii. March (Trumpet and Drum)
- iii. Saute-mouton (Leap-frog)
- iv. Colin-maillard (Blind Man's Buff)
- v. Les quatre coins
- vi. La toupie (The Top)
- vii. Galop (Le Bal)

Debussy: Dialogue du vent et de la mer (from *La Mer*)

Debussy: La fille aux cheveux de lin (from *Préludes*, book I)

Debussy: Clair de lune (from *Suite Bergamasque*)

Bizet: Petit mari, petite femme (from *Jeux d'enfants*)

Debussy: The Snow is Dancing (from *Children's Corner*).

ACT II

Francis Poulenc

**Concerto en sol mineur pour orgue,
orchestre à cordes et timbales**

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ACT III

Saint-Saëns: Introduction and Poco Adagio

(*Symphony no.3 'Organ'*)

Glazunov: Introduction to 'Winter'

(*The Four Seasons*)

Glazunov: 'Autumn'

(*The Four Seasons*)

Saint-Saëns: Conclusion of Scherzo and Finale

(*Symphony no. 3 'Organ'*)

Acts I and III orchestrated by John Longstaff.

Nicholas organ of Southwell Minster played by Darius Battiwalla and recorded by kind permission of the Dean and Chapter.

The rich tapestry of Northern Ballet's productions over the last decade or so illustrate the various ways of using music available to a choreographer. There have been new productions of traditional ballet scores (*The Nutcracker*, *Giselle*); newly commissioned scores (*Wuthering Heights*, *Peter Pan*, *Hamlet*, *A Tale of Two Cities*, *Cleopatra*); dance re-workings of operas (*Madame Butterfly*, *La Traviata*), and the usage of already composed music which originally had nothing to do with the subject matter of the ballet but was found to be dramatically suitable (*Dangerous Liaisons*, *The Three Musketeers*, and *Beauty & the Beast*).

For the last procedure to be successful musically, some unifying factors are desirable. In *The Three Musketeers* the music was entirely by Malcolm Arnold. In *Beauty & the Beast*, all but one of the pieces has French connections, and was composed within the period c. 1870 – 1938, the earliest music being the pieces by Bizet and Saint-Saëns, and the most recent being the Poulenc *Organ Concerto*.

Each piece of music chosen for *Beauty & the Beast* falls into one of four categories.

1) **Piano music** – the works by Bizet and Debussy (*Children's Corner*) were all originally written for solo piano or piano duet. The French never had a strong symphonic tradition, preferring operas, ballets and smaller character pieces – also there is a peculiarly French habit of writing for piano first and producing orchestral versions almost as an afterthought. Bizet orchestrated four of our selection from *Jeux d'enfants* himself – Debussy's friend André Caplet orchestrated *Children's Corner*, and as well as adapting these pieces to suit the forces of the Northern Ballet Sinfonia I've had to start from scratch with the remainder of these pieces.

2) **Orchestral programme music** – *Danse Macabre* and the 'Dialogue of the Wind and the Sea' from *La Mer* are both splendid examples of evocative programme music, though what they depict in our production may be subtly different from what the original composers had in mind!

3) **The organ** – the arresting opening of Poulenc's *Organ Concerto* is an ideal sound for introducing the Beast into the story; and the subtly shifting moods of the concerto – sometimes frightened, sometimes angry, at other moments tender, and at times happy – are well suited to depicting the emotions of the leading characters. The triumphant conclusion of Saint-Saëns' *Organ Symphony* is a fitting end to this fairytale, as the re-emergence of the organ at the wedding scene shows that this most magnificent of instruments can enhance the depiction of true happiness as well as the unpleasantness earlier.

4) **Glazunov's 'The Four Seasons'** – this is the odd one out; we've tried hard to find a connection between it and the other music in the ballet, and apart from the fact that the Russian composer Glazunov died in Paris, unfortunately there isn't one. However it is the one piece of genuine ballet music in the programme, and as we are extremely unlikely to stage 'The Four Seasons' in the form it was written to a commission by Petipa for the Mariinsky Theatre in St. Petersburg, here is a little more than a quarter of this enchanting score, which we hope you will enjoy along with the rest of the music in the ballet!

John Longstaff
Music Arranger

The Set

My first contact with the visual direction of the production came through David's costume designs which for marketing purposes had to be realised well in advance of my work.

