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Cover: Stina Quagebeur, Grant Rae and Shevelle Dynott in *Second Breath* by Russell Maliphant. ©Photography by ASH

Snowflakes.
© Photography by ASH

About English National Ballet

For 65 years, English National Ballet has been
at the centre of the creative life of the country



Our Mission

We bring world-class classical ballet to the widest possible audience – delighting them with the traditional and inspiring them with the new. We aspire to be the United Kingdom’s most exciting and creative ballet company.

Our Vision

Under the leadership of Artistic Director Tamara Rojo, English National Ballet stands for artistic excellence and creativity. We are a world-class organisation, flexible, collaborative, and engaging with its audiences. We honour the tradition of great classical ballet while embracing change, evolving the art form for future generations and encouraging audiences to deepen their appreciation of it.

Our Objectives

- To present productions of classical ballet of the highest quality within England and around the world;
- To offer access to the widest possible audience through affordable pricing and attractive repertoire in a variety of venues including theatres, schools, festivals and digital platforms;
- To inspire, enlighten and uplift the public through performances, events, interaction and experience;
- To develop the art form of ballet by commissioning new choreography, design, and musical composition as well as cherishing the classical repertoire;
- To maintain the highest artistic standards.

Our ambition is great ballet for everyone.

Alina Cojocaru
and Ivan Vasiliev
© Photography by ASH

A message from our Chairman



English National Ballet's 2014-2015 season proved to be a transformative one in the life of the company, notable for its artistic achievements, financial health, increased engagement from a growing audience and our strategic investments for the longer term.

We had our most successful Christmas season on record, held the world premiere of award winning *Lest We Forget*, and we completed our search for a new long term home.

And that's on top of our usual programme of UK and international touring, outreach activities and developing new talent. It has been an incredibly busy, creatively rewarding period, and one that I believe will place the company on a sound footing for the years ahead.

Integral to our recent success is the hard work of all of our staff, but I must in particular pay tribute to our Artistic Director Tamara Rojo, and to our Executive Director, Caroline Thomson. Without their fearless leadership, willingness to take risks and commitment to artistic excellence, English National Ballet would not be the company it is today.

I also wish to say thank you to my Board, whose oversight and commitment to the company is a major factor in the dynamism of English National Ballet. We are blessed with

a hard-working, experienced and diverse group of trustees, each of whom deeply love the company and who give considerable time to an organisation which is now becoming a genuine arts leader and innovator. I have had the pleasure of being English National Ballet's Chairman for three years and I am delighted that the Board have placed faith in me to serve a second three year term, effective December 2015.

It has been clear for some time that the company is in need of more space, and a building that is fit for purpose. Our current home in South Kensington has served us well, but with only two studios and a lack of modern facilities, the time is right for us to move on and to have a new building consistent with the company's talents and ambition. I am thrilled that from summer 2018, we will be based at London City Island in East London. For the first time, we will share a home with English National Ballet School and the new purpose-built facility by leading property developers EcoWorld Ballymore will give us everything we need to continue creating new work and inspiring a love of ballet among the public and the communities we serve.

I have made it a priority in my second term as Chairman to use the move to our transformational new headquarters to underpin our investment in education, digital and music provision. Thanks to our strong box office performance and the ongoing support of Arts Council England, we are in a solid position to realise our bold plans and delivering on our mission to bring world-class ballet to the widest possible audience.

I look forward to the next 12 months and commend this Annual Review to you.

Justin Bickle
Chairman

"England's National Ballet has always been a very special company but under Rojo's artistic direction it has acquired a tightly-knit, progressive (and most of all, consistent) edge as a springboard for world-leading, superstar performances."

London Dance, Graham Watts



A message from our Artistic Director



Tamara Rojo
© Jeff Gilbert

“we dance to enrich people’s lives”

Tamara Rojo

I have always been clear about what we are here to do as a ballet company: we are here to enrich people’s lives. To connect with them, to move them, to inspire them. And to do that, we need to be continually propelling our art form forward, developing talent, creating new work and reinvigorating the classical repertoire. So when I look back at the last 12 months, it fills me with great pride to be able to say that is *exactly* what we have been doing.

Lest We Forget was a pivotal moment in our story. The anniversary of the outbreak of the First World War was an opportunity for us to reflect and pay tribute to those who fought, and those who were left behind. It was a subject that called for an extraordinary creative effort. So I asked Akram Khan, Liam Scarlett and Russell Maliphant to work with us to create three entirely new works. Collaborating with these exceptional artists was an honour and I would like to thank them for giving me, our dancers and the whole team an unforgettable experience.

Lest We Forget is a marker of what we are capable of. I want us to continue working with exciting artistic partners, pushing our dancers to master new repertoire and surprising our audiences with the possibilities of ballet.

Our productions of the classical greats have continued to captivate audiences this year and this is no less important to me than the creation of new work. We have a responsibility to share these works with as many people as possible – ballet is for everyone and quite often it is the Romeo and Juliets, the

Swan Lakes and the Nutcrackers that first spark a passion for ballet. We will continue to bring new ideas, energy and talent to the classical repertoire – that is a promise.

We ended the year with our first performances as an Associate Company of Sadler’s Wells. This new relationship with one of the world’s leading dance houses reflects our growing reputation as a versatile and innovative ballet company. Our triple bill, *Modern Masters* drew new audiences to Sadler’s Wells, and new audiences to English National Ballet – I trust our relationship will continue to be as artistically fruitful in the years to come. When you collaborate and you are willing to take risks it pays off.

What gave me the biggest thrill, was witnessing how each piece connected with our audiences on a deep, emotional and personal level – that is what dance can do. Whether we were performing at the London Coliseum or on the Pyramid Stage at Glastonbury, I saw people lose themselves in the stories we were telling.

Ultimately, every success we have had over the past year is down to the hundreds of people who are connected to English National Ballet – Arts Council England, our guest teachers, our supporters, our dancers, our musicians, our creative teams and of course, our staff. Thank you to every single person who has contributed their time, talent and enthusiasm.

Tamara Rojo
Artistic Director

Highlights

1m+
YouTube
video views

187
performances

8
new
commissions

616k
unique visits to
ballet.org.uk

261k
attendance

30k+
tickets sold at discounted rates for
children, families, students, seniors

33.8k
people enjoyed
My First Ballet: Coppelia

573k
saw us at Glastonbury and
on BBC2 and BBC iPlayer

5k
Participated in Dance
for Parkinson's sessions

40k+
people reached through
Engagement programmes

A message from our Executive Director



We continued to focus on building strong teams across the organisation and expanded our Marketing and Development departments. We are committed to investing in people who are passionate about our work and have the ability to deliver our vision of bringing ballet to more people, and more places.

Now in it's fifth year, our Dance for Parkinson's programme continued to touch the lives of hundreds of people with Parkinson's. It is one of the most valuable programmes we run as a company and I am delighted that this year we reached more people than ever before, all of whom benefitted from the power of dance. Long may it continue.

Looking ahead to next 12 months, there is much to be excited about. We will be full steam ahead with planning and fundraising for our move to London City Island, we will be throwing our energy into creating new works by female choreographers, developing a new full-length ballet, *Giselle*, with Akram Khan and performing in some awe-inspiring venues, including "the cathedral of ballet", Palais Garnier in Paris. Off stage, we are going to be working hard to grow and develop our digital presence and we will aim to develop an out-of-London residency and programme of Engagement.

English National Ballet is going from strength to strength – and I am confident that the next year will be just as exhilarating as the last 12 months. It continues to be a thrilling time to be a part of the English National Ballet story.

Caroline Thomson
Executive Director

The past 12 months have been both hugely creatively satisfying and fiscally rewarding. We ended the year with a surplus: our box office income of £6, 924, 330 from 156 performances combined with generous support from funders and donors, is testament to the nation's healthy appetite for ballet in all its forms, and means we are well positioned to deliver on our bold plans for the next few years.

Looking back on the objectives we set ourselves for 2014/2015, I am very proud of the year we've had. *Lest We Forget* saw us add brand new works to our repertoire, while *Modern Masters* allowed us to perform work by three of the 20th century's most influential choreographers.