My initial impressions of the costumes which contained the textures of reptile skin, semi-transparent featherlight chifons and shiny flowing metallic fabrics gave me insight into a highly tactile and atmospheric world.

David's beautiful costumes and the story inspired me for the set design which, taking the subject of outer appearance and inner desire, developed into an ever transforming space of exterior and interior atmospheric locations.

Having established the maximum danceable space its 'function' and its 'look' developed. The space contains the 'illusion of mirrors', a spell is then cast cracking the glass, leaving shattered emotional fragments, a look beneath the skin and the inner discovery of a magical and illusory world which has a dark side and a light-hearted side, which contains the mystery of the search for ones true self, which brings about a manifestation of love and the breaking of the spell. The broken heart is healed and its reflective fragments appear reassembled in a wholly surprising and triumphant fashion.

Duncan Hayler
November 2011

Photos Martin Bell

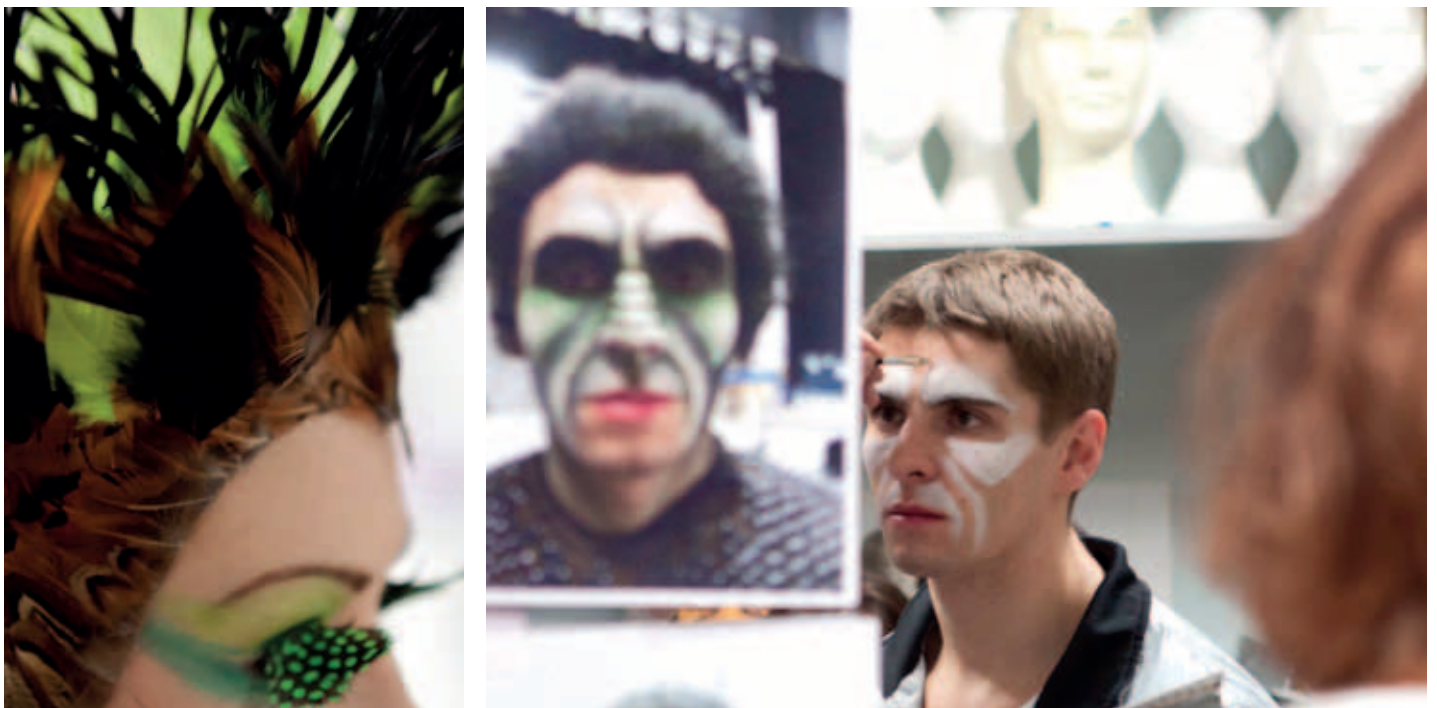
The Costumes

After my most recent co-design which was *Cleopatra* with Christopher Giles, I was very inspired by the beautiful aesthetic we had created together, most of which was constructed by our in-house wardrobe team. The questions at the start of designing for *Beauty & the Beast* were how to build on these recent achievements and how to create a new and unusual look for the ballet. The costumes always play a key role for me in how I create the dances and the way in which the characters move so it is an important process for me.

I decided to involve Julie Anderson, who worked with us on *Cleopatra*, in more of the whole design process. This, along with the costumes being created by our in-house team led by Kim Brassley, would allow us to follow the process more intimately and give greater time for construction and experimentation.

I have worked with Julie since my very first production with Northern Ballet, *Madame Butterfly*, and it has been with her clever ideas, skills and imagination that we have realised so many wonderful costumes together, that have combined period silhouette with freedom of movement.

I spent some time thinking about a period in which to set *Beauty & the Beast* but soon realised that most children do not relate to specific periods but imagine each scene or character to take on a look that expresses an action or feeling. I decided to let my imagination fly and as the story has a great deal to do with outward appearance and wealth, I allowed myself to be led by the extreme clothing of haute couture and the catwalk and to be inspired by fashion icons such as Armani, Mugler and Miyaki.



This was embraced and encouraged by both Julie and Kim and I set off to find fabrics to capture the magic of the designs. Colour was a key concern – it needed to be vibrant and the fabrics needed to move and change colour under the light with a life of their own. I was looking for a contemporary feel with a reference to past glamour and even medieval fairytales.

The scenes each took on their own look: the Prologue with the women's costumes referencing the Fifties in vibrant silk taffetas while the men are more futuristic with curved lines and metallic fabrics. The wealthy family costumes, which are a construction miracle, became an abundance of pleats and architectural shapes taking the Fifties look to the Eighties and beyond with even a hint of cartoon elements. The fairies became the most glamorous beings with multi-panelled evening wear and exotic head dresses and wigs with reference to old movie glamour but in contemporary fabrics.

Beauty's costumes remained the simplest – closest to what could be expected as romantic dress – allowing her character to be the most believable. This transforms in the castle to something more magical with a hint of medieval fairytale coming through the metallic sequins of the bodice. The split of the dress allows the audience to see more of the body while adding to the flow of the movement. The final scene sees the ensemble in unison with the simple elegance of Beauty.

The most challenging costume to create was that of the Beast. My desire was to develop a costume that showed the wild character while still allowing us to see the dancer's expression and movement. I wanted to stay away from fur and horns and clothing, and create a look of realism and transformation. I came upon some fantastic black beaded fabric that had a reptilian and scaly look and some shredded silk that hinted fur but was another texture. Julie and her team carefully constructed a slightly exaggerated torso. They then laid and shredded the beaded fabric onto the torso and legs, peeling back some to create the appearance of transformation from man to animal. Helen Russell used elements of the fabrics to create the head dresses and make-up that transformed the face but left the expression.

I hope you will enjoy these costumes as much as I have enjoyed watching them come to life. They have inspired the choreography and been a labour of love from Julie and all our wonderful seamstresses. I am very thankful to Julie, Kim, Helen and all our magical team at Northern Ballet.

David Nixon
November 2011



Beauty and the Beast – Through the Ages

The story of a Prince transformed into a beast and a young maiden whose heart is pure enough to see through his frightful exterior first appeared in 1740. Gabrielle-Suzanne Barbot de Villeneuve published *La Belle et la Bête* in *La jeune américaine, et les contes marins*. This is the earliest known example of the tale we know today. Here the beast is genuinely savage and not only feral in appearance. Similarly, the Beast has not been cursed for an unkind gesture, rather for resisting the advances of the evil fairy. Belle, the vision of humility and simple beauty, transpires to not be a merchant's daughter at all, rather the offspring of the king and a good fairy disguised as a merchant's daughter to evade that irksome evil fairy. Blue blood, however, will out. Beauty and her Beast/Prince live happily ever after.

The version which contains most of the elements we recognise in the tale today appeared in 1756 by Jeanne-Marie Le Prince de Beaumont. Beaumont distilled the tale to its beguiling core. Here we find the dual-natured Beast, cursed for his lack of charity towards a witch. Here, too, is the rustic ideal of the pure peasant girl who sees beyond the shallow externalities of the world, whose love is so genuine for all living things that the Beast's beastliness is, frankly, not such a problem. Her tears do, however, transform him back into the handsome Prince in the end.