We also not only launched our search for a new home, but found one – in 2018, English National Ballet and English National Ballet School will be brought together under one roof for the first time at London City Island.



2014/2015 Objectives

- Further ENB's programme of developing innovative new work through creative collaborations, with *Lest We Forget* (commissions from Akram Khan, Russell Maliphant and Liam Scarlett) and *Modern Masters*.
- Successful delivery of self-funding international tours
- Launching the search for a new building with English National Ballet School
- Secure a performing strategy for London
- Further investment in health and fitness support for the dancers
- A strengthening of the Marketing and Development teams
- Build on English National Ballet's successful Dance for Parkinson's programme.

Artistic Programme Review

Our 2014–15 programme reflected our twin aims of cherishing the great works of the classical repertoire and bringing fresh and challenging new works to the widest possible audience. Collaborating with choreographers, artists and organisations we brought together diverse creative visions.



2014–2015 saw the world premiere of *Lest We Forget*, created to commemorate the centenary of the start of the First World War. We invited three of Britain's leading choreographers to create new works: Akram Khan, Liam Scarlett and Russell Maliphant.

"Lest We Forget is adventurous and full of promise for ENB's future."

The Daily Telegraph

Their brief was to express the experiences of those who fought, and those who stayed behind. At the opening night, critics and audiences alike were in agreement that they had more than risen to the challenge. The Daily Telegraph declared *Lest We Forget* "melancholic, but thrillingly uplifting" while audience members responded to the evening through social media, calling it "**spellbinding and poignant**" @Fiona_Trewavas, "**groundbreaking, breathtaking, mark-making creative brilliance**" @GWDanceWriter and an evening that provided "**three strong and beautiful world premieres mixing traditions and taking us to new places**" @armslengthal

Right: Liam Scarlett works with English National Ballet dancers on *No Man's Land*. © Photography by ASH

Left: Tamara Rojo and Akram Khan in *Dust* by Akram Khan. © Photography by ASH

Akram's Khan's contribution to the evening, *Dust*, was duly rewarded at the 2014 Critics' Circle National Dance Awards with the accolade for Best Modern Choreography. Featuring 24 of our dancers and set to Jocelyn Pook's pounding rhythmic soundtrack, with *Dust*, we added a contemporary piece "**full of pain and power**" (The Independent) to our repertoire.

The "**devastatingly effective**" (The Daily Telegraph) *Second Breath* from Russell Maliphant used the recorded voices of survivors to punctuate the swaying movements of 20 dancers and Andy Cowton's haunting score. While Liam Scarlett's *No Man's Land* evoked the entwined destinies of the women working in munition factories at home and the men fighting in the trenches.



Lest We Forget showed us exploring the possibilities of ballet, and embracing the experience of working with new creative partners.

Artistic Programme Review

In June, we returned to London's Royal Albert Hall for 14 performances of Derek Deane's production of *Romeo & Juliet* in-the-round. The Shakespearean classic had a cast of 120 and reunited Tamara Rojo and Carlos Acosta in the lead roles. Prokofiev's majestic score was played by the full English National Ballet Philharmonic, with Roberta Guidi di Bagno's grand set designs animating the stage. The highly anticipated return of Acosta and Rojo was met with delight by ballet fans, but we also bade farewell to Principal Dancer Daria Klimentová who performed the role of Juliet for the very last time. Reviews of the production were roundly positive, with the Guardian dubbing the production a **"hugely entertaining spectacle."**



Above: Erina Takahashi in *Coppélia*
© Photography by ASH

Right: Barry Drummond in *In the Middle, Somewhat Elevated*.
© Photography by ASH

Continuing the season on a lighter note, we brought a comic tale of love and mistaken identity, *Coppélia*, to the London Coliseum in July. The run was made even more memorable for two of our dancers with news of their promotions in the days leading up to opening night. Yonah Acosta, making his debut in the production, was promoted to Principal, and Shiori Kase to First Soloist.

With the arrival of Autumn, we prepared to take our critically-acclaimed production of *Swan Lake* around the country to Manchester, Liverpool and Milton Keynes, before a London run at the Coliseum. Since its premiere in 2000, Derek Deane's timeless interpretation has been seen by more than half a million people in the UK. The stellar cast included Alejandro Virelles making his debut as Principal with us and performing the lead role of Prince Siegfried with Alina Cojocaru playing Odette/Odile. Tamara Rojo also returned to the role of Odette/Odile for a number of performances and winner of Emerging Dancer 2014 Junor Souza played Prince Siegfried on six occasions.

Touring is fundamental to our vision of bringing ballet to the widest possible audience and we have long-standing relationships with many of the venues and cities we return to year after year. And as ever, the press in each region came to review our performances, the Liverpool Echo reported **"this is a *Swan Lake* to cherish"** while the Manchester Evening News went even further, calling it **"a perfect version of a much-loved ballet."**

"gutsy performance"

The Daily Telegraph



“they look as though
they own the ballet”

Judith Mackrell, The Guardian on *Petit Mort*



Also touring throughout the Autumn season was our version of *Coppélia*. We took our much-loved production from Southampton, to Oxford and on to Bristol. The tour put the spotlight on recently promoted First Soloist Shiori Kase in the lead role of Swanilda. Sharing the limelight were another recently promoted First Soloist, Junor Souza, Lauretta Summerscales, Erina Takahashi, Fernando Bufalá and Tamara Rojo. Léo Delibes' joyful score was played by English National Ballet's full orchestra and critics were quick to laud our production as one to “**lift the spirits**” (Oxford Times).

“Yet again, ENB have
given us a thoroughly
delightful evening at
the ballet...”

The Arts Desk on *Coppélia*

As the year drew to a close, we embarked on what was to become our most successful festive season on record, with *Nutcracker* in December followed by *Swan Lake* in January. In total, an extraordinary 105,000 people saw an English National Ballet performance over this period and we performed to practically full-houses every evening.

Wayne Eagling's *Nutcracker* premiered in 2010 to celebrate our 60th anniversary and has been a firm favourite in our repertoire ever since, seen by more than 300,000 people. Our 2014 run saw two dancers making their debut as Clara; Katja Khaniukova and Ksenia Ovsyanick. And our more seasoned Principals included Alina Cojocar, Alejandro Virelles and Tamara Rojo, whose performance was described by one audience member as “**heaven-sent**” (@AmandaStekly). Our opening night made a splash on the front cover of The Times the following day and the Daily Express' warm review pronounced the show to be “**spellbinding**”.

Swan Lake - Alina
Cojocar and
Alejandro Virelles
© Photography by ASH

Left: James Forbat
in *Petit Mort*
© Photography by ASH



In January, *Swan Lake* arrived at the Coliseum on the back of its UK tour. We were thrilled to welcome Guest Artists Alban Lendorf, Vitor Luiz and Ivan Vasiliev to perform with the company but there was also a touch of poignancy to proceedings as we said goodbye to Lead Principal Elena Glurdjidze.

This run of *Swan Lake* continued its fantastic track record for enchanting critics and audiences for over 15 years. The Sunday Express called it “**one of the best productions of *Swan Lake* you are likely to see for a long time**” and The Daily Telegraph gave it their seal of approval as “**an impeccably judged piece of work**”.

Artistic Programme Review

In Spring 2015, we presented our first programme of work as Associate Company of the nation's foremost contemporary dance house, Sadler's Wells. When this new partnership was announced in November 2014, Alistair Spalding, Artistic Director and CEO of Sadler's Wells remarked **"The new contemporary work that Tamara has been commissioning, has added an exciting dimension to English National Ballet's firmly-established reputation and repertoire, the result of a clear vision for ballet in the 21st century"**.

It seemed fitting for our inaugural production to present an homage to some of the most influential choreographers of the 20th Century. *Modern Masters*, was a triple bill of works from three of today's most celebrated choreographers: William Forsythe, Jiří Kylián and John Neumeier.

The programme began with Kylián's *Petite Mort*, which we previously performed in *Ecstasy and Death* in 2013. A witty contemporary ballet, it is performed to the movements of two Mozart Piano Concerti and was originally created in 1991 to mark 200 years since the death of Mozart.