Beaumont's tale set the bedrock for all ensuing adaptations. The archetypal components were there to make this tale endure: charity versus self-interest, aristocracy versus the bourgeoisie, vanity versus empathy, the feral versus the civilized. These themes would be variously extrapolated over the next two hundred and fifty years and make the tale applicable to almost any epoch or culture.

There have been countless adaptations for stage and screens both big and small. However, the most iconic for our times was Disney's 1991 re-telling which transferred onto the stage in 1999 with additional lyrics by Tim Rice. It continues to tour.

Jean Cocteau made a dense, beautiful film in 1946 with Jean Marais as the eponymous "Bête". The affecting cinematography in *La Belle et la Bête* is meant to evoke the engravings of Gustav Doré and Jan Vermeer's intense mundanities of peasant life. Cocteau was a poet as well as a film-maker and these are supremely lyrical evocations of those old Beaumont themes – the household, the peasantry and the aristocracy, the feral and the civilized.

The most recent incarnation, *Beastly*, starring Vanessa Hudgens, sets the action in an American high school where the themes of vanity and superficial beauty are played out. Robert Beaucage's 2008 film, *Spike*, warps into a tale of beastly obsession.

Wherever its setting, *Beauty and the Beast* remains robust and pertinent. Like all great fairytales it is a story with all kinds of possibilities depending on how you look at it. We can enumerate the story's conflicts and speculate about its continuing appeal, but ultimately its endurance and its continuing relevance are, in fact, something magic.

Aled Roberts



Illustrations by Walter Crane (left) and Warwick Goble.



northern ballet

academy

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We would welcome your involvement too. We value the contribution of everyone who becomes part of the Northern Ballet family – whether as an individual donor or a corporate partner – and you will have the satisfaction of knowing you are helping to secure the future of one of Britain's best loved companies.

We would like to invite you to support the following campaigns:

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Northern Ballet is responding positively to the cuts in government funding with a campaign to support our greatest asset; our dancers. We have been highly successful at developing talent, nurturing young students with potential and ensuring that they grow technically and artistically into world-class dancers. We want to continue to recruit young talent and maintain our full complement of 40 dancers needed to perform major productions like *Swan Lake*, *The Nutcracker* and future new ballets. We welcome your donations and would urge you to work with us and organise your own fundraising events to help us in any way you can. The campaign has got off to a terrific start and we have raised over £25k since it launched in October.

Please see the postcard in this programme for further information.

Become a Friend or Patron

You can become a Friend of Northern Ballet for less than £1 a week and play a major role in securing the long term future of our Company. The benefits range from meeting the dancers to seeing sneak previews of new ballets and receiving generous ticket discounts.

Become a Patron and you will also receive two tickets for the première of a Northern Ballet production plus an exclusive post-performance reception and backstage tour at a venue of your choice and a range of premium benefits.

By adding less than 50p a week to your membership, you can also help support Northern Ballet Academy which inspires and trains the professional dancers of the future.

Join the Directors' Circle

Members of our Directors' Circle have the opportunity to form a closer relationship with Northern Ballet. You'll enjoy a series of exclusive events that provide a special insight into the choreography, music, costume and set design that makes our Company unique. You'll also be able to get closer to the dancers and creative team, enabling you to engage on a more personal level with our work.

The support of Directors' Circle members is invaluable to us, providing an important contribution towards our ability to grow and thrive into the future.



To find out more contact our Fundraising team on 0113 220 8000 or email fundraising@northernballet.com or visit our website northernballet.com

Northern Ballet Soloist Martin Bell with Friend Andrea Scargill Photo Justin Slee.

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Dr Michael Ward; Mr Philip Webb; Mr Harry Wells;

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Northern Ballet Academy students Photo Megan McLoughlin



Northern Ballet in Leeds Photo Jonathan Taylor

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Northern Ballet is grateful to everyone who supported the *momentum* campaign for our new building and those who support the ongoing success of the Company.

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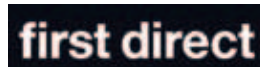
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Sky Arts At Northern Ballet

Sky Arts goes behind the scenes of Northern Ballet's brand new production of Beauty & the Beast. Get the inside view on Sky Arts 1 HD and online at sky.com/arts from January.