We also gave the UK premiere of Neumeier's *Spring and Fall*, set to Dvořák's *Serenade for Strings in E Major*. Featuring two couples and corps de ballet, Lead Principal Alina Cojocaru called the opportunity to perform the work **"a dream come true"** and we are now privileged to be the only UK company to have *Spring and Fall* exclusively in our repertoire.

Forsythe's *In the Middle, Somewhat Elevated* was first created at the request of Rudolf Nureyev when he was Director of the Paris Opéra and this was English National Ballet's first time tackling the piece. Performed on a bare stage, it is a technically demanding work set to an electronic score.

The evening collected a number of four star reviews from publications including *The Times*, *The Daily Telegraph*, *The Observer* and *Evening Standard*. 86% capacity revealed the public's keen interest in our fledgling partnership with Sadler's Wells and with 36.5% of ticket purchases being made by first time buyers to Sadler's Wells, we showed new audiences the potential of ballet. As one Twitter user commented **"May the relationship with Sadler's Wells be long and prosperous."** (@joel_i_cottrell)

"It is a coup for Rojo to have acquired one of his works"

The Guardian, on Neumeier's *Spring and Fall*



Artistic Programme Credits



LEST WE FORGET Second Breath

Direction and Choreography
RUSSELL MALIPHANT
Lighting MICHAEL HULLS
Composer ANDY COWTON
Orchestrator BEN FOSKETT
Costume Design STEVIE STEWART
Collaborative Assistant DANA FOURAS
Assistant CARYS STATON

No Man's Land

Choreography LIAM SCARLETT
Music Excerpts from Harmonies Poétiques
et Religieuses by FRANZ LISZT, arranged and
orchestrated by
GAVIN SUTHERLAND
Design JON BAUSOR
Lighting PAUL KEOGAN

Co-production of English National Ballet
and Queensland Ballet

Dust

Direction and Choreography AKRAM KHAN
Music JOCELYN POOK*
Dramaturg RUTH LITTLE
Costume Design KIMIE NAKANO
Lighting Design FABIANA PICCIOLI
Set Design SANDER LOONEN
Rehearsal Directors JOSE AGUDO,
ADREJ PETROVIC and HUA FANG ZHANG

*By kind permission of Chester Novello Music Ltd

Firebird

Choreography GEORGE WILLIAMSON
Music IGOR STRAVINSKY
Set Design DAVID BAMBER and
GEORGE WILLIAMSON in collaboration
with John Campbell Scenic Studio
Costume Design DAVID BAMBER
Lighting PAUL KEOGAN

By arrangement with Schott Music Limited
and Chester Music Limited

Performance Dates

Barbican London 2–12 April 2014 **12 performances**

MY FIRST BALLET: Coppélia

Choreography GEORGE WILLIAMSON
after an original production by RONALD HYND
and MARIUS PETIPA
Concept and Direction GEORGE WILLIAMSON
Music LÉO DELIBES
Music Arrangement GAVIN SUTHERLAND
Design LOUIE WHITEMORE
Lighting RICHARD HOWELL

Performance Dates

Theatre Severn, Shrewsbury 5–6 April 2014
5 performances

Peacock Theatre, London 8–19 April 2014
19 performances

Palace Theatre, Manchester 26–27 April 2014
5 performances

Assembly Hall Theatre, Royal Tunbridge Wells
3–4 May 2014
5 performances

New Victoria Theatre, Woking 10–11 May 2014
5 performances

Waterside Theatre Aylesbury 17–18 May 2014
5 performances

Churchill Theatre, Bromley 24–25 May
5 performances

*Generously supported by The Leverhulme Trust
and King's College London*

ROMEO & JULIET IN-THE-ROUND

Choreography DEREK DEANE
Music SERGE PROKOFIEV
Design ROBERTA GUIDI DI BAGNO
Lighting Design HOWARD HARRISON

Performance Dates

Royal Albert Hall London 11–22 June 2014
14 performances

COPPÉLIA

Choreography RONALD HYND
after MARIUS PETIPA
Music LÉO DELIBES
Design DESMOND HEELEY
Lighting DAVID MOHR

Performance Dates

Coliseum London 23–27 July 2014
7 performances

Mayflower Southampton 15–18 Oct 2014
6 performances

New Theatre Oxford 28 Oct–1 Nov 2014
7 performances

Hippodrome Bristol 4–8 Nov 2014
7 performances

SWAN LAKE

Choreography DEREK DEANE after
MARIUS PETIPA and LEV IVANOV
Additional Choreography
FREDERICK ASHTON
Music PYOTR ILYICH TCHAIKOVSKY
Design PETER FARMER
Lighting HOWARD HARRISON

Performance Dates

Palace Theatre Manchester 8–11 Oct 2014
6 performances

Milton Keynes Theatre Milton Keynes 11–15 Nov 2014
7 performances

Liverpool Empire Liverpool 18–22 Nov 2014
7 performances

Coliseum London 7–18 Jan 2015
15 performances

NUTCRACKER

Choreography WAYNE EAGLING
Based on concept by TOER VAN SCHAYK
and WAYNE EAGLING
Music PYOTR ILYICH TCHAIKOVSKY
Design PETER FARMER
Lighting DAVID RICHARDSON

Performance Dates

Coliseum London 11 Dec 2014–4 Jan 2015
33 performances

MODERN MASTERS

Petite Mort

Choreography JIŘÍ KYLIÁN
Music W.A. MOZART
Set Design JIŘÍ KYLIÁN
Costume Design JOKE VISSER
Light Design JIŘÍ KYLIÁN (Concept)
JOOP CABOORT (realisation)
Technical Supervisor KEES TJEBBES

Spring And Fall (UK Premiere)

Choreography JOHN NEUMEIER
Music ANTONÍN DVOŘÁK
Light and Costume Design JOHN NEUMEIER

In The Middle, Somewhat Elevated

Choreography WILLIAM FORSYTHE
Music THOM WILLEMS
in collaboration with LES STUCK
Stage, Light and Costume Design
WILLIAM FORSYTHE

Performance Dates

Sadler's Wells London 10–15 March 2015
8 performances

*Generously supported by Esmée Fairbairn Foundation
and the Modern Masters Production Circle*

*Generously supported by Esmée Fairbairn Foundation
and the Modern Masters Production Circle*



INTERNATIONAL TOUR

Teatros del Canal Madrid 24–27 Apr 2014

Teatro del Generalife Granada 4 July 2014

Festival Castell Peralada 1–2 August

Artistic Programme Awards

English National Ballet is living through one of the most thrilling periods in its history; staging new, re-invigorated productions of the Classics and commissioning new works from eminent contemporary choreographers.

In the 2014–2015 season,
we received the following honours:

Awards

National Dance Awards

Outstanding Company of 2014

National Dance Awards

Akram Khan – Best Modern Choreography
Dust

Manchester Theatre Awards

Robert Robson Award for Dance
Le Corsaire

Knights of Illumination Awards 2014: DANCE

Paul Keogan – *No Man's Land*,
Lest We Forget at the Barbican

USA International Ballet Competition

Shiori Kase – Gold Medal

Breaking Glass Award

Stina Quagebuer – *Vera*



English National Ballet Dancers

2014–2015 Guest Principals and Current Company at time of printing.