TV MEDIA PARTNER



Photo: Jason Tozer

Stanley & Audrey Burton Theatre

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Dance

Northern Ballet *Perpetual Motion*

Thursday 9 – Sat 18 February

Short works from a range of new and established choreographers

New Art Club *Quiet Act of Destruction*

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Friday 27 April Rosie Kay Dance Company

Double Points: K & Asylum

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A series of performances from members of Northern Ballet's exceptional Sinfonia

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Friday 18 May Clarinet/Saxophone Recital

Friday 21 September Piano Recital

Friday 14 December Wind Quintet

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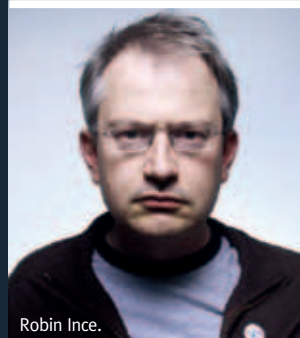
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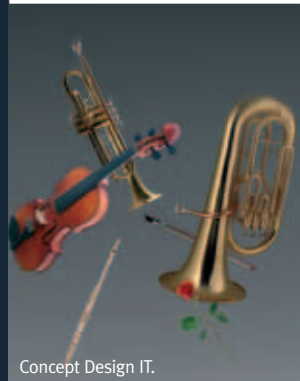
Northern Ballet's Hannah Bateman Photo Jason Tozer.



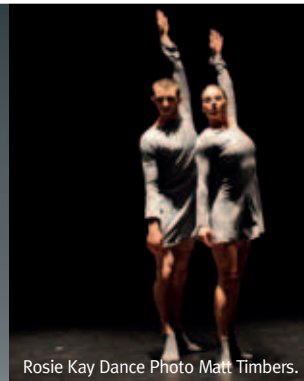
Robin Ince.



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Our People

David Nixon OBE

Artistic Director

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 a 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 Oper 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. Companies in Canada, the USA and South Africa have since staged David's productions. Recently David has reproduced *The Nutcracker* in Slovenia, *The Three Musketeers* in Tallin, Estonia and *Dangerous Liaisons* in Ohio.

Since joining Northern Ballet David has added an impressive array of new works to the repertoire including the hugely popular *Madame Butterfly*, *Wuthering Heights*, the *Gershwin* extravaganza, *I Got Rhythm*, *Swan Lake*, *A Midsummer Night's Dream*, *Peter Pan*, *Dracula*, *The Three Musketeers*, *A Sleeping Beauty Tale*, *The Nutcracker*, *Hamlet* and *Cleopatra*.

His work has received recognition: *A Midsummer Night's Dream* and *The Three Musketeers* were nominated for an Olivier award; *The Three Musketeers* won a Manchester Evening News (MEN) Theatre Award and *Madame Butterfly* and *A Midsummer Night's Dream* were nominated for an MEN Award; David was voted Director of the Year by readers of Dance Europe in 2003 and 2006; and Northern Ballet received the audience award at the Critics' Circle National Dance Awards for three successive years (2004, 2005, 2006), and the Patron's Award in 2009.

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



Photo Brian Slater

Music Staff



John Pryce-Jones

Music Director

John has been with Northern Ballet since 1992. Originally from South Wales, he has conducted throughout the UK with many of the major orchestras and overseas in twelve different countries.



Geoffrey Allan

Orchestra Leader

Geoffrey was born in Ayrshire, Scotland and joined Northern Ballet in 1993. He has given solo performances with the BBC Scottish Symphony Orchestra in broadcasts of Tchaikovsky's Violin Concerto and Lalo's *Symphonie Espagnole* and has performed with the Vancouver Symphony Orchestra as soloist and Guest Leader.



Vasilis Tsiatsianis

Guest Conductor

Vasilis Tsiatsianis was born in Athens, Greece. He began to study the piano and the French Horn at the age of 8, and at 16 he made his debut recital as a solo pianist.

Some of his most renowned collaborations include Karole Armitage, Germaine Casado, Pierre Lacotte, Lorca Massine, Mark Morris, Lynn Wallis, Igor Zelensky, the Lincoln Center of Performing Arts N.Y., the Mariinsky (Kirov) Ballet, Theater an der Wien, National Opera of Greece and Royal Academy of Dance. His compositions have been broadcasted by ORF (Austrian Broadcasting Company).