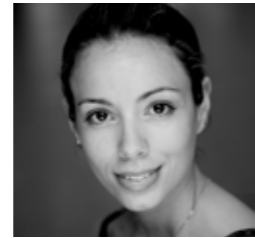
Lead Principals



Alina Cojocaru



Isaac Hernández



Fernanda Oliveira



Tamara Rojo



Erina Takahashi



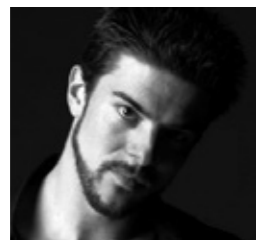
Carlos Acosta*



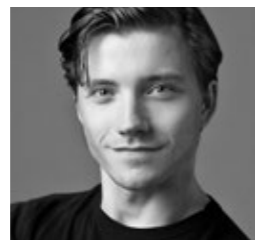
Esteban Berlanga*



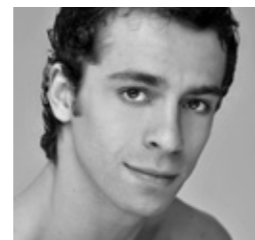
Mathias Dingman*



Casey Herd*



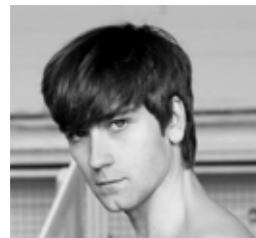
Alban Lendorf*



Vitor Luiz*



Ivan Vasiliev*



Friedman Vogel*

"As so often with ENB, the corps were resplendent."
On *Swan Lake*, January 2015 – The Daily Telegraph

Principals



Yonah Acosta



Begoña Cao



Alejandro Virelles

Character Artists



Michael Coleman



Jane Haworth



Irek Mukhamedov

* 2014–2015 Guest Principals

First Soloists



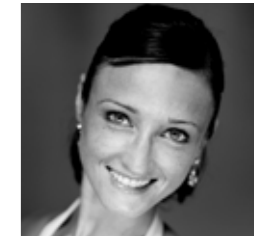
Crystal Costa



James Forbat



Shiori Kase



Adela Ramírez



Fabian Reimair

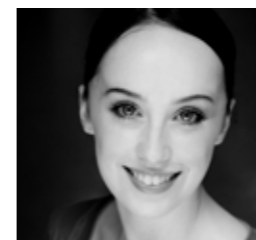


Junor Souza

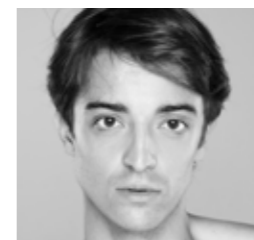


Laurretta Summerscales

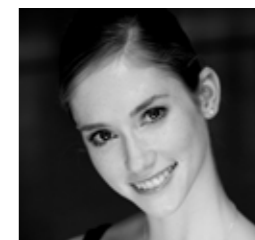
Soloists



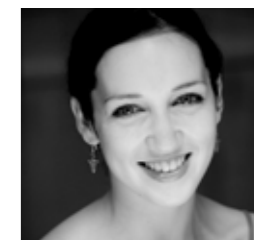
Désirée Ballantyne



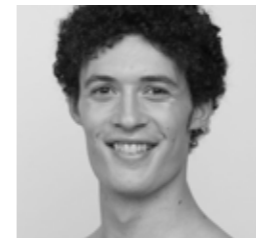
Fernando Bufalá



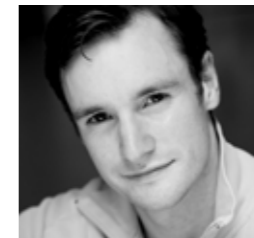
Alison McWhinney



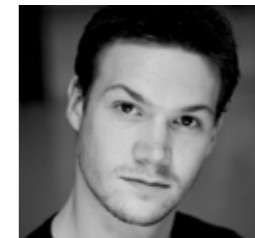
Ksenia Ovshyanick



Emilio Pavan



James Streeter

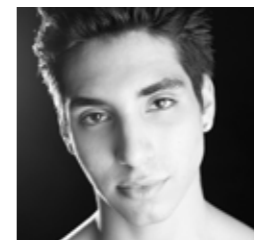


Max Westwell

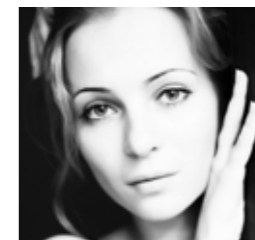
Junior Soloists



Kei Akahoshi



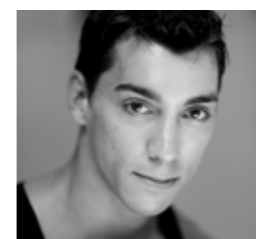
Cesar Corrales



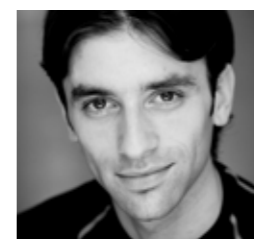
Katja Khaniukova



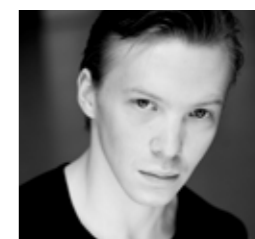
Senri Kou



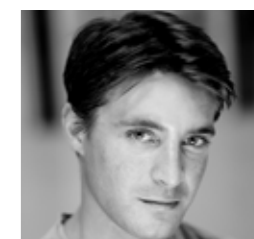
Daniel Kraus



Laurent Liotardo



Anton Lukovkin



Juan Rodríguez

**English
National
Ballet
Dancers**

First Artists



Tiffany Hedman



Anjuli Hudson



Madison Keesler



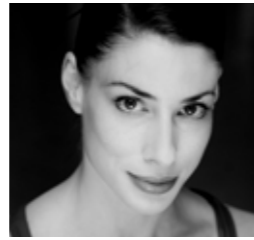
Van Le Ngoc



Makoto Nakamura

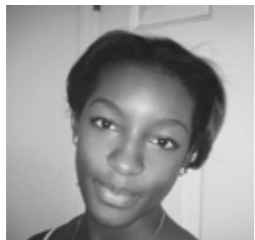


Ken Saruhashi

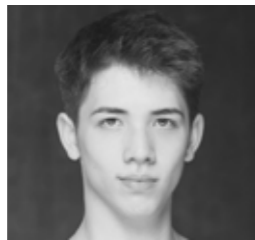


Tamarin Stott

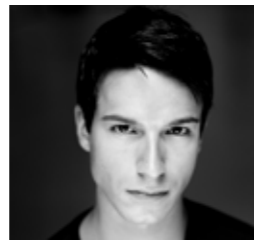
**Artists of the
Company**



Precious Adams



William Beagley



Francisco Bosch



Naomi Bottomer



Isabelle Brouwers



Emilia Cadorin



Yoko Callegari



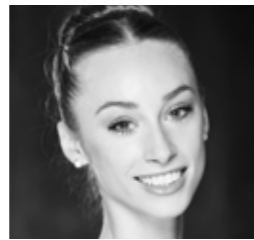
Jung ah Choi



Barry Drummond



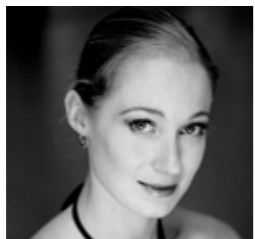
Shevelle Dynott



Josephine Frick



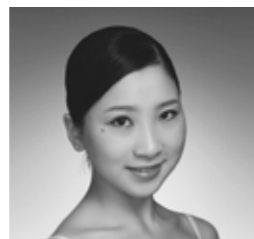
Jennie Harrington



Amber Hunt



Jeanette Kakareka



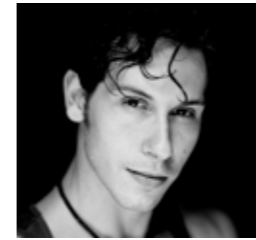
Rina Kanehara



Sarah Kundi

“With the ENB dancers on fizzing form, this is a night to savour.”

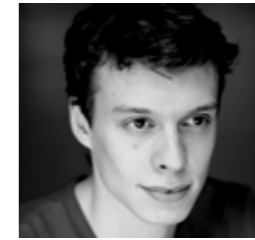
On Modern Masters, March 2015 – The Stage



Pedro Lapetra



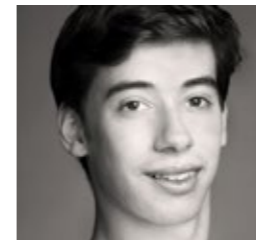
Adriana Lizardi



Joshua McSherry-Gray



Guilherme Menezes



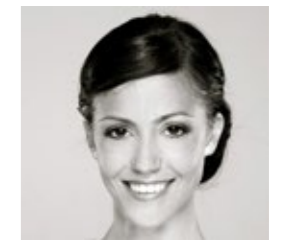
Vitor Menezes



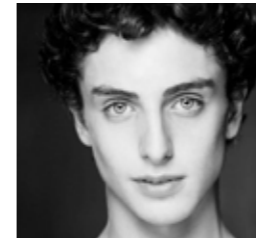
Stina Quagebeur



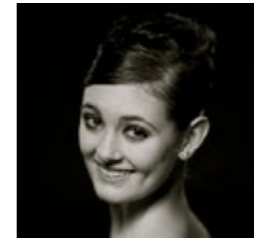
Grant Rae



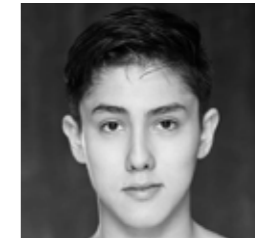
Maria José Sales



Daniele Silingardi



Angela Wood



Erik Woolhouse



Jia Zhang



Jinhao Zhang

We are committed to achieving the highest musical as well as dancing standards, and some of the country's top musicians form our orchestra.

2014/2015 saw English National Ballet's orchestra renamed English National Ballet Philharmonic, during an exceptionally busy season where as usual live music played a vital part in the company's UK performances.

With the triumphant success of *Lest We Forget* the orchestra explored significant new work by current British composers – something the company seeks to continue developing over the coming years and clearly approached with relish by the musicians.

The orchestra played a fundamental role in our UK performances and the 14/15 financial year saw English National Ballet Philharmonic taking on *Romeo and Juliet* at the Royal Albert Hall (boasting an orchestra of 91 players), *Coppélia* and *Swan Lake* during our Autumn Tour and of course *Nutcracker* at the Coliseum during the Christmas/ New Year season.

The season also afforded a number of smaller appearances, including groups for events big and small.

This year saw a departure for our regular *Choreographics* season in that it featured members of the orchestra playing newly commissioned works by young emerging British composers. English National Ballet Philharmonic also performed the soundtrack of Jocelyn Pook's score for Akram Khan's *Dust* at Glastonbury alongside further recordings made for performances in both Granada and Peralada during the summer of 2014.



ENGLISH NATIONAL BALLET PHILHARMONIC

Violin I
Matthew Scrivener
(Leader)
Rachel Allen
(co-leader)
Emil Chakalov
Anne Martin
Ruth Knell
Linda McClaren
Fiona Chesterman
Edward Brenton

Violin II
Alain Petittclerc*
Susan Croot
Charlotte Howes
Caroline Barnes
Catherine Smart
Stephen Dinwoodie

Viola
Alexandros Koustas*
David Danford
Linda Kidwell
Elizabeth Sharpe

Cello
Garry Stevens*
Naomi Elliott
Rosemary Edwards
Lars Payne

Double Bass
Jeremy Gordon*
Dominic Black
Catherine Ricketts

Flute
Christopher Green*
Helen Keen

Oboe
Gareth Hulse*
Jenny Brittlebank

Clarinet
Derek Hannigan*
Paul Allen

Bassoon
John McDougall*
Howard Legge

French Horn
Mark Johnson*
Alexandra Carr
Richard Dilley
Andrew Paterson
Duncan Fuller

Trumpet
Andrew Mitchell*
Patricia Reid

Trombone
Michael Crowther*

Bass Trombone
Leslie Storey*

Tuba
Martin Knowles*

Harp
Isobel Frayling-Cork*

Tympani
Kate Eyre*

Percussion
Austin Beattie*
Kevin Nutty

Piano / Celeste / Organ
Julia Richter
Chris Swithinbank

* Section Principal

"the orchestra means business"

The Arts Desk

Nurturing Talent

We believe in rewarding hard work and nurturing talent: it makes us stronger as a company and motivates our dancers to reach their full potential. We give our dancers opportunities to learn from mentors, create new work, and work alongside some of the world's finest guest artists and teachers.



"Emerging Dancer shows a company in very fine form with dancers' development high up its agenda".

London Dance

It is an honour to welcome guest teachers and artists to work with the Company, and in 2014 we were thrilled to have Irek Mukhamedov work with our dancers as a teacher. Guest artists including Ivan Vasiliev, Alban Lendorf and Carlos Acosta were equally inspiring.

We are always proud to see our dancers recognised at competitions and through the discovery of their own choreographic work. In 2014, Shiori Kase won the Senior's Gold Medal at the USA International Ballet Competition.

Our **Emerging Dancer** competition exists to recognise and reward young talent within the Company. Nominated dancers work with an artistic mentor, before performing in front of an audience and a distinguished panel of judges. Audiences also have their say by being able to vote throughout the national tour for their favourite dancer who will win the People's Choice Award.

The Emerging Dancer competition occurred twice during the year, each time supported by Talbot Hughes McKillop. In May 2014 at the Lyceum Theatre judges Deborah Bull, Clement Crisp, Dame Gillian Lynne, Arlene Philips, Wayne Sleep and Tamara Rojo selected joint winners Junor Souza and Alison McWhinney. Junor also received the People's Choice Award that year. In March 2015 Jinhao Zhang walked away with the Emerging Dancer award and Lauretta Summerscales was named winner of the People's Choice award in a competition held at Southbank Centre's Queen Elizabeth Hall. The judges were Leanne Benjamin, Michael Nunn, William Trevitt, Didy Veldman and Tamara Rojo.

Our **Choreographics** programme is a platform for aspiring choreographers to produce and perform new work. In 2014, four English National Ballet dancers participated; Makoto Nakamura, Fabian Reimair, James Streeter and Stina Quagebeur.

Under the direction of Associate Artist, George Williamson and with the guidance of Kerry Nicholls and Dr Bruce Wall, they worked in collaboration with professional composers, who in turn created new music for the pieces, to create original works inspired by texts about the First World War. The finished works were performed at The Pit, Barbican in May 2014. Stina Quagebeur's piece *Vera* was subsequently selected for The Breaking Glass Award and performed in New York.

Our partnership with Opera Holland Park over three years, has continued to be an artistically fruitful one. Dance Holland Park 2012, an English National Ballet and Opera Holland Park initiative, invited west London based dance organisations to nominate emerging choreographers who would benefit from the opportunity to build their portfolio and choreographic skills within the genre of opera. In the 2014 season, English National Ballet dancer James Streeter was invited by Opera Holland Park to choreograph the ballet *The Judgement of Paris* within their production of *Adriana Lecouvreur* which was performed by English National Ballet's dancers.

Our relationship with English National Ballet School is an essential way in which English National Ballet can continue to support the development of young dancers. The Company offers regular opportunities to the School's dancers to perform as part of the My First Ballet series and in productions where additional dancers are required for the corps de ballet.

Irek Mukhamedov rehearses *Swan Lake* with Ken Saruhashi.
© Laurent Liotardo

Right: Alison McWhinney and Junor Souza perform *Esmerelda* pas de deux.
© Photography by ASH



Reaching Audiences

We believe ballet is for everyone and are committed to sharing our creativity and passion for the artform with as many people as we can. We relish touring around the UK, and around the globe, but also performing in unexpected places. Beyond the stage, we continue to invest in our digital channels to reach farther and broaden our audience.



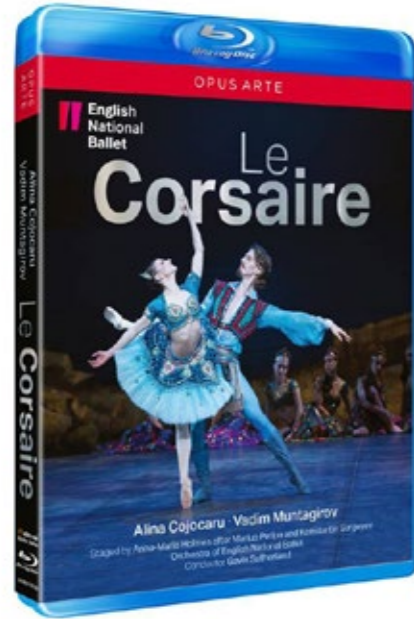
Each year, we perform in locations that take ballet beyond the walls of the theatre; from festivals to galleries and museums. It is all part of our goal to go out and meet new audiences, reaching communities and people who wouldn't normally see ballet.