Read full biographies at northernballet.com

Northern Ballet Sinfonia

Orchestra

1st Violins

Geoffrey Allan (Leader)
Susan Hall (Sub-Leader)
Stella Hartikainen
Helen Boardman
Raimonda Koço

2nd Violins

Position Vacant
Laura Concar
Ian Flower

Violas

Rosalyn Cabot
Hannah Horton

Cellos

Sasha Volpov
Tom Rathbone

Double Bass

Steve Costello

Flute/Piccolo

David Sumbler
Sarah Bull

Oboe/Cor anglais

Mary Gilbert

Clarinets

Joanne Rozario
Alan Asquith (Bass Clt)

Bassoon

Paul Boyes

Horns

John Thornton
Ben Jones

Trumpet

Position Vacant
Gary Ritson

Trombone

Rick Scoates

Timpani/Percussion

Ian Hood

Percussion

John Melbourne

Harp

Celine Saout

Northern Ballet Sinfonia will give a number of ensemble performances over the coming months in the Stanley & Audrey Burton Theatre at Northern Ballet on Quarry Hill in central Leeds.

For more information or to book tickets visit

northernballet.com/boxoffice

The Sinfonia's recording of Claude-Michel Schönberg's *Cleopatra* is available to buy on CD from Northern Ballet on 0113 220 8000.

For more information about Northern Ballet Sinfonia, please contact

Barry Collarbone, Orchestra & Concerts Manager

Tel 0113 220 8000

Email barry.collarbone@northernballet.com

The Dancers

Leading Artists



Hannah Bateman *First Soloist*

Hannah is from Surrey and trained at the Susan Robinson School of Ballet and Central School of Ballet. She joined Northern Ballet in 2002 having previously performed with The Israel Ballet.



Georgina May *First Soloist*

Georgina is from Worcestershire and joined Northern Ballet in 2004. She trained at the Royal Ballet School.



Tobias Batley *First Soloist*

Toby trained at the Hammond School of Dance and the Royal Ballet School. Before joining Northern Ballet in 2004 he danced with Cannes Jeune Ballet. Toby is from Manchester.



Pippa Moore *Premier Dancer*

Pippa trained at the Hammond School of Dance, Chester and the Royal Ballet School. Originally from Liverpool, she has danced with Scottish Ballet, Wiener Ballet Theatre and The Royal Ballet and joined Northern Ballet in 1996.



Julie Charlet *First Soloist*

Julie was born in Lille, France and trained at the National Conservatory, Rouen and the National Superior School, Marseille. She joined Northern Ballet in 2003.



Hironao Takahashi *Premier Dancer*

Hironao is from Hokkaido, Japan. He trained at the Hisatomi Ballet Studio; the Royal Ballet Upper School and the Central School of Ballet, London. He has performed as a guest of Hisatomi Ballet Studio, Cape Town City Ballet, Lausanne Gala in Tokyo and Osaka, Japan. He started dancing with Northern Ballet in 1992.



Darren Goldsmith *Premier Dancer*

Darren is from Rochford. He trained at the Royal Ballet School. He has been performing with Northern Ballet since 1993.



Kenneth Tindall *Premier Dancer*

Kenneth was born in Dundee. He trained at the Central School of Ballet in London and has performed with The Israel Ballet and K Ballet and as a guest artist at the XIII International Ballet Festival of Miami. He started dancing with Northern Ballet in 2003.



Martha Leebolt *Premier Dancer*

Martha is from California and trained at the Black Mountain Dance Center and at BalletMet Columbus. She joined Northern Ballet in 2001. Martha won the 2010 National Dance Award for Outstanding Female Performance (Classical) for her performance as the Marquise De Merteuil in *Dangerous Liaisons*.



Javier Torres *Premier Dancer*

From Cuba, Javier trained at the National School of Ballet, Havana, and has performed with Ballet Nacional de Cuba.

The Dancers

Soloists & Coryphée



Martin Bell *Soloist*

Martin joined Northern Ballet in 2003. He trained at the Central School of Ballet in London and performed with their company Ballet Central. Martin is from London.



Ayana Kanda *Soloist*

Ayana, from Tokyo, trained at Kishibe Mitsuyo Ballet School and the Central School of Ballet. She joined Northern Ballet in 2003.