The 2014–2015 season saw English National Ballet make history as the first ever ballet company to perform on the Pyramid Stage at the world-famous Glastonbury Festival. Our performance of Akram Khan's *Dust* from *Lest We Forget* was watched in rapt silence by over 30,000 people on site, as well as 43,000 BBC iPlayer viewers and 500,000 BBC2 viewers.

In July, we took to the stage at Suffolk's Latitude Festival as part of Sadler's Wells Presents, where we performed James Streeter's *In Living Memory* and Van Le Ngoc's *Four Seasons*.

Part of our mission is to help grow the ballet audience of the future, introducing children to narrative ballet in a way that is accessible, fun and affordable for families. Our My First Ballet series of specially commissioned works for children aged three and over is highly regarded and is a unique partnership between English National Ballet and English National Ballet School.

This season we presented *My First Ballet: Coppélia*, playing seven venues across England and reaching an audience of 33,806 people. Affirming the production's ability to engage even the youngest audience members, the *Islington Gazette* remarked that it was **"lovingly rendered and well-pitched for its target three-plus audience"**.



To support the My First Ballet series, we also formed a partnership with King's College London, Wigit and Sign 2 Learn to make ballet more accessible to children with learning difficulties and disabilities. Together, we created a range of symbolised resources to accompany *My First Ballet: Coppélia*, making the story clearer and easier to understand. The resource packs were available to be downloaded for free by anyone.

"My First Ballet: Coppélia is pitch perfect and an ideal introduction to classical dance"

Anne Coates, Parenting Without Tears

English National Ballet's pricing policy reflects our commitment to enabling people, whatever their means, to be able to see us perform. We seek to have a low entry price of £10-£14 to all performances as a way of widening access to our art form and make it more affordable for all.

In 2014/2015 our ticket pricing for London Coliseum performances was simplified while maintaining a range of price points, and while offering initiatives for audience development including; family friendly performances where up to children under 16 go free for every full paying adult, offer incentives for under 30s, half-price tickets for children and discounts for students, registered unemployed, over 60s, under 16s, people with disabilities, schools and groups.

Digital media provides a key platform through which English National Ballet can reach the widest possible audience providing access to our work, artists and creative talent across the Company. We continued to develop our digital presence to reach out to an ever wider international audience, connecting with thousands of dance fans who have seen us perform, and thousands more who haven't. Our aim is to use our digital channels to inform, inspire and educate audiences, wherever they might be in the world. In the last year, we have seen our followers increase across all of our platforms, including on Facebook, Twitter and Instagram. We also saw our email subscribers go up by 97% and a rise in new visitors to our website. New projects included the release of *Le Corsaire* on DVD/Blu-Ray and the creation of an interactive advent calendar. This festive digital tool had more than 30,000 unique visits and attracted people from 94 countries.

Overall, nearly 65,000 people attended one of our productions outside of London, and nearly 197,000 people enjoyed an English National Ballet performance in London, including our annual Christmas Season at the Coliseum, which was our most successful season on record. Over 102,000 people made English National Ballet a part of their Christmas holiday plans and we performed to 95% capacity for the run. 80% of those booking tickets were booking to see a performance by English National Ballet for the first time.

My First Ballet: COPPÉLIA



Engagement

For English National Ballet, Engagement is about making connections, building partnerships and extending our ENB family – our communities, audiences and artists. We develop programmes that make a difference to the communities we work with, inspire creativity and develop the artist within us.



Our Engagement department were busier than ever holding events, programmes, projects and classes throughout the country, reaching over 40,600 people.

In 2014–2015 we built on the success of our **Dance Journeys** project, with generous support from John Lyon's Charity. Students from four west London secondary schools formed a company of 70 dancers for the *Dance Journeys: Perfect Disorder* performance at Sadler's Wells Theatre on 13 March 2015. The ambitious dance performance, choreographed by Richard Chappell, Sonia Illescas, Melanie Teall and Stina Quagebeur, was inspired by William Forsythe's *In the Middle, Somewhat Elevated*, with original music by Chris Swithinbank. Selected students from each school also performed alongside **ENBYouthCo** dancers for English National Ballet's first ever curtain-raiser performance as part of the Modern Masters matinee on 12 March 2015. An original score was played live by English National Ballet Philharmonic for both performances.

For a second year in a row, we were invited by Artistic Director Tom Kemp to contribute to his international festival of music, **Music@Malling**. This unique festival brings together artists from around the world to perform in historical venues in and around West Malling in Kent. English National Ballet First Soloist Fabian Reimair contributed to the event by choreographing a new work, which was performed by dancer Daniele Silingardi and dance artist Amelia Carrington-Lee led a number of creative dance workshops with students from local primary schools. Each school group created a short piece which was performed alongside Reimair's work.



Schools' Link is our annual programme of repertory-based workshops linked to the productions we are touring. Bringing ballet into schools and children and young people into the theatre to recognise from seeing the Company perform what they have learnt in the dance workshop, not only enhances the individual and group experience, it also contributes to gaining Arts Award. Almost 4,000 children took part in an English National Ballet workshop from *Lest We Forget to Swan Lake*, and on-stage workshops for children through our family friendly ballet *My First Ballet: Coppélia* tour.

Creative Pathways, a cross curricular project at Knole Academy, focused on creative learning around *Romeo & Juliet*, and working with choreographer Hubert Essakow and Company artists across costume, lighting, and design, reinterpreted the old, making new, and performing the work.

English National Ballet also offers adult ballet, youth ballet and BalletFit classes for learners of all levels. 584 sessions were held with 14,900 participants.

Right: Adult Ballet Class.
© Photography by ASH

Left: Dance Journey's at Sadler's Wells.
© Photography by ASH



Romeo & Juliet also provided the inspiration for a family event that brought together the Tri Borough Music Hub, Royal College of Music, Royal Albert Hall and English National Ballet in a music and dance extravaganza.

In May, our Engagement team collaborated with Imperial War Museum North for a special **Museums at Night** event, recreating Russell Maliphant's *Second Breath* set amongst war-themed exhibits and artefacts. The performance was live streamed as a part of the launch of BBC Arts Online.

Big Dance 2014, a Mayor of London and GLA initiative, aims to get everyone dancing, and in the west London hub, English National Ballet brought together hundreds of dancers of all ages and backgrounds to Westfield London to perform the Big Dance Pledge 2014 as a mass celebration of dance and community spirit. Groups of performers came from across west London including Rambert Youth Company, Hammersmith Academy, West London School of Dance, Young Dancers Academy, Open Age and our own Classes programme.

Our youth dance company **ENBYouthCo** was founded in 2012 and has grown out of our choreographic project work with young people. The company has quickly established a reputation for strong performance work and exciting repertory. We develop talented young dancers through opportunities to work with world class artists, to share the main-stage

with English National Ballet, and to learn first-hand about being a professional dancer. In 2014, award winning choreographer Cameron McMillan created a new work on the young dancers, inspired by social media and its impact on how the dancers see themselves. *Kinetic Echo – Our Dancing Selves* was a Big Dance commission and premiered at Westfield London Shopping Centre.

As part of our public engagement offer to engage with marginalised communities, we develop models of artistic practice that can have a positive impact of health and well-being.

Our **Dance for Dementia** dance and music project at the Westbourne Dementia Centre and in Kensington and Chelsea enhanced the lives of 330 people living with dementia. Participants, their loved ones and carers take part in dance and music workshops, see us perform, meet the dancers and go behind-the-scenes. It is a chance to get out, engage with new people and learn - all of which impacts positively on wellbeing.