Ashley Dixon *Soloist*

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



Sebastian Loe *Coryphée*

Sebastian was born in London and trained at the Royal Ballet School. He joined Northern Ballet in 2004.



Christie Duncan *Coryphée*

Christie, from Portsmouth, joined Northern Ballet in 2004 having trained at the Royal Ballet Lower School and the Central School of Ballet.



Michela Paolacci *Soloist*

Michela joined the Company in 2003. Originally from Rome, she trained at Centro Danza La Sylphide, Rome; Royal Ballet Lower School; National Ballet Academy of Rome; Centro Studi Danza Laura Morandini and English National Ballet School.



Lori Gilchrist *Coryphée*

Lori is from Bradford, West Yorkshire. She joined Northern Ballet in 2004 having completed her training at the Northern Ballet School in Manchester.



Victoria Sibson *Soloist*

Victoria joined Northern Ballet in 2003. Born in Leicestershire she trained as a Northern Ballet Associate before taking up full-time training at the Central School of Ballet. She has previously performed with Ballet Central.



John Hull *Soloist*

John is from Sydney, Australia. He joined Northern Ballet in 2003. He was trained at Ecole Ballet Studios and the English National Ballet School.



Yi Song *Soloist*

Yi was born in Qing Dao, China and trained at the Beijing Dance Institute. He performed with Singapore Dance Theatre before joining Northern Ballet in 2005.

The Dancers

Dancers



Thomas Aragonés

Thomas is from Toulouse, France and joined Northern Ballet in 2008. He trained at the Centre des Arts et de la Danse and Terpsi Danse (Toulouse, France). He has previously performed with English National Ballet, Bordeaux Opera Ballet and with Ballet David Campos, Spain.



Antoinette Brooks-Daw

Antoinette 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 Lower School and then the Royal Ballet Upper School.



Josh Barwick

Josh is from Leeds where he trained as a Northern Ballet Associate. He went on to train at Elmhurst School for Dance. Josh joined Northern Ballet in 2010.



Giuliano Contadini

Giuliano is from Rimini in Italy. He joined Northern Ballet in 2007. He previously danced for Ballet Ireland and English National Ballet.



Dreda Blow

Dreda joined Northern Ballet in 2007. Born in Toronto, Canada, she trained at the National Ballet School of Canada and later at the Royal Conservatory, The Hague. Previous companies include Het Nationale Ballet, Amsterdam.



Jeremy Currier

Jeremy is from Surrey and joined Northern Ballet in 2009. He trained at the Patricia Ellis School of Dance and the Royal Ballet School, Lower and Upper Schools.



Matthew Broadbent

Matthew was born in Zevenaar in the Netherlands. He trained at the Royal Ballet School (Lower and Upper). Matthew joined Northern Ballet in 2010



Isabella Gasparini

Isabella is from Sao Paulo, Brazil. She joined Northern Ballet in 2007 having trained at Canada's National Ballet School, Ballet Marcia Lags and BTK, Brazil.

The Dancers

Dancers



Nicola Gervasi

Nicola is from Todi in Italy where he trained before joining English National Ballet School. He joined Northern Ballet having previously performed with Peter Schaufuss Balletten. Nicola joined Northern Ballet in 2010.



Benjamin Mitchell

Benjamin was born in Germany and trained at the Royal Ballet School and Elmhurst School for Dance. He joined Northern Ballet in 2008.



Rachael Gillespie

Rachael is from Swindon and joined Northern Ballet in 2008. She trained with the Judith Hockaday School and later the Central School of Ballet. Her previous companies include Scottish Ballet and Ballet Central.



Jessica Morgan

Jessica is from Newcastle, Australia and joined Northern Ballet in 2008. She trained at the Marie Walton Mahon Dance Academy and Elmhurst School for Dance.



Graham Kotowich

Graham is from Regina, Saskatchewan, Canada. He joined Northern Ballet in 2008 having trained at the Conservatory for the Performing Arts, the University of Regina, the Royal Ballet School and the National Ballet School of Canada.

Apprentices



Toni-Michelle Dent

Toni-Michelle joins the Company this year having previously danced with Ballet Central and as a swan in Northern Ballet's *Swan Lake*.

Teresa Saavedra Bordes

Teresa is from Spain where she trained before heading to the Royal Ballet Upper School. She previously worked with Birmingham Royal Ballet on *Cinderella*.