English National Ballet's **Dance for Parkinson's** programme is ground-breaking in its model for practice, professional development and cultural engagement across the country. Artistically driven, the programme offers high quality dance and cultural experiences to people with Parkinson's and their communities. In 2014, we established two new hub partnerships for the programme with DanceEast in Ipswich and National Dance Company Wales in Cardiff. With these new partnerships in place, we delivered two Dance for Parkinson's Professional Development Weekends and were able to invest in training four regional artists to join our specialist team of Dance for Parkinson's Associate Artists. We also have hubs for the programme in London, Oxford and Liverpool meaning that in the last year we held 135 sessions across these regions and reached more than 5,000 people in the process.

"The thing I have learnt most is self-belief. ENBYouthCo has made me believe that I am as good as others and that with determination I can be better."



As English National Ballet's profile and scope of work grew in 2014–2015, so did the generous support of individuals and partners, helping to galvanize our work on and off the stage.



Left: Alban Lendorf with Tamara Rojo in *Coppélia*.
© Photography by ASH

Right: 2015 Spring Gala
© Photography by ASH

Over the last financial year, nearly £2 million was raised through private donations, grants and sponsorship, a significant increase from the previous year. Our investment in a new fundraising team, including a new Development Director, paid dividends.

With a new team came a new fundraising strategy. A review and relaunch of our individual Patrons' schemes, including the introduction of a new Artistic Director's Circle, provided support for Tamara Rojo's new vision for English National Ballet. At the end of the year we had increased our Patrons Membership by 25 percent, including nine members of the Artistic Director's Circle. We also launched two new major giving syndicates: a production syndicate supporting our new mixed programme, *Modern Masters*, which premiered at Sadler's Wells Theatre in March 2015, and a Guest Artist Syndicate, which enabled us to bring Danish Royal Ballet star, Alban Lendorf, to the London Coliseum to perform in our *Nutcracker* in December, Ivan Vasiliev to dance four performances of *Swan Lake* in January and Irek Mukhamedov as Guest Teacher.

Our Corporate Membership scheme benefitted from being simplified and relaunched. As a result we welcomed Aviva, Lloyds Private Banking and Weil, Gotshal & Manges as new members. We were also pleased that XL Catlin sponsored First Soloist Junor Souza, in a show of their commitment to nurturing talent within the Company. XL Catlin have supported Junor's career progression by visiting him during rehearsals and introducing him to their clients.



Our support from Trusts and Foundations went from strength to strength during the financial year, including a grant from the Esmée Fairbairn Foundation towards *Modern Masters*. Our ground-breaking Dance for Parkinson's programme continues to be generously supported by the Paul Hamlyn Foundation and we were delighted to receive funding from the West London Clinical Commissioning Group (CCG), the first time that one of our programmes has been supported in this way. In addition, The Leverhulme Trust gave generously to our My First Ballet performances at the Peacock Theatre and on tour in April and May, providing a younger audience with an opportunity to experience ballet for the first time, performed by students from English National Ballet School.

The year also saw us hold over 100 events for our supporters including opening nights at the Royal Albert Hall, Sadler's Wells Theatre and our annual Christmas party at the St Martins Lane hotel around *Nutcracker* at the London Coliseum, together with masterclasses, dinners and performances in our studios at Markova House. The highlight of the year was our annual Spring Gala at The Dorchester in March where over 300 guests enjoyed performances including *Vera* choreographed by Stina Quagebeur and *Spring and Fall* from *Modern Masters*. The evening was a successful start to a new fundraising year at English National Ballet, raising over £215,000 for the Company.

English National Ballet Supporters

We would like to extend our sincere thanks to our business partners, individual supporters and trusts and foundations whose generosity and involvement helps us to maintain and enrich our high performance standards and to deliver on our ambitions.

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John Lyon's Charity
The Leverhulme Trust
P H Holt Foundation
Paul Hamlyn Foundation
Schroder Charity Trust
Stoller Charitable Trust
The Vandervell Foundation
West London Clinical Care Commissioning Group



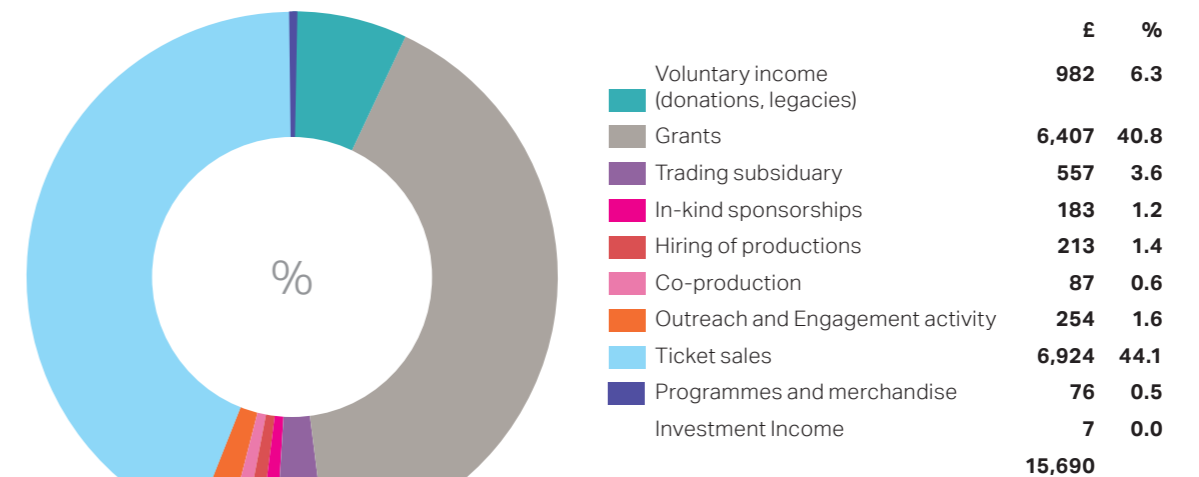
Financial Performance

English National Ballet continuously works to be more efficient, increase revenue and invest in its artistic output.

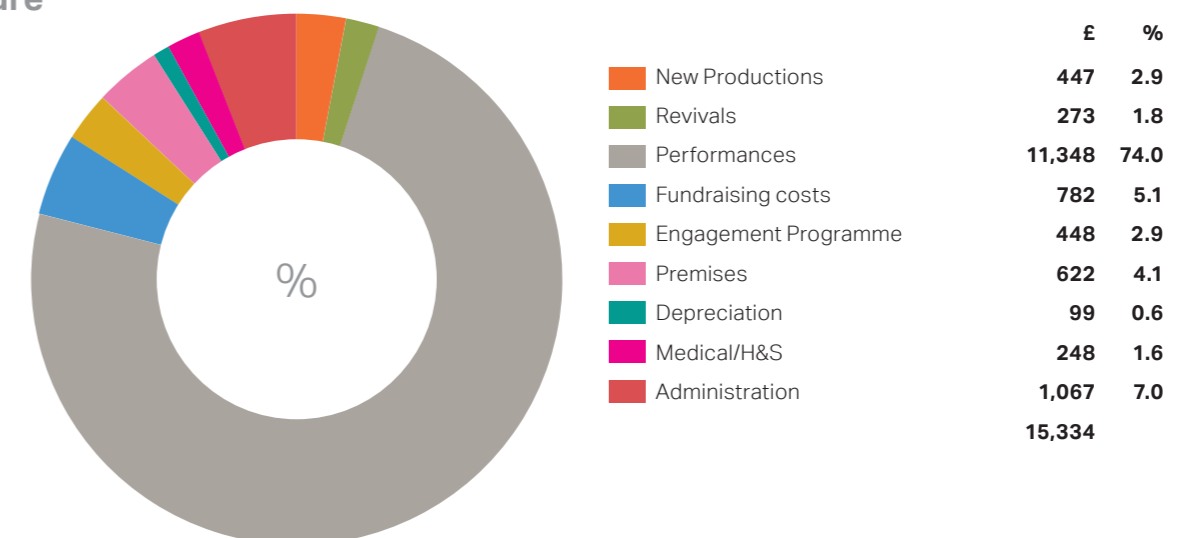
For the financial year 2014/15 we are delighted to report a total operating surplus of **£356,304**. After one of the most successful seasons at the box office, our ongoing funding from Arts Council England and careful control of expenditure, the Company's finances are in a stable position to support its future plans for new repertoire and a new home at London City Island.