Abigail Prudames

Abigail is from Harrogate in North Yorkshire and joins Northern Ballet in 2011. She trained at the Royal Ballet Lower School and Elmhurst School for Dance (upper school).

Read full biographies at northernballet.com

Biography photos Justin Slee

northernballet.com/sponsoradancer

Ballet Staff



Daniel De Andrade

Ballet Master

Daniel joined the Northern Ballet in 1995 as a Principal Dancer. He became Ballet Master in 2003.

Born Brazil.

Trained Musika Centro de Estudos, Hammond School of Dancing.

Previous Companies National Ballet of Portugal, London City Ballet, Zurich Ballet, Scottish Ballet.

Favourite Roles Heathcliff in *Wuthering Heights*, Romeo in *Romeo & Juliet*, the Count in *Dracula* and Basilio in *Don Quixote*.

Career Highlights Creating the role of José in *Carmen*.

Guest Performances Three commemorative galas in Brazil to celebrate the Royal Academy of Dance's 75th Anniversary.

Guest Teaching Worked with the Brazilian Deborah Colker Dance Company during their 2006 and 2010 UK tours, Phoenix Dance Theatre, Bern Ballet, Royal Academy of Dance and Central School of Ballet among others.

Choreography Regular participant of the Zurich Ballet Choreographers' workshops; organiser of the 1994 Dancers' Choreographic workshop for Scottish Ballet; in 2009 choreographed the fight scenes for David Nixon's *The Three Musketeers* for the Estonian Ballet. For Northern Ballet he has choreographed *Glass Canon* for the 2010 mixed program, *Danzando Felini* for the UK/Italy Trades award ceremony in Milan in January 2011 and *Untainted Parallel* for the choreographic showcase in June 2011. In August 2011 he also choreographed *Simply Playful*

for the Woking Initiate Festival. Daniel has been awarded the Dance Fellowship on the Clore Leadership Programme of 2011/12.

Personal Daniel lives in Cleveland with his wife Pamela and their five children Dale, Lewis, Kieran, Ellise and Madeline.



Yoko Ichino

Ballet Mistress & Academy Associate Director

Born Los Angeles.

Trained Trained with Mia Slavenska in Los Angeles.

Previous Companies American Ballet Theatre, National Ballet of Canada, Stuttgart Ballet and Joffrey Ballet.

Guest Performances Joffrey Ballet, Tokyo Ballet, Ballet de Monte Carlo, Australian Ballet, Sydney Ballet, Royal New Zealand Ballet, the Deutsche Oper Ballet, Berlin, Bayerisches Staatsoper Ballet, Munich and Birmingham Royal Ballet.

Career Highlights Becoming the first American trained, and American woman, to win a medal at the prestigious Third International Ballet Competition in Moscow in 1977; dancing opposite such artists as Rudolf Nureyev, Helgi Tomasson, Anthony Dowell and Fernando Bujones.

Personal Yoko is married to Artistic Director David Nixon. She was Director of the Professional Training Programme at BalletMet (1996 – 2001), has been invited to be a guest teacher in schools and companies around the world and is delighted to be working with Northern Ballet whilst continuing her successful international teaching career.



Charlotte Talbot

Guest Ballet Mistress

Charlotte is a former Northern Ballet Principal Artist who originally joined the Company in 1992 under the direction of Christopher Gable. She created title roles in many of Northern Ballet's ballets including: Estella in Stefano Giannetti's *Great Expectations*; Lucille in Massimo Morricone's *Jekyll & Hyde*; Blanche DuBois in Diddy Veldman's *A Streetcar Named Desire* and Cathy in David Nixon's *Wuthering Heights*.

David Paul Kierce

Guest Teacher

Raymond Smith

Guest Teacher

Chris Hampson

Guest Teacher

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2012

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Beauty & the Beast

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Edinburgh Festival Theatre

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Tue 20 – Sat 24 Mar

Sheffield Lyceum Theatre

0114 249 6000

Tue 27 – Sat 31 Mar

Hull New Theatre

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Tue 17 – Sat 21 Apr

Milton Keynes Theatre

0844 871 7652

Tue 24 – Sat 28 Apr

Cardiff New Theatre

029 2087 8889

I Got Rhythm

Wed 23 – Sat 26 May

Leeds Grand Theatre

0844 848 2701

Tue 29 May – Sat 2 June

Norwich Theatre Royal

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