For a full set of the annual statutory accounts please contact finance@ballet.org.uk or they can be downloaded from our website at www.ballet.org.uk

Income



Expenditure



English National Ballet is full of energy and renewed creative vigour. We want to achieve artistic excellence at every level; continue to be artistically brave; and for audiences far and wide to connect with dance and with us.



*"I want the space to echo to
the sound of creative Britain."*

Tamara Rojo

We know we can do more, create more, engage more and have a wider lasting impact. We are on a journey to challenge and elevate all aspects of our Company and art form.

In Spring 2015, we announced that we will move into a new home in 2018. This transformational move will bring English National Ballet and English National Ballet School together under one roof, combining modern training facilities, teaching and rehearsal studios, alongside a unique Production Studio unrivalled in the UK.

This state-of-the-art facility will enable new opportunities for collaboration and nurturing of dance talent. It will have dedicated digital facilities enabling wider audience engagement to enhance our traditional touring outside London.

Located at London City Island, a new neighbourhood developed by Eco World Ballymore, we will bring ballet and dance to the heart of East London and the local community and provide a resource for the wider performance sector.

The development is a short distance from Canning Town and adjoins Trinity Buoy Wharf, which is home to an emerging creative arts cluster. It is based in the London Borough of Tower Hamlets, on the border of the London Borough of Newham.

The building is designed by leading architects Glenn Howells Architects. At over 99,000 square feet it will be more than four times the size of ENB and ENB School's current homes and feature:

- A **Production Studio** for the development and rehearsal of productions and creation of new commissions.
- Seven **large studios** for rehearsals and teaching.
- A dedicated **Music Room** for English National Ballet Philharmonic.
- A health suite including a **gym, pilates studio, hydrotherapy pool** and **rehabilitation facilities**.
- **Digital Infrastructure** that allows for the capture and sharing of work
- Dedicated **Engagement spaces**
- **Open spaces** and **architectural features** that will create a transparent, open, welcoming environment, sharing the creative process with the public, inside and outside the building.

Computer
generated image of
London City Island.
Courtesy of Glenn
Howells Architects.

English National Ballet Board and Advisors

for the 2014–2015
Financial Year

ENGLISH NATIONAL BALLET BOARD & ADVISERS

PRESIDENT

Dame Beryl Grey DBE

ARTISTIC DIRECTOR

Tamara Rojo

EXECUTIVE DIRECTOR

Caroline Thomson

BOARD OF TRUSTEES

CHAIRMAN

Justin Bickle

DEPUTY CHAIRMAN

Ed Williams (resigned August 2015)

Wendy Becker (resigned June 2015)

Susan Boster

Kirsty Cooper

Val Gooding

Natasha Kaplinsky

Sir Norman Rosenthal

Steve Sacks

Grenville Turner

Robert F. Wallace (resigned April 2015)

Sian Westerman

PATRON

His Royal Highness,
The Duke of York, K.G

INTERNATIONAL AMBASSADOR

The Baroness

de Mandat Grancey

MARKOVA HOUSE TRUSTEE

Sir Anish Kapoor

ASSESSOR FOR THE ARTS COUNCIL ENGLAND (LONDON)

Cate Canniffe

COMPANY SECRETARY

Claire Hawk

FINANCE & GENERAL PURPOSES COMMITTEE

Justin Bickle

Kirsty Cooper [Chair]

Val Gooding

Sir David Scott

Ed Williams

DEVELOPMENT BOARD

Alejandra Caro

Baroness Rosario

de Mandat Grancey

Ann-Marie Goodbody

Val Gooding

Natasha Kaplinsky

Michael Kingston

Susan McDonald

David Morgan-Hewitt

Sian Westerman

Ed Williams

English National Ballet is a company limited by guarantee with no share capital and is a registered Charity governed by its Memorandum and Articles of Association. The Directors of English National Ballet are its Trustees for the purpose of charity law.



*"It has been
an incredibly
busy, creatively
rewarding period"*

Justin Bickle

English National Ballet Staff

Current staff at time of printing



Erina Takahashi and James Forbat perform in James Streeter's *In Living Memory*. © Photography by ASH

ARTISTIC

Associate Artistic Director
Loipa Araujo
Principal Ballet Master and Character Artist
Irek Mukhamedov
Ballet Mistress
Hua Fang Zhang
Ballet Master and Repetiteur
Antonio Castilla
Associate Artist
George Williamson
Repetiteur
Yohei Sasaki
Artistic Co-ordinator
Jane Haworth
Artistic Assistant
Lia Buddle

MUSIC

Music Director
Gavin Sutherland
Music Administration Manager
Paul Allen
Pianists
Christopher Swithinbank and Julia Richter
Music Librarian
Lars Payne
Orchestra Attendant
Andrew Paterson

OPERATIONS

Creative Producer
Farooq Chaudhry
Producer
Louise Shand-Brown
Assistant to Producer
Caroline Gane
Company Manager
Sarah Griffiths
Project Manager
Sarah Cannon-Jones
Company Masseur
Dominic Hickie
Physiotherapist
Jackie Pelly
Company Doctor
Dr. Chris James
Honorary Orthopaedic Surgeon
Prof. WJ Ribbans, PhD FRCS Orth FFSE
Health and Safety Advisor
Dave Allen

ADMINISTRATION

Director of Human Resources and Organisational Development
Claire Hawk
HR & Organisational Development Advisor
Nick Arthur
HR Co-ordinator
Stasia Skolik
Executive Assistant
Oonagh McGrath
Archive Consultant
Jane Pritchard MBE
Archive Assistant
Michael Reed

FINANCE AND FACILITIES

Finance Director
Pippa Adamson
Finance Manager
Tricia Lewis
Management Accountant
James Steel
Payroll Manager
Ray Cullum
Finance Assistant
James Palmer
Facilities Manager
Adrian Wyer
Facilities Officers
Alan Vass and Anton Green
Receptionists
Laura Wilkins and Suzanne Omer
IT Support Manager
Alex Bursik

MARKETING AND COMMUNICATIONS

Director of Marketing and Communications
Heather Clark Charrington
PR Manager
Robert James
Press Officer
Alice Gibson
Marketing Manager
Benjamin Lalague
Marketing Officers
Allison Gold and Adam Lawford
Consultant
Sue Lynas

DEVELOPMENT

Director of Development
Nicole Newman
Head of Development
Gaby Sumner
Head of Corporate Partnerships
Alyssa Bonic
Trusts and Foundations Manager
Anne Biggs
Individual Giving Manager
Silvia Melchior
Corporate Manager
Debbie Stevens
Major Gifts Manager
Joanne Andrews
Events Manager
Imogen Curtis
Corporate and Events Officer
Lucy Curtis
Membership Coordinator
Jennifer Miller
Development Coordinator
Jade Mintrim

ENGAGEMENT

Engagement Director
Fleur Derbyshire-Fox
Engagement Manager
Lottie Coombes
Senior Engagement Producer
Emma Abbey
Engagement Producer – Development Talent
Kate Hartley
Apprentice Producer
Rachel Ryan
Engagement Assistant
Georgie O'Hare
Creative Associate
Laura Harvey
Danielle Jones

COSTUME

Costume Department Manager(Production)
Geraldine Tiernan
Dyer/Painter
Symone Frost
Costumier
Serena Fusai
Touring Wardrobe Manager
Lola Stott
Senior Wardrobe Assistant
Anna Evripidou
Touring Wardrobe Assistants
Samantha Gilsenan
Lauren Isles
Shoe Supervisor
Julie Heggie
Wig Supervisor
Amelia Carrington-Lee

TECHNICAL

Technical Director
Alan Riches
Stage Manager
Kerry Lewis
Chief Electrician
David Richardson
Chief Mechanist
David Baxter
Deputy Chief Mechanist
Andy Morrison
Technical Operations Manager
Emily Mitchell
Touring Mechanists
Todd Baxter, Marc Dussert, Paul Dwyer, Stephen Insch and Simon Read

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ENGLAND**

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Charity Registration No 214005
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